

ART EXHIBITION:

Inter-personal relationships

(Cont. from opp. page)

Thus, he presents a wide range of situations, but the predominance is for his etchings and watercolours — by reason of their inherent textural lightness — to lean towards humour, light-heartedness and burlesque.

In the oil paintings, his subdued palette and impressionistic touch seem to denote a suffocating crepuscular introspection where the emphasis is on nuance rather than the bold statement.

When faces and gesture are blocked out in a heavy outline, it determines the precise character

of that particular work, making it lean towards the poster, cartoon or illustrative drawing of the satirical kind.

Marchese's 'sceneggiatura' does not depend on the grand gesture on heroic situations but more on covert glances, softly-parted lips or the frequent presence of masks to make one query whether what appears to be stated is actually what is intended.

STUDY DRAWINGS

Enzo Carnebianca, a self-taught sculptor, has that advantage

particular to his kind, of being able to project and manipulate anatomies without frequent reference to his predecessors.

His exhibition was made up of two complementary sections: sculptures in bronze with their related study-drawings mainly in charcoal on canvas.

His sensuous shapes (whose ovoid heads recall the androids of science-fiction illustration) seem to be animated by an urge for fulfilment that expresses itself in rippling muscles, necks tautened to their breaking point and lips parted in ecstasy.

Carnebianca's bronzes invite a meditation on the mysterious inter-relation between the human body and spirit.

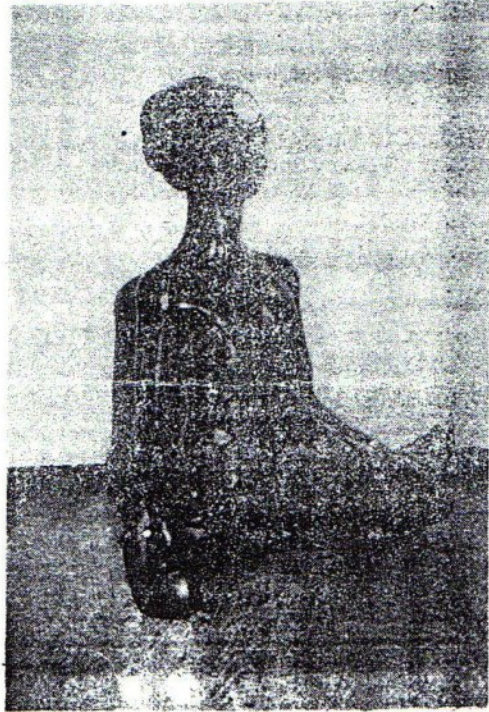
A pair of male and female torsos, truncated at the limbs,

expose their empty interior by means of an open zipper making a wry comment on the way flesh frequently overwhelms spirit in what are wildly called inter-personal relationships.

HUMAN EMOTION

Bodies are depicted flying or cowering underwater, surely a clue to the artist's aspiration to an existence on a higher plane. A human head is made to unfold like an orange-peel, another bears a keyhole on its forehead while offering the key on its chest, while the most distinctive example is Carnebianca's figure whose serpentine shape has coiled itself round the structure of a chair, its features composed in an attitude of disdain.

Encompassing nearly the entirety of human emotion, whether soaring to heights as yet unattained, crouching in an attempt to regain a foetal security or grappling with urge to break from the restraints of a civil existence, the figures of Carnebianca, by their penetrating presence, demand more than the passing attention that is conceded to the work of art in our impoverished century.



Enzo Carnebianca: 'Attesa'.