

Interest in handmade paper aids Batuz works

By ANN HARTRANFT-TEMPLE

Among the current exhibitions at the Everson Museum is a major show of contemporary works in paper by Batuz, an internationally known artist.

The recent interest in handmade paper as a medium gives this show unusual appeal. Batuz has developed ways to create very large sheets of paper by building up layers of pulp. The rough texture, ragged edges and color are important elements in the work, but the artist's main concern is with the interrelation of forms.

When you are able to get beyond the technical aspects, you will notice each piece is composed of two forms meshed together in a jagged vertical line. This line is

Palladio works to be exhibited

WASHINGTON (AP) — The first major U.S. exhibition of the drawings of Andrea Palladio (1508-1580) begins a six-city tour at the National Gallery of Art through July 5.

The exhibition includes 110 of Palladio's finest drawings lent from collections in Europe and North America. It was organized in commemoration of the 400th birthday of Palladio, the great 16th-century Italian architect.

After closing at the National Gallery, the exhibition will travel to Chicago, Chapel Hill, N.C., San Antonio, Texas, Boston and Memphis, Tenn.

hard or soft, raised or recessed, but it is quite consistent in the direction of its irregular path, and comparisons are inevitable. It could be the profile of a face or the outline of a human figure. The interaction of color or contrast in texture produces a positive/negative effect or a spatial illusion in some, but not all, of the works. In others this vertical line simply moves through a space.

Process described

Each work is numbered rather than titled and accompanied by a brief description of the process used in its creation. In most, acrylic paint or dye has been added to the wet pulp, which is applied in layers to a flat surface. Some pressing is accomplished by hand or machine, but much texture remains and there is great variation in this texture from piece to piece. The perceptive viewer will recognize such imprints as the heavily embossed sole of a shoe.

The color is also rich and varied in hue and intensity: strong blue with white; tones of gray with black or white; blue-green with red; brick red with black; red with red; green with blue; dull green with black, etc. In some works, crayon or charcoal has been applied to the surface of the wet or dried pulp to modify the color, usually around the edge of a form.

Among the works are squares and horizontal and vertical rectangles, some quite elongated. Some small works are hung in a connecting corridor, but most of the dozen paintings hung in the gallery and the area at the top of the staircase are much larger — up to 6 by 8 feet. The mounting method varies as well, but the most effective is one in which the paper appears to float a few inches off the wall.

Some departures

A notable departure from the heavy

sheets of pulp is found in No. 31, where pulp is thinly applied to canvas, so that much of the underlying fabric shows through. Elements of charcoal drawing also enrich this piece, which is otherwise gray and white.

Batuz was born in Hungary in 1933. He fled with his family to the West in 1944 and emigrated to Argentina in 1949, where he began to paint. He is completely self-taught and presented his first one-man show in Buenos Aires in 1963. He came to the United States for an exhibition tour in 1972 and has remained here ever since. He now lives in Westport, Conn. He also has exhibited in Brazil, Germany and Austria. His current work in paper is an evolution from his oil paintings, in which he achieved the effects of torn paper.

In conjunction with this exhibition, a hardcover book has been produced by Rizzoli, New York, under the supervision of Harry Abrams and with a contribution by Everson Director Ron Kuchta, among others. The show originates with the Everson, and after it closes here on June 14 it will travel to Kunsthalle in Nuremberg, Museum Moderner Kunst in Vienna and the Indianapolis Museum of Art.

Teachers pick students' best

I am pleased to see the Everson exhibiting a selection of works from last year's Foundation to Advance Arts and Athletics in Syracuse Open Studio, in the Green Room through June 14. These 40 drawings, paintings, textiles and prints were selected by the teachers from 875 works by Syracuse public and parochial school students who participated in the free summer art program of the FAAAS.

To be reviewed at a later date in this column is a blockbuster exhibition of contemporary color photography filling two of the museum's upper galleries through July 26.



Batuz' No. 31 allows canvas to show through pulp.