

# Artist Biller Hugs Objective World

By JEAN CHARLOT

Leslie Biller is showing work painted in the last three years at Gima's Gallery. It draws from sources East and West with, fresh on his mind, a stay in Kyoto.

Today many an artist chooses to struggle with an inner world of abstractions. Going against the grain, Biller hugs the objective world.

Eyes wide open upon its profusion, senses wide open upon its delights, the painter crams his canvases with women, vases, cacti, tigers, Gothic arches and Greek temples, statues, sofas, and again women.

Moods enrich this inventory of forms:

Nature's moods, the cool of a grove or the fierceness of a tropic sun. Mood of the artist, wondering at this

medley of wonders and at his own power to transfer it all to canvas.

We should be grateful that Biller does not attempt to put on a premature mask of wisdom.

Enthusiasm remains his cardinal rule. It is tempered by his respect for yesterday's masters. "Music Lesson" is openly labelled as a free copy of Matisse.

"Romeo and Juliet in Tahiti" is romantic. Its balcony scene pairs the male with the sun, the female with the moon.

In other works a strain more quizzical than cynical belies the romantic label. In "Monument Nr. 1," the bronze-cast conqueror on horseback lacks a head, but his neck is cut to fit that of whichever hero should rate the current headlines.

One guesses that the artist would rather cast his lot with the minute victim trampled under the horse's hoofs, its arm frozen in death in a vainly defiant gesture.