

Art: Artists Moving Out of One Class Into Another

Works by Giobbi and Ossorio on View

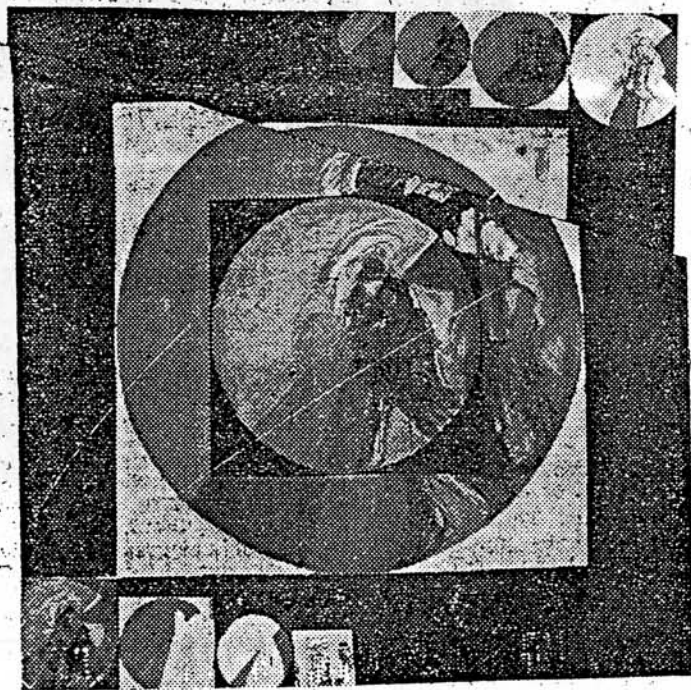
By BRIAN O'DOHERTY

THE big opening of the week was at the Whitney Museum, where an exhibition of Joseph Stella, America's futurist, opened on Wednesday. This just about fills all the modern museums with important shows. In the galleries, things were good and bad as usual.

There is a stage when, after long application, jumpers suddenly jump higher than ever before, runners better their own times inexplicably, and artists move out of one class into another.

Two artists currently on view have done just this — Edward Giobbi at the Contemporaries, 992 Madison Avenue at 78th Street, and Alphonso Ossorio at Cordier and Eckstrom's, just a few doors away at 978 Madison.

Edward Giobbi has gone profitably wild, especially when one remembers the juicy but conventional ardor of his last show. Combining dramatic literary inspiration (Lorca) with inventive devices based on cinematic and theatrical techniques, his tondos now look like giant camera lenses in which figures cartwheel and jerk vertiginously with some of the repetitive fascination of silent films. Also, ticklish little landscapes are recessed like a display of slides in large fields of color, and small serial images, like visual footnotes, annotate the main image in other paintings. The colors are pure Brecht and Lorca—black, red, purple. This is an excellent show in which new techniques serve new necessities.



"Lorca: Blood Wedding," is in Edward Giobbi's current show at Contemporaries Gallery, 992 Madison Avenue.

CONTEMPORARIES

992 Madison Avenue

EDWARD GIOBBI, an artist of unquestionable ability returns with recent paintings. The compelling impact of Giobbi's new work is very direct and strong. The moods of his paintings vary as nature itself does. The brilliance of his color and his unique style, takes on a completely new and dramatic exploratory aspect especially in his tondo series "The Voyage."

"For Brecht" is an outstanding composition painstakingly executed in red and black where much ingenuity is involved. Giobbi understands the value of space, and light, and his carefully selected color range for each composition further reinforces the emotional moods of these canvases. The luxuriance of all elements, all forms is constantly subjected to constructive unifying rhythms, through the subtle interplay of contrasts and passages from form to form and from color

Other Gallery Shows Are Appraised.

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A SHOW WHICH CLOSED to the sweet sound of critical acclaim was Edward Giobbi's recent exhibition of oils and watercolors at the Contemporaries Gallery in New York.

The exhibition included several canvases which Giobbi, who lives in Katonah, had shown at the Westchester Art Society invited guest exhibition last winter. These were canvases which Giobbi had based on themes by Garcia Lorea. Now canvases inspired by Brecht and new optical experiments — paintings with recessed "windows" looking out on abstract landscapes or blocks of color — have been added.

Giobbi's color range is characterized by sulphurous yellows, acid greens, red, black, purple. These are the ominous colors and this is environment of hell, trap

ped human figures whirl about in anguished worlds. The only repose is death or the dream. A repeated device is a sort of after-image where the central figure composition is reproduced in small scale, like an enlarged photograph with a series of smaller snapshots and negatives. There is much experimentation with extensions into space, not only the recessed "windows," but by superimposed canvases and figures. In "For Brecht," two cut-out figures with flapping arms are nailed to the canvas. The couple is elegantly dressed in the costume of the '20s and seem desperately gay, but they are also crucified. If the show were a movie (and Giobbi uses film techniques), the sound-track would be the wild laughter of Mephistopheles.