

## THEATER



## 'Hot L. Baltimore'

"Hot L. Baltimore," an awarding winning play by Lanford Wilson opens Thursday at the Architects, Engineers and Surveyors Association Building in Hato Rey. The Civic Theater production is directed by Dean Zayas.

The play, which is not recommended for minors, explores the lives of the residents of a seedy hotel. Residents above from left, are Jo Ann Arpin, Jeannie Rivera, Olga Córdas and Danny Anderson.

"Hot L" performances will run for the next two weekends, Thursday through Sunday, except for this Friday. All shows begin at 8:30 p.m.

## LETTERS

## Hang Glider Shot Down

In regard to the article about hang-gliding in the Sunday magazine of May 16, 1976, I would like to point out some things which were wrongly stated.

First of all, I don't assist Gunnar Williams with his students as it is said in the article. His students are his responsibility. In no way am I connected to Free-Flight of Puerto Rico and the assistance I have granted has been to Williams personally in terms of technical flight procedures. Otherwise, I have no affiliation whatsoever with his company.

I serve as distributor for Sport Kites Inc., and besides selling the equipment I give lessons to my own group of students. These students are trained not only in the flying aspect of hang gliding but are also provided with a solid background in safety measures.

Another error in the article was, that I work at Badillo-Compton. I used to work there years ago, but currently I'm employed by Publicidad Lleónart.

But such an error is negligible when compared to others of greater magnitude and possible serious con-

sequences. For example, the case mentioned in the article of a student of Williams, yet in his preliminary stages, flying an 18-20 mph wind. In a case like this, the instructor's role is not merely asking the student if he wants to fly in a wind too strong for his present level of proficiency.

The instructor's duty is to see that the student does not fly in such conditions. From the moment that students advance too fast in a sport like this, anything is likely to happen. The student in this specific case was lucky and just the kite suffered the injuries. But this may not always be the case.

A student in his enthusiasm, sometimes doesn't see the dangers involved in some particular situation. It is entirely up to the instructor to judge the situation and if it is not suitable for that student to fly, it is his duty to keep the student from indulging in such dangerous practices.

These things could grow into habitual practices, and thus hamper the safety factor so much needed by this sport. Hang gliding has a big future in Puerto Rico. Let's keep it that way.

CARLOS RIVERA  
Carolina

## ART

MOMA  
Latin  
Graphics  
at UPR

By FELIX J. BONILLA NORAT  
Special to the STAR

A quarter to nine. For once I am going to be early to an opening! The place must be full of people by now, I won't be able to see the works.

This show is part of the New York Museum of Modern Art (MOMA) collection of Latin American Prints. It was first shown in New York at the Center for Inter-American Relations, then went to Mexico City, Bogota, Quito, Sao Paulo, Rio de Janeiro, Montevideo; is now in our University of Puerto Rico until June 28 and will then go to Santo Domingo before returning to New York. It is a labor of love.

The show is in Puerto Rico under the auspices of the International Council of MOMA, the Center for Inter-American Relations, the Institute of Puerto Rico Culture, the UPR Cultural Activities Program and the UPR Museum itself. It was designed to be a historical account of more than 70 years of Latin Graphics to help measure the current two-year production presented to the now-cancelled Fourth Biennial for prizes.

"What is this, a wake?" I asked when I saw the museum. The three museum attendants and one student who were there told me they didn't know what had happened. Nobody came!

So I have the whole show for myself. What a hogish delight! Thousands upon thousands of hours of work by artists, curators and other expensive and inexpensive middlemen, for my single benefit.

I go around saying hello to old acquaintances on the wall. Diego Rivera, from his old masterly "Self Portrait" litho, 1930 winks at me. "Such is fame," he says. "I remind you of my beautiful murals at Chapingo and the Normal School in Mexico City. I was

as good then as your beloved Giotto and Italian Cuatrocento artists. I even had better color than they, including your enthroned Piero de la Francesca and Massaccio. But then I became too famous and too fat and produced those horrible murals at the Presidential Palace which were the triumph of my horror of empty spaces."

Diego Rivera's "Zapata" (litho, '32) with its rhythmic white horse, peasants behind, sickle in hand, is willing to help me gather my people for the show. As in old westerns, the whites are good and handsome, the villains are dark and dead.

Diego's Mexican partiality belittled his people. In the Mexican Presidential Palace murals he painted Hernan Cortes as a stupid syphilitic nincompoop. I told my horrified Mexican hosts, "The Aztecs must have been poor devils if they lost to that scare crow." But they agreed. Cortes should have been painted as an armored gallant leader on horseback surrounded by Spanish hunting dogs. The man-horse-dog-and-armour combination was an unbeatable weapon-of-war then.

Next on the UPR wall Jose Orozco's powerful 1930 litho, "Grief," is so completely alone in its passion that I feel better in my dilettante grievance. Catharsis is complete when I view the Mexican Luis Arenal's lovely 1947 litho, "Head of an Indian Woman," very intent and solid, going her determined way. Alone, too.

"Moises Saenz," the pensive 1931 litho by David Siqueiros, seems to be telling me as Siqueiros once did, "Humph! If as you say Puerto Rico can have independence from the Yanquis simply by asking for it, with no need for bullets, why don't you ask right now?" That's the trouble with these forceful Mexicans; they paint or etch with a limited tonal range of about five values at the most between black and white. Our politics, with countless hues and even more tones, is a subject for Rembrandt or Leonardo. Social-realist art works bring on such politico-cultural thoughts.

I am as usual enchanted by Posada's "Calaveradas" dating from the beginning of this century. What very journalism! What marvelous economy of means! I wish our artists could all laugh at life like him, with black humor if need be. I doubt Posada ever thought of style or national art, or art history. He just did his job, even when political. And the results are art.

Other Latin classics of the 30s seem simply adequate now: Siqueiro's "Zapata" is just another print, Chavez Morado's "Repose" is to proposeful, Jesus Escobedo's "The Shadow" is a "grand guignol" illustration. Argentina's Lino Spilimbergo and Alfredo Guido are tired academicians.

## GALLERIES

## CARNEGIE EXHIBITION HALL

Carnegie Library  
Ponce de Leon Ave., Stop 1  
Puerta de Tierra 724-1046  
Open Mon. to Fri. 9 a.m. to 8:30 p.m.  
Saturday, 9 a.m. to 4 p.m.  
Current Show: "Antique Photographs" A collection of photographs from early 19th century.

## CASA DEL LIBRO

255 Calle del Cristo 723-0354  
Open Mon. to Fri. 11 a.m. to 5 p.m.  
Sat. 2 to 5 p.m.

## GALERIA BOTELLO

208 Cristo St. 723-2879 Open 10 a.m. to 6 p.m.  
Closed Sun. Oils, graphic, acrylics, sculpture and Santos. Work of Latin-American Artists.

## GALERIA COABEY

Calle San Sebastian 101  
Graphics, Drawings and sculpture.  
Current show: sculpture by Rafael Lopez del Campo

## GALERIAS DE LAS AMERICAS

152 Fortaleza Street 723-5787, 725-1455. Open Tues. to Sat. 10 a.m. to 6 p.m.  
Current show: oils and silkscreens by Emilio Sanchez; photos by Fritz Henle.

## GALERIA MARIA RECHANY

Magdalena 1363 Open 9 a.m. to 6 p.m. Mon. to Sat. 725-4828. Paintings, and prints by Puerto Rican artists.  
Current show: Group exposition by Puerto Rican artists.

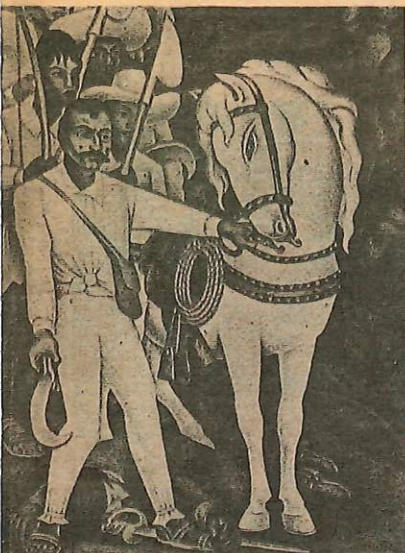
## GALERIA GUARAGUAO

Calleson de la Capilla  
Corner of San Francisco  
Current show: "Muestra Colectiva Puertorriquena"

## GALERIA GUATIBIRI

Gonzalez and Gandara Sts., Santa Rita, Rio Piedras.  
Current show: Drawing and Sculpture by Eduardo Ortiz.

## ART



"Zapata" by Diego Rivera



Detail of "Calavera Tapatia" by Jose Guadalupe Posada



"Moises Saenz" by David Alfaro Siqueiros

Brazil's Candido Portinari's "Torso" by Candido Portinari of Brazil is a random study.

The old-fashioned technical and expressive power of all the above "classics" seems to have been inherited by such moderns as Colombia's hyper photo-realist Santiago Cardenas Arroyo and the two "Intimists," Chile's Juan Gomez Quiros and Cuba's Emilio Sanchez. But what a difference in expressed content or subject matter. Cardenas' "Him" (1972) is a masterfully realized western man going forth in the same way as Arenal's Indian Woman of 1947 but he needs an umbrella to hang on to. As for Sanchez and Gomez Quiros, they represent not heroes but details of interiors: a bakery entrance and a faucet with paraphernalia, respectively. There is some magic in their realism, and Gomez Quiros' excellent etching is very large, about three feet by two and ambitious, even victorious. The three above are "pure" artists, like Chardin and Corot. Is that all there is to art, a realistic "photograph" even if with some magic?

I prefer more "dash" plus texture and line, as in Frascioni's "The Storm is Coming" (1950), Rufino Tamayo's "Man" (1964), Fernando de Szyszlo's "Vallejo" (1950), our Myrna Baez's "The Judge" (1970), and Daniel Zelaya's "Madman's Cage" (1965). Notice Uruguay, Mexico, Peru, Puerto Rico and Argentina, in that order, are represented here on equal grounds and merit.

If besides dash, texture and line, a work has color, we feel happier. Frascioni and Myrna Baez have it. Venezuela's Marisol has it in her playful feminine "Papagallo" (1965), as does Colombia's Carlos Granada Arango in his colorful romantic "Execution" (1969), an old-fashioned guignol-theater-marquee billboard type of work.

Granada Arango's work is a monotype. So is Lino Eneas Spillimbergo's "Head of Indian Woman." According to San Juan's Fourth Biennial rules, they shouldn't be on this show of "prints." Quo Vadis, artists? Quo Vadis, MOMA? Shut up MOMA! POPA is in command here: Party of "P" Artists (pure? political?) The Biennial even forgot to invite 26 of the native Puerto Rican artists on "P" grounds.

The Optical-Perceptual Art Academy is present in quantity in this show including Cuba's Agustin Fernandez, Argentina's Julio le Park and Alicia Oriandi, Venezuela's Jesus Rafael Soto and Brazil's Almir Mavignies. Makers of doodads, they have pounced on serigraphy for better wholesale production. They produce series of series of their research work on paper. I prefer Vasarely straight, plus three-dimensional Op researchers like Sobrino, or else workers with light effects, or better, Moorish and Turkish works a thousand years old. You should see the 1880 "Grammar of Ornament" for eye openers.

The Academy of the Chic-Chic is as usual represented in this show by Omar Rayo of Colombia, Eduardo Vilches of Chile, "Gego" (Gertrude Goldsmith) of Venezuela, plus Oriandi and Mavignies, mentioned above. All of them are repeaters of forms or technical gimmicks, as are also such imagists as Rodolfo Abularach of Guatemala, Wilfredo Lam of Cuba and Sebastian Matta Echauren of Chile. Their works are as repetitive or "expected" as Francisco Dosamantes' affected and academic "Dead Soldier" of 1940. Abularach's "eye" and Lam's thorny vegetable totems are really tired looking.

In all the above academies, where the technique or medium is the only message, the international energy

crisis seems to have slowed production lines since the early 70's. This includes Eduardo Macentyre's formulaized products, lately done in serigraphy to reduce man-hour costs. But then, an occasional find, like the 1970 serigraph "Color Additive Plate" by Venezuela's Carlos Cruz-Diez, keeps hopes going.

Where the image is the only message, a return to earth for Lam, Matta or Abularach is indicated. They have been jetting around and away too long. Expatriates. International darlings. Films are made about them. They belong to their publics, like Dali. Slaves in hot air.

Among the international art currents "letrismo," or the use of letters as subject matter to form a vital continuum as in Tobey and Tomlin, if of interest to us since our Lorenzo Homar has been at it from the time he did calligraphy for Cartier Jewelers in the late 30's. His "letrismo" is of the meandering alphabet or message type and his present example in this show is typical, including a slight nonreadability as text in order to enhance its beauty as art.

In the "letrismo" category, notice Uruguay's Luis Camnitzer's "Horizon" a witty suggestive piece, economical of means. "One Gets So Tired" by Antonio Segui of Argentina has wry humor, maybe at its own rambling hodge-podge composition. Playfully picaresque is "Crisula the Mathematician" by Juan Carlos Rodriguez of Argentina and the conceptual information-piece by Juan Downey of Chile, "Do It Yourself." In the latter, the use of color helps a lot. It suggests the "pochoir" technique used before silkscreen, to color illustrative material in books of limited quantities. I still prefer the original "Book of Hours" by citizen Berry. But then, it's cheaper wholesale.

There are a lot of "illustrations" in

this show. This is a slightly pejorative term but it should not be in a socialist society. Under this term I include Antonio Berni of Argentina (though I also put his work among those I'd buy for myself if I had the money) and Francisco Amighetti of Costa Rica; Julio Castellano, Jose Luis Cuevas and sometimes Siqueiros of Mexico; Maurice Lasansky and Victor Delhez of Argentina; Jose Sabogal of Peru; Gilvan Samico of Brazil and even Tufino of Puerto Rico. (Don't worry Tefo. After all, engravings were developed to illustrate books.)

In every Latin show there's always a Goyesque section filled with fantastic black-Mass Goya atmospheres and characters. In this one it includes "Death in the Plaza" by Carlos Faz Calmus of Chile, "Eye Watching from a Tea Cup by Ernesto Fontecilla of Chile, "Sorcerer" by Leonel Gongora of Colombia, "Dream by Marcello Grassman of Brazil, "People in the Rain" by Emilio Ortiz of Mexico, "Death of Chimbombo" by Julio Sacchrisson of Panama and "The Lost Prince" by Enrique Zanartu of Chile. Of all the Goyesqueries, I prefer the light-backgrounded hectic cow producing a calf, "Corral" by Francisco Toledo of Mexico.

The smallest items in this show are by Jose Guadalupe Posada: Rich. The largest is the illuminated giant by Jose Luis Cuevas: Poor. (Chic and whimsy aren't enough, Jose Luis, especially when blown up to almost a six foot height. Scale yourself down, unless you want to produce wallpaper, in which case, it's o.k. but won't be popular, not with your Goyesquerie heritage and sharp cutting humor.

I am haunted by a dark academic composition by Mario Yllanes of Bolivia, "Death of Wilka, an Indian Chief." It is a 1944 woodcut with no line in it, only dots. There's a Pieta in it — and a technical lesson too. Another technical exercise is "Patagonia" by Nemesio Antunez of Chile, a litho made by spatter spray. Too easy but suggestive.

By 9:15 p.m. there were 13 visitors plus 4 attendants in the museum, plus one English setter dog brought in tow by Modesto Rivera, one of my students.

Those 13 visitors included Carlos Conde and some guests, painter Francisco Rodon, Francisco Barrenechea, the exhibition hall director, and Riva Castleman, MOMA curator of prints, a wonderful professional.

"Don't worry," she said, "better they come later to see the show than on opening night to see each other." By 9:45 only Samuel Cherson of "El Dia," plus myself of "The Star" were in the hall.

"Cherson," I said, "don't you feel like a priest whose congregation has gone away?"

"Yes," he said "we have to use longer candles."

## GALERIA LUCARI

Patio Mall, Mayaguez, Open 10-5 Mon. to Sat.  
Current show: Collective exhibition:  
Puerto Rican artists.

## LA GALERIA

Callejon de la Capilla, Old San Juan.  
Current show: "The Animals Within," Linoleum  
cuts by Consuelo Gotay.

## MUSEO DE LA FUNDACION

Behind Tapia Theater, Plaza Colon 725-5962.

Open 10 a.m. to 5 p.m. Closed Mon. Indian  
\*Artifacts and sculpture.

Current Show: Pre-Columbian Meso American  
Art.

## MUSEO DE BELLAS ARTES

Instituto de Cultura 253 Cristo St. 723-2320.  
Open every day 8:30 a.m. to 5 p.m. Oils, prints  
and graphics.

## MUSEO DE ARTE

Universidad de Puerto Rico, Rio Piedras  
764-0000, Ext. 2452 or 2456. Open Mon. to Fri.

9 a.m. to 9 p.m. Sat. 9 a.m. to 5 p.m. Closed  
Sun.

Current show: Latin-American prints  
from the Museum of Modern  
Art in New York.

## MUSEO DE LOS SANTOS

Instituto de Cultura, Casa de los contrafuertes,  
Plaza San Jose. Open every day 8:30 a.m. to 5  
p.m.

## MUSEO DEL CONVENTO DE SANTO

DOMINGO  
Instituto de Cultura. Open every day 8:30 a.m.

to 5 p.m. Corner Cristo and Norzagaray. Plaza  
San Jose, 724-0700, 724-0702.

## PONCE MUSEUM OF ART

Las Americas Ave. 642-6215. Open Wed. to Sat.  
10 a.m. to 4 p.m.:  
Sun. 10 a.m. to 5 p.m. Mon. 10 a.m. to 4 p.m.:  
Closed Tues. Current show: art by Emilio  
Sanchez.

## UNIVERSIDAD INTERAMERICANA

San German. Beverly Student Center. Current  
show: Annual exhibit by Art Students. Also col-  
lective graphics show.