

DECEMBER 1977
Volume 52 No. 4
Established in 1926

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By *WILLIAM ZIMMER*

FARID HADDAD

Haddad is a meticulous, calculating artist. Each new series of paintings is a logical development out of a previous series. His new works are about the liberation of triangles and stripes from the field. These fields are like unvariegated matter out of which the geometric forms emanate. They are rational entities which seem to coalesce from the elemental stuff. They appear to hover on the fields, and the triangles will frequently have borders about them like nimbuses.

In building up his fields Haddad works from dark colors to light ones. A series of brushstrokes of, for example, dark blue and orange will be overlaid by a uniformly colored lighter-hued field of short strokes directed uniformly. He will mix powdered pigment with polymer for this overlay and the final field is gauzy and grassy. Haddad's colors are particularly felicitous, e.g. pastel blues, greens, reds, and tans. The field looks almost woven, analogous to the interweaving characteristic of much Middle Eastern art. Haddad sees drawing as an enterprise as important as his painting. His drawings are more complex in their schemes with divisions reminiscent of those in Diebenkorn's Ocean Park paintings. Again Haddad works from dark to light, lifting off graphite with gum. In some cases the lightest areas are diagonal bars and the look is that of rays of sunlight in an urban canyon. (Neill, *through November 26*)