New Visual Arts Center off to a Good Start.

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The spirit of continuation is less apparent, but none the less real in the different Pop Art objects on display. Sensuality and symbolism are used to the ideas of concept art commercials, as in that spectacular example, Roy Lichtenstein's I Know How You Must Feel. What is leads to a highlight of the collection, the 1962 Draw by Jasper Johns. It has the best of his genre (here also represented by Bauneshofer's Story Rainbow) a colorful dynamism, on the verge of the figurative and the abstract. And one of his five panels points in another direction of the rigorously abstraction of colorfield painting. The formalism approach to the reconstruction of the hard-edge works of the sixties and their Minimalist successors constitutes probably the major departure from what a Giacometti, a Dadoeff or an Ernst has to offer. The exhibition gives a reasonable selection. Elsworth Kelly's White Over Black, or Donald Judd's Untitled retain a certain interest, but with Marden's Happy I or Ryan's Region one inevitably starts to ponder Deboorvan's motto.

What then, with very recent art? The pendulum is swinging, this time away from Minimalism, and this exhibition does not fail to illustrate that. Compare Frank Stella's 1983 Mimes from his 1965 Shapew- ville Sketch: both are abstract compositions, but movement and color are vastly expanded in the first with respect to the second. It is a com- monplace by now to note that the work of fashionable younger artists like Sandro Chia (Horse in the Metropolis) or Julian Schnebel (Spot) imparts a new sense of vitality by content as well as by form. Founded on the more pronounced presence of the artist in his work. But these are but aspects of a reality which has become multi-faced as to defy a concise rendering. It is a new start and its change — which the new Hayden Gallery will have to address. One could envisage a less inspiring start.

Intimate and warm

Emily Corbatö, pianist, Keene Little Theatre, Sunday, March 3.

Emily Corbatö gave a very enjoyable piano recital on Sunday afternoon. The recital was sponsored by the MIT Women's League as part of their Hosts to International Students Program.

Corbatö immediately established an intimate rapport with the audience by reading her program notes aloud before each piece was performed, discussing her program with a wit and under- standing also characteristic of her performance. Although she demonstrated slight technical in- stability in the first half of the program, the second half was much smoother.

Corbatö opened with the Pro- pano Sonata, opus 1 of Hay- nis. She emphasized the Ameri- can character of the music in her introductory remarks, and it was fairly apparent in her perfor- mance as well. A short Prelude led directly into a relatively long, repetitive, and frequently boring Andante Cantabile. The Scherzo and Coda were more interesting, but I must ad- mit that the Harris was the piece in the program that I liked the least.

Corbatö's dexterity left a bit to be desired in Beethoven's Tem- perament Sonata opus 31 no. 2, but she played with great musical awareness. She captured the en- tire musical idea without losing the direction and cohesion im- plied in the music. The last movement was particularly sat- isfying as she didn't repeat the four note motif mechanically, as is done so frequently, but used it to build a complex musical archi- tecture.

After a brief intermission, Corbatö returned to the piano, this time to perform Haydn's Sonate in B minor, (Hob. XVI:36). This piece is very well placed on the peak of technical perfection, and never lacked a sense of life and energy. But Arthur Poetsiue in D minor opus 15 was the high point of the recital. The piece — infrequent- ly heard today, but which will be available on a new recoding by Corbatö, along with the Harris sonata — was quite a find. It opens with a short but (Please turn to page 13)