

# A show and a bonus at Cuban Museum

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Art Critic

Visitors to the Cuban Museum of Arts and Culture get a bonus these days, the chance to see works by the three artists exhibiting there, plus an encounter with a theater set that makes a handsome work of sculpture.

Though it is something like preferring the centerpiece to the main course, Rafael Mirabal's design for a stage and its artful furnishings, for the production of *Exilio* that premieres at the museum Saturday evening, takes the honors for innovation and good looks. Next to Mirabal's startling, inventive set, including a rotating perch with a typewriter and a stylized tree that serve as the only props on a runway of a stage, works by Laura Luna, Tomas Oliva and Gladys Triana appear to lack drama.

In fact, they are all rather quiet and domestic in character, though pleasingly so. Luna has done a series on Woman utilizing a charming winged creature that has the grace of an archangel coupled with the heft of a heavy-legged Venus. The artist makes ceramic sculpture of them as well as drawings, but it is only in the drawings that Luna's women have a convincing airy quality, that they seem able to exercise the freedoms they strive toward.

Oliva, showing abstract drawings and welded, black-painted sculpture, makes you think about the first, lyrical phase of abstract

## 'EXILIO'

The Cuban Museum turns its galleries into a theater beginning tomorrow for performances of *Exilio*, a work in Spanish by Cuban exile playwright Matias Montes Huidobro. The play, a finalist in the 1986 Letras de Oro literary competition for Spanish-language writers in the United States, deals with the anguish of exile. *Exilio* opens with a benefit performance at 8 p.m. Saturday and will run Thursday-Sunday through April 3. Tickets are \$50 opening night; \$15 other shows. Call 858-8006.

expressionism and early David Smith. Though he has none of Smith's dynamic, nothing of his own with which to prod space significantly, Oliva's drawings have their own poetic character.

Still, it is a little disconcerting to discover that all the artists in this presentation run strong in one of their chosen mediums, weak in the other. Triana completes the trio, showing drawings that are much more interesting than her paintings. Both attempt to convey movement and change in a symbolic manner, but only the drawings succeed. Somewhat of a contemporary futurist in theory, in practice,

Triana is too controlled, and in the paintings too dependent on an unhappy combination of colors.

**LAURA LUNA: RECENT WORKS; TOMAS OLIVA: SCULPTURE AND DRAWINGS; GLADYS TRIANA: PAINTINGS AND DRAWINGS: 10 a.m.-5 p.m. Monday-Friday, 1-5 p.m. Saturday-Sunday, through April 8. The Cuban Museum of Arts and Culture, 1300 SW 12 Ave. These exhibitions are made possible through the donation of Jack Daniel's Tennessee Whiskey.**

## Art note

*Homage to Tarquinia*, the exhibition of paintings by Carol Anthony at Carone Gallery in Fort Lauderdale, satisfies beautifully. Uppermost, there is the evocation of place, the Tarquinia of the Etruscan tombs, a major tourist spot in Italy that Anthony magically reinvests with a spiritual quality long gone from the geographic area. In her depictions, the underground rooms prepared for the dead undergo a transformation, coming alive with light, lively with a promise conveyed by veiled shadows and warm colors. As private, untomblike interiors, they are the proper repositories for the odd assortment of things that Anthony continues to use as personal metaphor: the pears, the checkerboard, the ball, the note hanging from its pushpin on the wall (Through April 15 at Carone Gallery, 600 Southeast Second Court, Fort Lauderdale. Call 463-8833.)

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Miami Herald, FINAL ed., 18 Mar. 1988, p. 56. NewsBank: Access World News - Historical and Current, infoweb.newsbank.com/apps/news/document-view?p=WORLDNEWS&docref=image/v2%3A114CF48AE24B9638%40WHNPX-1723EF7DB2948A44%402447239-1721AECACC251B33%4055-1721AECACC251B33%40. Accessed 23 May 2022.

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