

# WORK BY TROVA AT IMAGE GALLERY

New Addition to Gaslight Square Has Opening Exhibit.

By **GEORGE McCUE**

The Image Gallery, a new addition to Gaslight Square in the Boyle and Olive area, is showing works by Ernest T. Trova during its opening month.

The gallery is at 4230A Olive street, over one of the section's antique shops. It has been invitingly converted from a former flat, with off-white walls, a red stairway and trimmings of Victorian grillework. Ann Gardner, the director, plans to concentrate on contemporary art.

Trova's vigorously expressionist brushwork produces what looks in "Painting, '56" like a jumble of parts of things, awaiting disposition or a final putting in order. Later paintings resolve this sort of image stockpile into figures that are seen as shattered and cruelly dismembered fragments, with tissue and organs exposed by a tearing away of the flesh.

"Painting, '58" presents such an image in a casein that could be viewed either as a horrifying comment on our time, or as an admirably worked paint surface, depending on how it was looked at.

Trova does a good deal of scumbling and burnishing of his paintings, which with the natural dryness of the casein finish and his use of light colors coming through dark, give his work a quality of seeming to have a strange inner life. Earlier works on view are interesting insofar as they show what the later ones developed from, but their abstractions of the figure seem meager in a sense of imagery.

There are some wittily contrived combinations, each titled "Sketch," in the Robert Rauschenberg manner of assembled castoffs: a tattered coat, mounted on a panel with patches of fabrics, and painted black and orange; an arrangement of a radio chassis, paint bucket lid tucked back of a canvas swatch, and some hardware oddments, all in black; a photomontage with a black ice cream scoop, old sock and tie, and a row of used paper coffee cartons.

The question of whether these are art could be debated far into the night, but some of the assembly effects find their way into the paintings, which bears out their role as sketches.

Trova's work has a guileless charm up to a point, and then the spectator is likely to find himself considering some of its implications of nightmarish disorder and disruption, and having an attack of the shudders.