

Galleries

The Critic
Looks to
the Canvas

By Jo Ann Lewis

YOU DON'T have to be a movie buff to enjoy the paintings of film critic Farber, but it helps. Farber, known for his earlier, offbeat writings in *The New Republic* and *Artforum*, is showing large paintings at Diane — all strewn with images of his headful of movie memories seemingly, from his pockets. There are toy trains, trucks, school buses, bottles of "white out" and assorted junk spread out much like the contents of a young boy's desk might be spread out over a table top.

Despite the scattered look, Farber's paintings are carefully ordered into spatially ambiguous compositions that look like airplane views of an electric train setup. Bits of imagery chug across all the canvases at various curves and angles, dividing the surface into visually digestible segments. Within them are carefully put the aforementioned odd-lot images, all mixed up with images of things brought to life from Farber's ample visual store of film memories. "Honeymoon Killers," for example, titled after the movie of the same name, anecdotally recounts a scene involving railroad tracks and a homicide scene and several gory deaths in progress.

It's not necessary to be familiar with that movie to know that some-



"Man
Standing
Shoulders"
by
Jerry Atkins

Farber, a former Abstract Expressionist and color-field painter. In fact, however, his works are profoundly related to film, for the eye wanders over them much as a camera might travel in making a tracking shot, a filmmaking technique to which he makes punning reference in his constant use of railroad track. These intriguing paintings will be on

view at 406 Seventh St. NW through Feb. 4, 11 a.m. to p.m., Tuesday through Saturday.
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Kornblatt Gallery

You could spot sculptor Jerry Atkins in the crowd at his Kornblatt Gallery opening last week because he looked so much like his endearing figures in bronze and clay: stoical yet fearful, assertive yet ultimately vulnerable to the whims of fan or foe. His stance — body erect, chin defensively forward — was a classic metaphor for the artist vs. the public, the individual vs. society. So is his art.

"Standing Figure with Hands Clenched," confronting viewers at the door, is typical of the simplified "Everyman," which Atkins has devised to act out his ideas. In one work, the figure crawls with grim determination toward an unseen goal; in "Seated Figure with Bars" he squats within a cage-like structure which, if he stood up, he could easily escape. While this is a powerful statement about the prisons people invent for themselves, the stripped-down simplicity of Atkins' style is better suited to the more consistent compositional simplicity of his powerful self-portraits.

Dateline Hollywood

By Steve Pond

DUELING DIRECTOR: While filming "One From the Heart" and trying out a technique designed to inaugurate a new era of easy, pre-planned filmmaking, Francis Ford Coppola watched his Zoetrope Studios go nearly bankrupt. And to add to all his previous troubles, he's now embroiled in a nasty mess with Paramount Pictures over the showing of "One From the Heart," which was finally completed with lots of 11th-