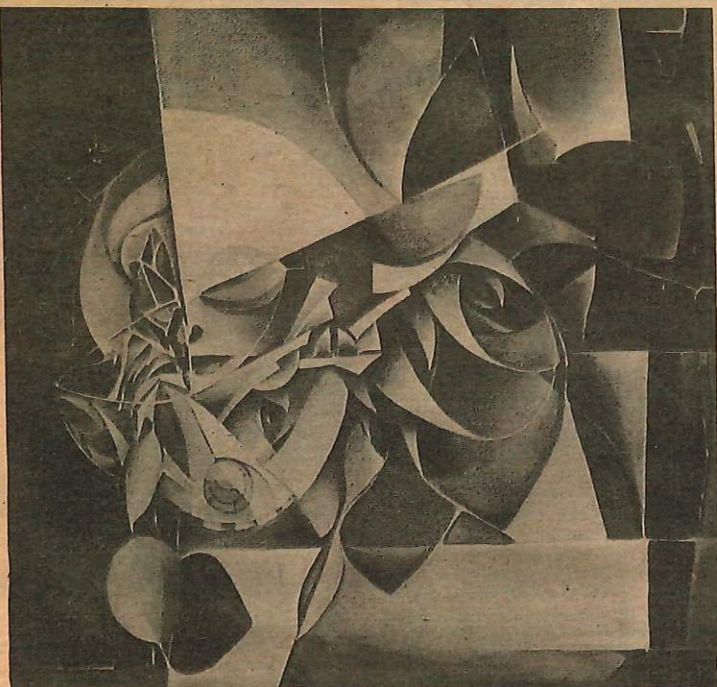


ART

CASICANECUA Y EL PEZ

Best of the best

ECUE'



First prize

"Origen II" by Ruben Miranda

By FELIX BONILLA NORAT
Special to the STAR

The Royal Bank of Canada is a member of that banking and industrial elite which sponsors art events in Puerto Rico on an annual basis. This is the seventh year in a row the bank has sponsored the "Arte Joven Salon" (Young Artists Salon), in former years restricted to artists up to 22 years old and this year restricted to winners of the other six contests.

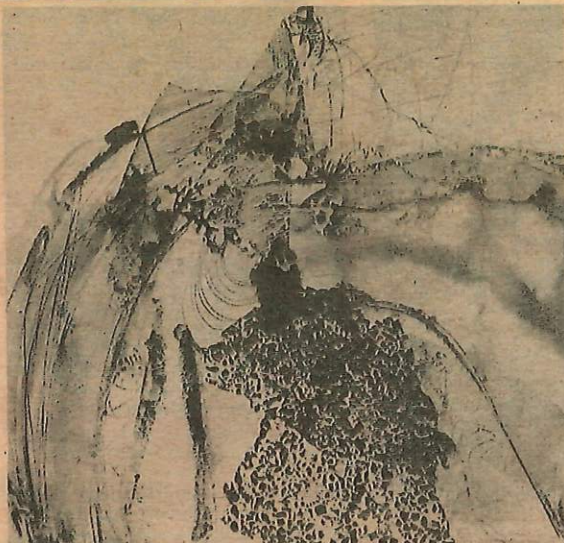
About 44 young artists had the right to submit works since there had been 24 first, second, third and fourth place winners and some 20 winners of honorable mentions. Fully 22 of them showed up with 80 works, 57 of which will remain on view until the end of this week. This is a high percentage of "shows," more than many art schools can boast and many of those who didn't send works are now studying outside of Puerto Rico.

First prize this year went to Ruben Miranda, second to Gabriel Cruz Diaz, third to Carlos Suenos Ortiz and fourth to Carlos Collazo. Honorable mentions went to Andy Bueso, Dionys Figueroa, Rebecca Castrillo and Maribel de Pedro. In my own opinion, they could also have gone to Daniel Lind and Arnaldo Roche (who won first and second prize in the Mobil Oil Contest), to Carlos M. Rivera for his attractive geometric constructions and to Nora L. Rodriguez for her humorous "No es como nosotros."

Miranda's "Origen II" is a dynamic and rhythmic composition with swinging arcs which produce,

according to the viewer, oval "eyes" or sharp scythes. The gnome which appeared in his earlier "2001" prize winning work is still here, in the dynamic upper left region of the picture plane, and its hidden right eye is the source of the swinging rhythms of the picture. In other words, the artist is learning to use his gnome instead of being haunted by it. The color is coolly austere, the darks are greyed reds and greens against which the dominant lights are almost hueless white and metallic in sheen, as if "Origen" had happened in a cool white heat. The pictorial matter is lean and textureless. I wish he did such works with fatter more painterly oil paints; acrylics tend to be lean.

Second prize winner Cruz Diaz is not a hyperrealist in his use of photographic documents. He uses them as mysteriously related vignettes within a realistic yet haunted landscape world such as in his "Baquine," in which the various figures seem to fuse together into a psychological reality of somber resonance. A soundless theater is being enacted here. The title suggests an explanation though the sly smile of the figure on the right destroys it, not because of the smile but because of its slyness at a wake, even in baquine form. Here again the leanness of the acrylics denies textural credibility to the work. The color seems to be applied to underlying drawings and is not the real creator of the forms as would be more painterly. In Gabriel's simpler "Interior con autorretrato" a similar



Third prize "Paisaje de mi conciencia segun mi pasado indigena" by Carlos Suenos Ortiz



Fourth prize

effect of drawing illuminated by local color predominates. He is trying to paint appropriate glancing lights with blue touches but he makes the mistake of also using them inconsistently on some of the shadows and in some of the lights. To solve such color problems he should paint directly from nature. He should start with a study of light, not pigment as color and with impressionist color theories.

Ortiz won third prize for his classical "Totem," a vertical central presence lording it over some lineally swinging arcs which suggest a landscape, and for "Paisaje de mi conciencia segun mi pasado indigena," which has more baroque curving color movements.

Do the swerving parry and riposte colors represent Carlos himself flailing against the central past? He is ripe for his present stay in New York, away from all of us. Let us see how he develops.

Collazo won fourth prize for his works on paper including "Variaciones sobre un tema I" in which he uses delicate textures and austere color in a simple pattern within a square. In it, visual movement results from the tensely controlled relationships.

Andy Bueso the younger won an honorable mention for his various realistic landscapes such as "El Flambo." They are reasonable compositions maybe too dashing with brush and spatula work and the colors do not fuse but remain dryly on the surface. They seem to be studio works, not atmospheric in color. But in his present Guatibiri Gallery exhibit which is going to Gonzalez Padin in Plaza Las Americas he shows he can produce good color

when he paints small landscapes direct from life, not invented in the studio. His "Sertenaja" and other such scenes are delightfully painterly. Bueso is one of the few younger artists who are trying to live only from their painting, like his father. Some commercial production attitudes may result such as his use of hooker's green in quantity and his dry studio-finished pieces. But if he also observes nature directly the danger is relative. He and Luis Torres de la Haba who has a handsomely colored landscape in this Royal Bank show intend to go out on painting trips together. I am looking forwards to the results.

Figueroa's conceptualized series of drawings and lithographs won honorable mention. His bold textures, sly humor and literal minimal subject matter are typified by "Horario 1978," a schedule of his Plastic Arts School courses and their class hours.

Another honorable mention went to Rebecca Castrillo for her series of drawings and lithographs such as "Paisaje III." She places geometric shapes and textures in open and textured landscapes and their scale produces an interesting groping sense of plastic space.

Maribel de Pedro's honorable mention was won principally by her "Ay de mi que con tabues me destruyen" of ultra refined textural and color relationships. She uses paint freely like a random game ending in producing a delicate tracery of time like voices from the past, voices from serious vague images which have ritual religious implications.

Thanks to the bank, 14 of the pictures have been sold, mostly by the prizewinners and especially Andres Bueso.



"Baquino" by Gabriel Cruz Diaz

Second prize

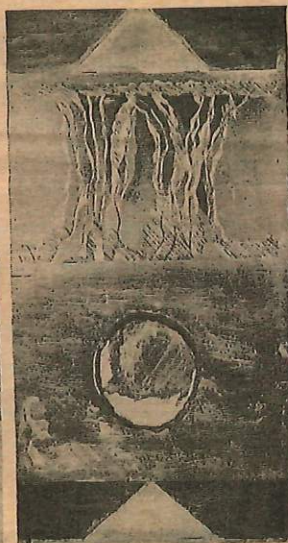


"Variaciones sobre un tema I" by Carlos Collazo

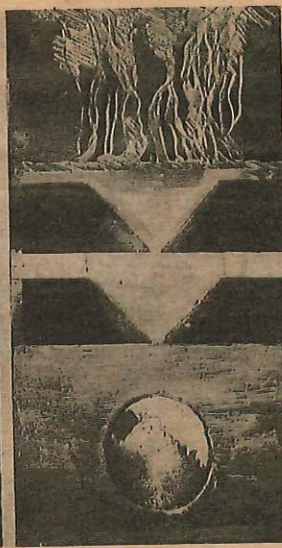


Honorable mention

"El Flambo" by Andy Bueso



Honorable mention



Honorable mention "Paisaje III" by Rebecca Castrillo

GALLERIES

ART STUDENTS LEAGUE

Rodriguez Army Hospital Building, Old San Juan. Current exhibition: Paintings by Shine, Lopez, Ortiz and Suarez.

CARNEGIE EXHIBITION HALL

Carnegie Library Ponce de Leon Ave. Stop 1. Puerta de Tierra. 724-1046. Open Mon. to Fri. 9 a.m. to 9 p.m. Sat. 9 a.m. to 5:30 p.m. Current show: Mobil art salon.

CASA DEL LIBRO

255 Calle del Cristo 724-0354. Open Mon. to Fri., 11 a.m. to 5 p.m. at 2 to 5 p.m. "The Art of the Calendar."

EL TRAPICHE GALLERY

200 Cristo St. San Juan, Open Mon. to Sat. 10 to 12 and 1 to 4 Sunday 10 a.m. to 3 p.m. Current show: Watercolors by Ruben Rios.

GALERIA BOTOLLO

208 Cristo St., Old San Juan. Tel. 723-2879. Paintings and prints by local and international artists.

GALERIA COABEY

101 San Sebastian St., Old San Juan 723-1018. Current show: Silkscreen prints and posters by Jose Alicea.

GALERIA DE PALMAS DEL MAR

Palmas del Mar, Humacao. Mon-Sat. 10-1 and 2-6; Sunday 2-6. 852-3450 Ext.2507. Works by Puerto Rican artists.

GALERIA ELUSTONDO

Cristo 200. Old San Juan, Mon. to Sat., 10-6. Paintings, drawings and woodcuts by Suenos, De la Maza, Merkel, Lucas and Elustondo.

GALERIA FOTOGRAFIA PL 900

Ponce de Leon 900, Santurce 725-2617 open 9-5 daily except Tuesday and Wednesday. Current show: "Fragmentos de mis islas," photographs by Jose Ruben Gaztambide.

GALERIA GUATIBIRI

1003 Gonzalez Ave., Rio Piedras.

GALERIA LA CALETA

70 Caleta de San Juan, Old San Juan, 723-8627. M-Thurs. 10-6; Fri 10-3, sat closed Sun. 1-6. Paintings and prints by proprietor Luis Cajigas, ceramics, graphics and sculpture.

GALERIA MUNICIPIO

City Hall, Old San Juan. Current show: Prints and posters by Luis G. Cajigas.

GALERIA OLLER

Calle Escorial 366 Caparra Hts. 782-3171. Open Tues to Thurs. 11 a.m. to 6 p.m. Fri. 2-9 Sat. 9-2. Paintings and Graphics by Puerto Rican artists.

GALERIA RAQUEL

San Jose 257, Old San Juan, Mon. to Sat. 10-6; European oil paintings.

GALERIA SAN SEBASTIAN

104 San Sebastian St. Puerto Rican paintings and Sculpture.

MANOS

Convention Center, Condado. Contemporary ceramics by the Caparra Studio. T-F 12-3; S&S 12-4.

GALERIA W. LABIOSA

415 Sol St. Old San Juan. 724-6293. Mon-Fri. 1:30-5:30, Sat. 9-5:30. Puerto Rican art.

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.

MUSEO DE LA FORTALEZA

Governor's Mansion, Old San Juan. Open only during business hours. Current show: Sculpture and drawings by Tomas Batista.

MUSEO DEL GRABADO LATINOAMERICANO

Casa de los Contraluzes, 101 San Sebastian St., Plaza San Jose second floor. Open every day from 8:30 a.m. to 5 p.m. Current show: posters and drawings by Jose Melendez Contreras.

UPR LIBRARY

Retrospective show of works by Lorenzo Homar.

UPR MUSEUM

Rio Piedras Campus. Open daily 9-9, Sat., Sun. 9-3. Current show: penguins and fossil-rock sculpture by Compostella.

UPR MAYAGUEZ MUSEUM.

Student Center. Current show: paintings & sculpture by Bill Birdsall.