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Arts & Leisure

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Charlotte Lichtblau, who in 1938 escaped Nazi persecution in Vienna, may be thought of in part as an inheritor of the German expressionist tradition. Her first New York exhibition (at Van Bovenkamp Gallerie, 18 W. 55th St., Oct. 27-Nov. 14), reveals the powerful fusion of representational and recently accumulated abstract values. I was particularly moved by several religious paintings, notably "Fragment of Friday" and "Conception." An exciting breakthrough in a usually recalcitrant area; most religious art today holds to safer lines.

Rev. Mc Naspy S.J.

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BERKELEY CENTER

Charlotte Lichtblau and Sy Gressner together present a

very powerful show at the Berkeley Center on Wall Street in New Haven. The work of each could easily be that of the other, despite the fact that Lichtblau is a painter and Gressner a sculptor. Both dwell on the human figure, using massive, curving forms of religious connotation for the most part. Gressner works in stone, wood and metal which have only their natural color and grain as surface finish. Lichtblau creates the surface finish, but color, even in the few instances when it becomes vivid, plays a second fiddle to the heavy sweep of the curved forms. They are dark and forbidding paintings, taking themes such as the death of the Virgin Mary, many times pictured in art history with the traditional accoutrements of haloed angels and brilliantly starred skies, and making them oppressively dark and heavy.

SHIRLEY GONZALES

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The effect resembles a series of multi-dimensional images projected on a single screen by a complex system of multiple projectors. In Charlotte Lichtblau's vast panorama of New York City the effects are similar though the methods are considerably different. The varied perspectives and organically conceived architectural forms are made to relate both structurally and psychologically to expressive aspects of the human condition. It is as if the grandiose iconography of the Gothic vision were skillfully interrelated with a sordid yet richly embroidered scheme of modern civilization.