

July 2, 1978
ART

Linda Gregory

Lynda Gregory's most recent work flirts with change as if she were at last becoming aware of the problems of painting. She apparently plays with her painting materials in these works among those exhibited at La Fortaleza, spattering oils on water or flat surfaces and then sopping them up with paper the way bookbinders made marbled paper in the last century.

But in Miss Gregory's hands, the work is more controlled and the process finished with spatter work, drawings, incisions or color illuminations. She calls all such work mixed media and has changed the titles from the landscape terms she once used to more formal ones such as "Experimento," "Composicion" or "Forms," there is one exception, "Mar sereno."

Miss Gregory seems to be at peace with her new-found technique. Her first successful essay with it she titles "Lo Logre!" (I got it!). It was a breakthrough for her. She evidently was tired of her previous semi-abstract landscapes and their methodical small brushstrokes and golden ochre or otherwise limited palettes.

The artist still limits her colors. They used to form analogous color compositions; now the colors are localized, one for each technical process. For example, the black seems to be printed in "Experimento III" and the black and red seem printed in "Experimento IV." In "Experimento V" a semi-opaque glaze is sued effectively. In "Descubrimiento" ink spattered through a mask or real chain, produces an animated and symbolical result; she is apparently leaving her chains behind. The works are symbolically light also.

Even more auspicious are the active nuclei with whip-like tails which dominate a few of Miss Gregory's

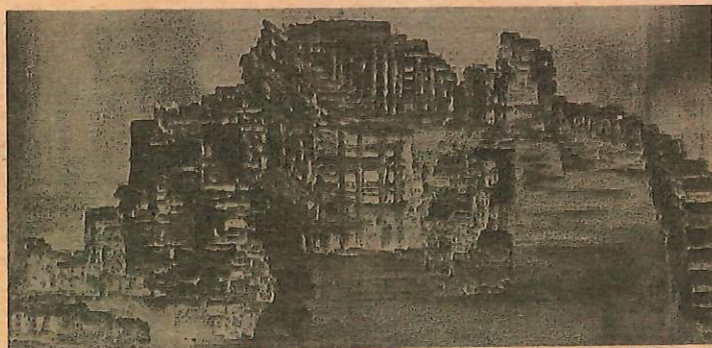
latest works. In "Descomposicion" they swarm over a lively flow of colors let loose on the paper, to play at their will the ID is apparently present in this work. In work "42" there is a nice tranquility and the medium used seems to offer no resistance.

The forms of much of her previous works were "finca" shapes but hanging out in space, as in "Ruinas," exhibited here which seems to exist in the clouds. "Naturaleza" could be Aibonito seen from above its early morning misty veil, except that there are no blues in the picture. "Pueblo Sin Movimiento" is like a requiem in ochres with dead blues. Other titles are pregnant with the former need for a "finca" to hang on to: "Desierto," "Ciudad en el Horizonte," "Paisaje en Tinieblas," "Campo Virgen," "Soledad," "Tierra Olvidada," and "Mi Campo."

A curious "chinoiserie" or late 18th Century French porcelain-painting effect is seen in the distribution of masses and in the helter skelter small brush strokes and curlicues of such "fincas" as "Ciudad Abandonada" and "Ciudad Escondida" but instead of the porcelain blues, Linda used golden ochres, mixed with darks.

Her earliest work on La Fortaleza walls is a 1970 orthodox impressionist landscape, the color is not as limited or controlled as in most of her later works and the edges are sharper. But the composition is unresolved. Linda is beginning to solve such problems.

NOTE: Luis Leal the ceramist is showing a nice group of vases with Linda Gregory's works. The ceramic shapes are free, sometimes with reliefs on top and around, sometimes with discrete color.



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.

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. Current show: Portfolio of Pan-American Prints.

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: work 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.



Paintings from left at right "El bikini"

Two a

By FELIX BONILLA NORAT
Special to The STAR

The works by Linda Gregory at La Fortaleza and by Tere Stubbe Segarra at the Trapiche Gallery in Old San Juan appear to be the result of trained will power.

Both Miss Gregory and Miss Stubbe seem to work out of a conscience for the love of art and their trained hands do what has to be done logically but they don't do it with enough sensuality.

What holds sensuality back? I believe it starts when painters approach painting

as a logical work and not as illogical play. It is play that liberates the spontaneous and the intuitive. Work is the superego's punishment after the expulsion from the paradise of childhood. Some artists, including myself were born old with ancestral hangups. it is difficult for us to liberate the id in our work. It seems too childish, too whimsical, too lacking in reality, so our work becomes loving cerebral exercise rather than sensuous, sumptuous art. Such is the case in the two shows here.

A reason for the lack of sensuality in

rtists

Tere Stubbe Segarra

art may be the overextension of the artists' interests in life. We have written about how Jose R. Oliver's and Ismael D'Alsina's reputations as artists suffered because, "you can't officiate in the service of the mass and ring the church bells too," as D'Alsina's widow explained. Lorenzo Homar has said it, "You either paint or you don't." Painting demands single-hearted devotion. Both Miss Gregory and Miss Stubbe have a lot of life interests.

Also, it may be indicative of initial self-doubts that both studied art profession-

ally for long years in at least six different schools, here and abroad. Such umbilical attachments, however, can disappear with age and with practice.

Both these artists and many others are at work with end games. The best of them have maintained the child's innocent marvel at each game, that's something. Linda Gregory is learning to marvel at the materials of painting. Tere Stubbe marvels at color and at the power of swinging arcs to create anatomy and compositions. That could bring them back to paradise.

A graduate in fine arts of Fordham University and five other art schools ranging from here to New York and Washington, Tere Stubbe is younger than Linda Gregory, and her work at the Trapiche Gallery, is more eclectic and colorful.

Miss Stubbe emphasizes the human figure in her work except for an occasional still life such as "Planta Tropical" although the latter's strong yellow ochre border fights with the greens, reds and blues.

Miss Stubbe seems to prefer saturated colors and I hope she continues using them. They can be a trap, however, clashing against each other unless they have the same tonal value, in which case they can produce nice optical effects provided the area for each color is appropriate, something which Tere has disregarded so far. Quantification of color as if by a dominant light, not a dominant pigment, is another thing she has disregarded. Light's quantification of the hues and their area relationship are crucial for good use of saturated color. Please keep it up, Tere. We need color in Puerto Rican painting.

Miss Stubbe almost succeeds in "El Bikini," which approaches color glow. Warmth is transmitted to the spectator in better, less-raw ways, than in the other pictures here and the background stripes produce a flattening effect by continuing into the bikini areas. The human figure thus becomes a hollow form. This hollowness, however, is not presented as an

emotive impression on carnal limitations but as an excuse for painting, an implement or tool.

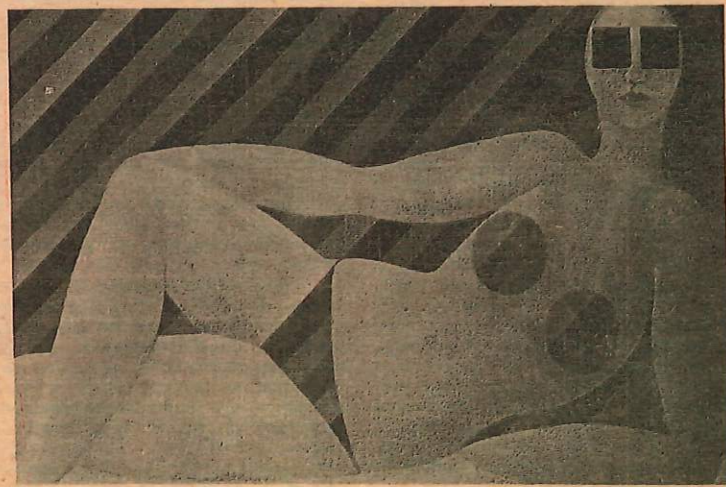
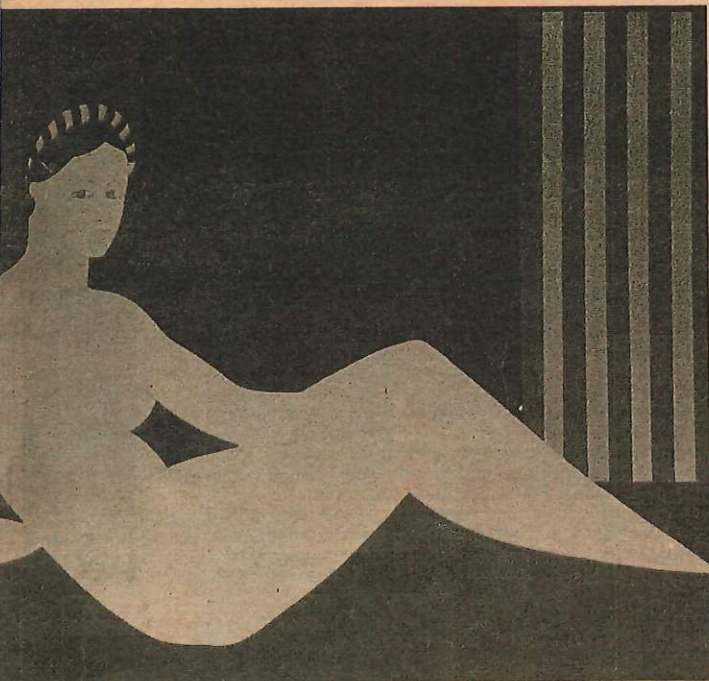
Her use of anatomy is another implement, the result of swinging arcs on the picture frame to suggest the figure itself. The figure's extremities are evaded; they end like the pointed end of two arcs as can be seen in her most recent work, the 1978 "Odalisque," a tribute to Jean Ingres. But Ingres was accused of torturing his odalisques and bathing figures; he posed them in cruel, twisted ways, let Tere beware. The work does suggest a good Picasso trick for inspiration through cannibalization of known art works, letting art feed on art.

A lonely realistic portrait in the show has two very painterly hands and face, but the purple red dress is too raw against the unquantified thalo blue background.

The most interesting work here is "Maja del sarape," an arabesque of whites and reds against a dark blue background. The pose is tortured not as a result of material manipulations but in a search for character. Miss Stubbe should continue such fruitful encounters with the "id."

There are various acceptable graphic and mixed media works in the exhibit such as the rhythmic "Gathering" which she also titled "Salida del Templo." the anatomy is invented, but it works well here because of its rhythm and simplicity.

Simplicity is the saving quality of most works in this show, plus a hunger for color.



"Ruinas," (detail) and "Descomposicion" by Linda Gregory. Above "Odalisca" and " (detail) by Tere Stubbe Segarra.

Photographed by Jose R. Charron

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.

GALERIA W. LABIOSA

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

MANOS

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

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 Contrafuertes. 101 San Sebastian St., Plaza San Jose second floor. Open every day from 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.

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.

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. Current show: Works by Institute of Culture Plastic Arts School students.