

# arts

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**GROUP SHOW** Mary Boone  
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**ABE LUBELSKI** Neill  
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**RICHARD SABA** Alexander F. Milliken

By *ROBERT YOSKOWITZ*

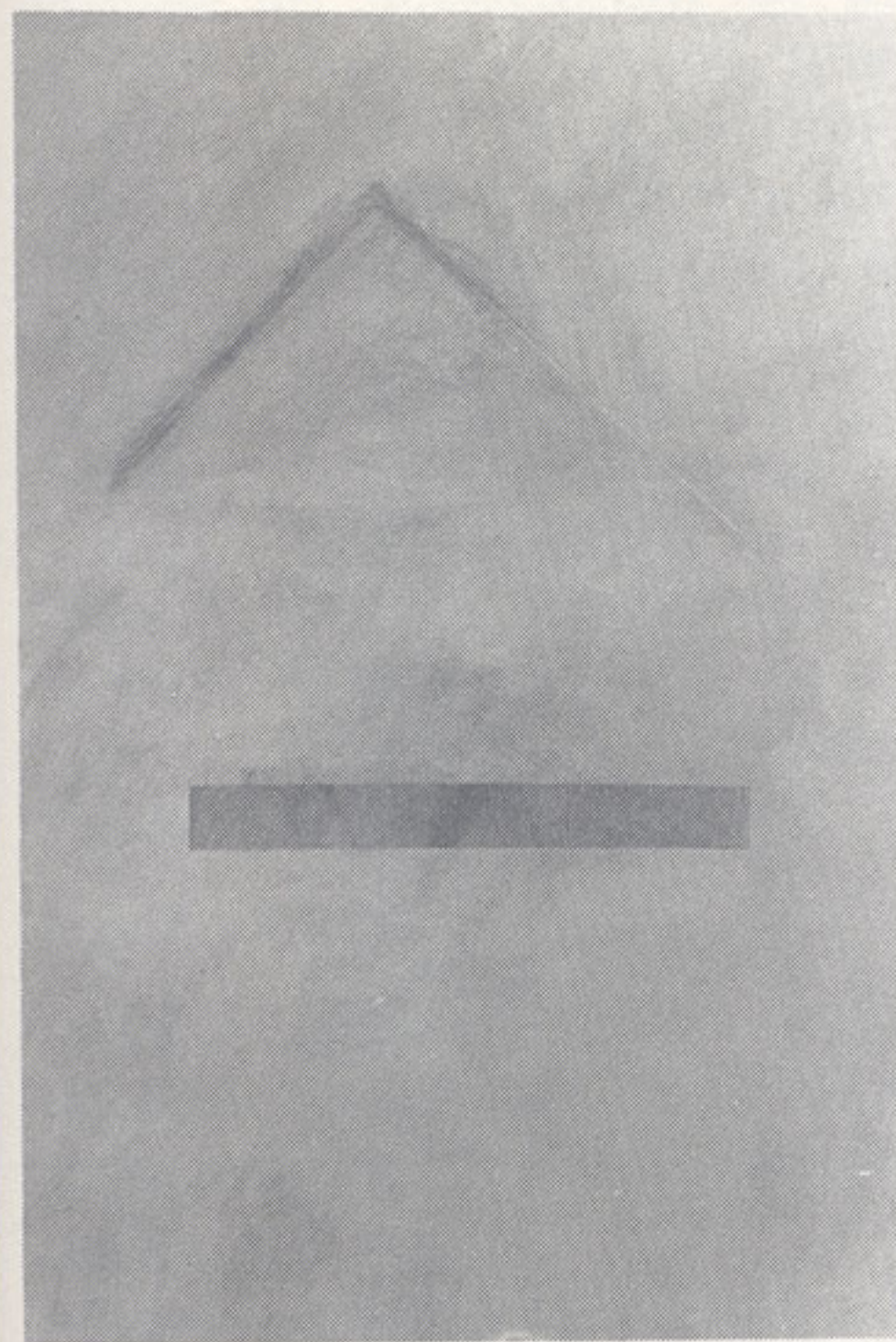
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## **FARID HADDAD / ABE LUBELSKI**

Farid Haddad's six paintings play with an angle (in earlier works, it was the complete triangle) which either floats

above, below, or in conjunction with a narrow, rectangular band of colors. This band, in turn, is linked to the surface by staying on it, below it, or immersed in it. These two images float and circulate like binary partners. The angle acts as director, orchestrating the painting into ascent or descent, a linear motif in harmony with the rectangle. The overall surface of each has brushy overlays of gray-blues, gray-greens, gray-reds, and pale yellows. In this atmosphere the relationships of the two images are acted out.

Abe Lubelski's paintings orient themselves to reversals and shifts of set linear images. Lubelski applies a thin layer after layer of acrylic paint; at points they have a resemblance to plastic wrap due to the shrinkage of the paint. It beams out glossy light from dark backgrounds. A grid is employed as interlocking grips holding the painting in weaved overlaps of dark greens and grays. The texture is thick and beaten; through the gaps in the acrylic edges, blues and oranges vie for attention in their small spaces. The most successful are two square *Untitled* paintings whose form has four fairly equal divisions. Each square has stripes in alternating brown, white, orange, and black which rotate 90°. An amalgam of textural undertakings unfold from here, ranging from shiny and matte to wrinkled and slick. In contrast with his other paintings, the darks, not the lights, raise their heads from underneath. (Neill, *April 26-May 22*)



Farid Haddad, *Untitled*, 1980. *Courtesy Neill Gallery.*