

Six at Casa Blanca

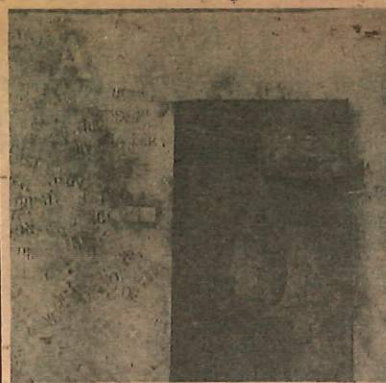


From left:

RUBEN MIRANDA
"Encerrado"

ANGEL RODRIGUEZ
"Estudio de figura en interior"

MIRANDA MOYANO
"Pintura"



From left:

OSCAR MESTEY
"Entremuro IV"

SANDRA MARTINEZ
"Mujer roja"

MARIBEL DE PEDRO
"Norma... no debes que tus sueños despierten"

By FELIX BONILLA NORAT
Special to the STAR

Six alumni of the UPR Humanities Faculty Art Department are showing three paintings each at Casa Blanca in Old San Juan. They had intended to show and had indeed catalogued and framed four paintings each but the chopped-up spaces of the art galleries prevented it unless they hung some paintings scrambling up the walls.

The exhibitors are Sandra Mar-

tinez who is graduating this year and will then go for her master's degree elsewhere; Angel Rodriguez Diaz who is also graduating now and will seek his higher degree in painting in the states, Oscar Mestey Villamil who graduated in 1975 and will soon complete the work for his masters degree in New York University; Myriam Miranda Moyano who graduated in 1976 and will push on to her masters degree in Los Angeles; Maribel de Pedro who graduated in 1976 and is taking a UPR communications degree

and Ruben Miranda who graduated in 1976 and is seeking his masters degree at Gainesville University, Florida.

As you can see, all of them studied together and all aim to grow further. They are on their way, as can be seen now. In common they have a respect for the painting as a flat object on the wall, sometimes even using signs as graffiti. The walls of San Juan are their style, they claim, more than the desire to break with Renaissance and Baroque perspective.

which they do also. In most of 'he works, human figures or landscapes are suggested. Colon' is assertive, though it is used tonally or from light to dark most times and is not richly hued. Another thing they seem to share is the belief explained in their introduction to their catalog that "The path is made difficult and doors are closed to young artists," etc. I notice they disclaim any vanguard intentions. Vanguards are out of fashion.

The best many-hued colorist is

GALLERIES

ART STUDENTS LEAGUE

Plaza San Jose, Old San Juan. Open daily, except Sundays, 9 a.m. to 4 p.m. and Tuesdays and Wednesdays to 9 p.m. Current show: drawings and graphics by Carlos Suenos Ortiz; "Prehistoria erotica"

CARNEGIE EXHIBITION HALL

Carnegie Library Ponce de Leon Ave. Stop 1. Puerta de Tierra. 724-1046. Open Mon. to Fr. 9 a.m. to 9 p.m. Sat. 9 a.m. to 5:30 p.m.

CASA BLANCA MUSEO Casa Blanca. Entrance at end of Calle San Sebastian. Current show: Recent paintings by Martinez, Rodriguez, Mestey, Moyano, De Pedro and Miranda.

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. "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: Paintings and drawings by Tere Stubbe Segarra.

GALERIA BOTELLO

208 Cristo St. 723-9987 Prints, painting and sculpture, mostly by Puerto Rican Artists.

GALERIA COABEY

101 San Sebastian St., Old San Juan 723-1018.

GALERIA CONDADO

Convention Center. Open 11-7 every day. 723-6090. Ext 1632 Exhibition of work by local artists.

GALERIA DE BELL, BOOK AND CANDLE

102 De Diego, Santurce. 725-1135, Mon-Fri 9-9 Sat & Sun 9-6 Sculpture and Graphics. Current show: Soft sculpture by Lucia Waiser

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 Roberto Moya and others.

GALERIA FOTOGRAFIA PL 900

Ponce de Leon 900, Santurce 725-2617 open 9-5 daily except Tuesday and Wednesday.

GALERIA LA CALETA

70 Caleta de San Juan. Old San Juan. 723-8627. Paintings and prints by proprietor Luis Cajigas, ceramics, graphics and sculpture.

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.

GALERIA MUNICIPIO

City Hall, Old San Juan. Current show: Collective show by Puerto Rican artists.

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.

HISTORICAL MUSEUM OF PUERTO RICO

1396 Georgetti, Santurce. Mon. to Fri. 9 to 4. A summary of history of P.R. in antique objects.

LA FORTALEZA

End of Fortaleza St., Old San Juan. Open only during business hours. Current show: Works by Linda Gregory and Ceramist Luis Leal

MANOS

Convention Center, Condado. Contemporary ceramics by the Caparra Studio.

MUSEO DE LA ESCUELA DE ARTES PLASTICAS

El Morro Grounds Mon. to Sat. 8 to 5. Current Show: Works by sculpture students of Tomas Batista and Rafael Lopez del Campo.

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 DEL GRABADO LATINOAMERICANO

Casa de los Contraluzes. 101 San Sebastian

Sandra Martinez. I loved her "Mujer roja," simple and bold, and her "Pareja en azul" in which the ancestral couple sits down and rests in epic monumental splendor. Her greenish "Siluetas atrapadas" are a primeval flashback to the time we all were dragons in den: the faces look as mean as if they were ruled by the brain of lizards who know only how to subsist and reproduce.

Sandra used to paint images of ancestors with many-hued really beautiful areas of color. Then she reduced the hues and simply modelled local colors from light to dark. In these paintings she models quite effectively from one hue in the lights to its complementary hue in the shadows. I hope she eventually adds some discrete many-hued areas for variety, so that the repeated transition from one hue to its complement is not too obvious as the modeller of form.

Very controlled but tonally effective in color are the "Entremuros" I and II by Oscar Mestey Villamil. Red and blue with black spattering and textures including some graffiti create a believably heavy wall-like surface and rigorous compositions and arrangements of plastic or visual weights do the rest. As for his "Arlequin Solamente, I" it is so solid and hermetic that it is out of character. But its tactile surfaces are pleasantly varied, especially the background. Maybe the use of more hues on his Harlequins will humanize them into openness.

Myriam Miranda started painting by playing with the materials and allowing them to express themselves as they run over her canvasses. But her will has sometimes asserted itself against them, as in "Sin Titulo" which is quite empty unless the simple emergent forms can be seen as her will for a future figurative eroticism. One of her two "Pinturas" here is read as a simple skyscape with clouds. But the other "Pintura" is very effective. The materials freely express an expanding shadow which is

created by a centrally expanding or bursting flower of strong light. When paints are used as transparent glazes or washes, as she is using them now, they end by cancelling each other out or dulling colors. Some of her initial works allowed thicker, less transparent, gobs of paint to run around into each other. Such tactics always work for variety.

Ruben Miranda continues with his exploration of his inner self or of gnomes entrapped by lines as in "Ventana Adentro," or by lines and switches of lights as in "Encerrado." But in his beautiful "Autorretrato" he is beginning to liberate himself from linear traps. The lines here are like long thin nerve cells which exist only in his figure not in the rest of the picture. Furthermore, he himself emerges as an intellectual astronaut, not a gnome, though his body is lost in the blue-yonder emptiness. If lineal meshes disappear altogether from his work his style may change. He can

always recapture lines as a professional, but then I hope he can infuse those lines with controlled memories of their present originating umbilical energies. Lines can be liberated as energy, a la Jackson Pollock; they don't have to form entrapping webs. And gnomes can be free.

Angel Rodriguez Diaz presents three studies for "Figura en Interior," a series in which the point becomes a round or modelled proto-form, alive and reacting to a surrounding deep square space. It is interesting to see a geometric concept solved with organic forms reacting within deep Baroque space. If overall geometric control is kept, even deep perspective can be nicely handled by modern art. Geometry is a good shelter against organic or physical storms.

Maribel de Pedro's work is very different from that of her companions. To begin with, she is religiously oriented. And her work is very light, almost ethereal in color. She started

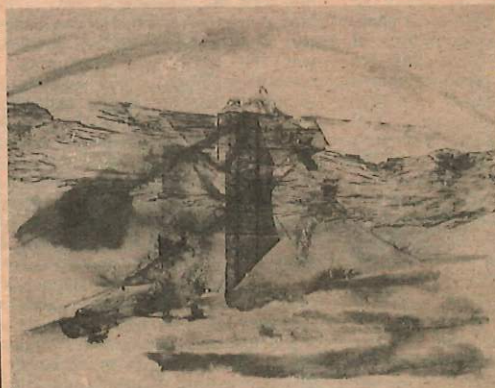
to illustrate biblical passages with abstract expressionist techniques but now landscapes and figures are emerging from the ether. Oriental cupolaed buildings rise above a flowered prairie in "No dejes que tus sueños como sueños despierten." Shadowy patriarchal figures are seen in "Por que mi pueblo esconde su necesidad?" I hope she allows the images to emerge completely: it is a very natural development regardless of religious dogma.

Maribel should remember that when two protestant peoples attacked and sacked old catholic San Juan, the Dutch, who were very stern Calvinists, destroyed all pictures and statues of saints and of Jesus Christ. The English respected all the figures of Christ. In other words, iconoclastic dogmas can vary in application.

Prices for all the works on display are quite reasonable. If you can, invest in the future of these six promising artists. They need to travel now.

Carlos (Sueños) Ortiz

at the Art Students League



"Surgimos del mar"



"Elementos de la tierra borinquena"

Carlos Ortiz' exhibition at the Art Students League in Old San Juan is the creative half of his graduation research work for the UPR School of General Studies. The other half is a thesis about the nature of the creative act.

Most of the 28 mixed-media works on exhibit are full of light from the white paper he used. Bright and free color washes, his usual printed areas and other signs act as a kind of prehistoric graffiti against white walls, not the dark backgrounds he once used.

However, his most recent works

with their white chalked and black inked areas against a middle ground of brown wrapping paper are an even more new and I hope important development. The more extended tonal contrasts of these works makes the forms stand out more dramatically and solidly than in the lighter works.

The titles are all quite priestly and include references to our Taino cosmogony. There are some nice visions of Borinquen's rise from the waters, of volcanic energies and of earthy elements. The forms are in restless movement and none of them is illustrative or photographic in intent.

They are rather the result of the gestures the artist or shaman would make to recount those happenings, not a bad use of abstract expressionist tendencies.

Fittingly personal are "Mi huella Borinquena sobre arco. iris de futuro" and "Colapso del pasado."

Carlos tells me he would like to sell most of his works for a little money to guarantee his trip north to meet his future. He plans to live and study for a while in the states.

The exhibition will continue through Tuesday.

— Felix Bonilla Nora

St., Plaza San Jose second floor. Open every day from 8:30 a.m. to 5 p.m.
Current exhibits: Portfolios by E. Deira, R. Guitelson, A. Berni, E. Mc Entire, J. Santiago and L. Rosado.

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. Current show: "Album de familia y obra grafica" by Antonio Martorell

PONCE MUSEUM OF ART
Las Americas Ave. 842-6215 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. Current Show: Retrospective exhibition by Lorenzo Homar.

UPR MUSEUM
764-0000. Ext. 2452 or 2456. Open daily from 9 a.m. to 9 p.m. weekdays, 9 a.m. to 3 p.m. Saturday and Sunday, 10 to 5.