

Nov. 5, 1978
ART

RAMIRO PAZMINO

By FELIX BONILLA NORAT
Special to the STAR

The exhibition, "Los Balancelistas" by Ramiro Pazmino at Galeria San Sebastian in Old San Juan, shows Pazmino on the go, in search of new codes for his art.

Gone are his serene and too silent interior of yore; they were haunting but too academically painted. Now Pazmino hunts speed and brawn. His basketball players strain their muscles and eyes in search of the ball, the

sphere, the planet, the universe and they suffer the strain. The sphere may burst or be taken away any time now. Speed and brawn, the spheres split, the men groan as they flail about and around.

Futurist and cinema codes are on the prowl in Pazmino's painting. In last year's show he split the picture plane arbitrarily and the resultant planes were enslaved by his contant figures of suffering.

He seems to have abandoned that tack now and has returned closer to

the seaching heads of man, back to the suffering players and closer to the eternal ball. With sure strokes he suggests the play movements in swirls and the straining eyes suggest man's wishes in this empty world.

The dramatic use of high tonal contrast and austere color suggest the game is for high stakes. This is no mere basketball game.

So Pazmino and his paintings go, go!

The exhibit continues for about another week.

JANET

What is technically wrong with Janet D'Esopo's scenic water colors at La Fortaleza is exactly what is going to be aesthetically right for her future work. And she is conscious of it and ready to claim the new technical and thematic ground opening for her in her art. With her excellent training and professionalism I think she will successfully conquer the new territories, a welcome change at this midpoint of her career.

Up to now her art codes have been those of realism but her thematic choices have been those of tourism. Her landscapes are those intimate corners of the farm, urban, rural or maritime world that tourists treasure and take away with them in painted or Kodak effigy. Janet D'Esopo is a good visual witness in orthodox ways and as such would not interest me. Orthodox painted scenery is taken for granted in art nowadays as just another consumer item. Of course, Janet's D'Esopo's views of old San Juan corners, markets, cobbled streets, and push carts and her sea scenes are daringly saturated in color, high of contrast, good in composition, and crisply and dashingy washed on the dry paper. Witness any of her landscapes here except her portrait of a horse, which is too posed as an object in the farmland.

What can be wrong with such works?

To start with, she consistently washes water colors on dry paper areas, almost never wet on wet, leaving a crisp white paper outline between areas. That is unnecessarily limiting. The crisp white outlines show command of the medium but they destroy atmospheric and perspective effects in realistic pictures except when seen at a distance. Then they disappear. At room distance the color areas are flattened by them. This is especially noticeable in her highly contrasted shadow areas, which become fathomless dark holes in the pictures, flat dark planes which do not bend with the spatial perspective which the realistic painting code demands.

But that's what's going to be right for her future work. And her previous training points at such development.

Among her teachers were Albers and Hans Hoffman. Both taught her about the interaction or push and pull effects of planes or flat color areas on the picture plane as they affect the beholder's eye. Both taught her to construct with positive and negative space and Janet tells me she is back doing these things again at this midpoint of her career. I wish her well.

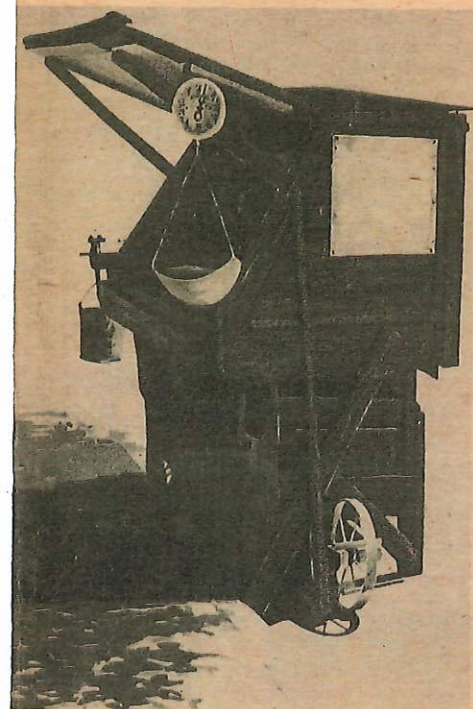
So when in a future D'Esopo exhibit you see her skeletal landscapes and figures with trees or pushcarts becoming planes at play with their surrounding empty space, and if at times this empty space becomes more positive than the pushcarts or the trees, depending on the compositions' need, do not think that Janet has spaced out — she is being true to her training.



D'ESOPO

Her spirit is ready for the trip she tells me, and she will also grow with her present students at the Art Students League. They are good company for adult spirits on a venture.

FELIX BONILLA NORAT



JOAQUIN REYES

"Caminante III"



By MYRNA RODRIGUEZ

Special to the STAR

Some works of art reflect the inner self of its creator, the perspective from which the artist perceives the world. One should search the artistic creation for that particular vision. It could be that in the effort to discover the artist's interpretation you could find your own. With this in mind let's see Joaquin Reyes' latest exhibition, "Personajes," at Galeria Botello in Old San Juan.

The works although accomplished in collage, frottage and drawing conceptually are paintings. His compositions are kept simple, are never too complicated but nevertheless he plays with the curve and space relationships nicely. The forms come visually through the representation of the various characters, usually presented only by their faces or half of their bodies and hidden under garments and hats or turbans. Even when the whole face appears complete as in "Dulcinea," the clothing competes in importance for its color and larger area.

The artist merges his characters with the scenery. In "Triste" and "Encuentro lejano," clothing and landscape mix and the face of the figure goes almost unnoticed. "Tribal" is by itself a landscape. In "La

Esperada" he plays with the effects of the environment visually and psychologically.

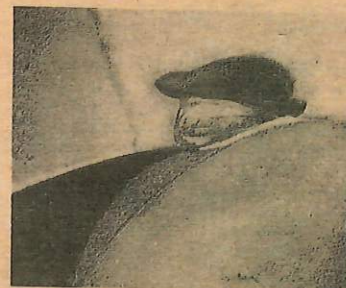
Reyes' color combinations are plain: the warm neutralized colors of the soil in high value contrast with light tones predominant. Only in some works like, "Parajo de fuego" and "Caminante" does the artist explore more warm and cold color combinations. It is interesting the way he uses black as a color in both large and small areas to create a point of interest.

The world of Joaquin Reyes is a world of solitude, his scenery is desolate, his characters exist in an inhospitable environment. Even when the character intends to dominate this atmosphere as in "Manco armando," it is still lonely. Moreover the loneliness is emphasized by the fact that in very few works does he present more than one figure. "Herido de muerte" is an example.

We agree with Domingo Garcia's commentary in the catalogue for the exhibition, that Reyes has begun to define himself as a good lyric painter. However some of the collages seem to merit a larger size and a more permanent medium. Also composition formalism should be avoided. Reyes work will be at Galeria Botello until Friday.



"Pareja peculiar"



"Caminante con su rostro de caminos"

Photographed by Eddie Crespo