

Strange but fascinating blend, James Gleeson, *The Sun*, February 1963

The paintings of Peter Kaiser at the Macquarie Galleries are more Spanish than the Spanish themselves. Like most modern Spaniards, he makes the most of textures. His paintings look as though they had happened without the intervention of the artist. Though they are man-made, they look as though they were not. Part of their fascination arises from this paradox. The artist has left himself out. Instead we have the impression of old walls crusted with the patina of time, chance and the elements, or of deserts seen from the air at dusk, or of highly magnified sections of unidentifiable objects.

One thing is certain, this is the best work Peter Kaiser has yet shown in Sydney. Delicacy is strangely combined with monumentality. They are subtle and bold, tender and inhuman at the same time. "La Belle et la Bete", "Femme", "After Rain" and "Dead Bull" are outstanding.

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Jose Guevara at the Barry Stern Gallery is a real Spaniard of the School of Tapies, Millares and Cuixart, but he is less skilful and somewhat less resourceful than Peter Kaiser. We are all too conscious of the part accident plays in creating their appeal. He simply pours the paint and leaves the rest to chance. Some of the results charm us much the same way that we might be charmed by a patch of lichen on a dark rock, or by the lunar crinklings in an aging mushroom's skin; but too much is sacrificed for this slender ... (illegible)

Spanish Source In Paintings, W.T., *Sydney Morning Herald*, February 14 1963, p. 7

Two exhibitions that stem from Spanish sources of contemporary painting bring an international standard and exciting contrast of outlook to the one-man shows opening in Sydney today.

Jose Guevara, who has represented Spain in exhibitions in Europe, England and Japan, shows 20 paintings at the Barry Stern Galleries, and Peter Kaiser has 20 paintings and gouaches at the Macquarie Galleries.

Both artists are involved in the Tapies effects of half world realisations – of forms tremulous and evocative – of mysterious depths or more delicate yet sombre twilights.

They both use techniques that have wrinkles and craters of paint; where textures harden or soften in ridges and valleys – where forms fade into shadows or sharpen into a more revealing light.

But there the similarity ends.

Guevara is tougher in his ideas, his realisations and his means of expression. While his motif shapes-lost in the majority of his works in a sea of sense night – are lyrical in their inter-weaving forms, he preserves a firmer, more decided attack of dense paint, of harsh blowtorch-burnt surfaces of enamelled-like uncrustations, of hard edges opalescent cored forms on rich dull reds and blues that glow dully from their surrounds.

Kaiser, on the other hand, is responsible for the most elegant and the most beautiful paintings this reviewer has seen for a long time.

Beauty, an aesthetically satisfying beauty, seems to be the only word one can apply to these paintings. There is a distinction, an elegance of concept and statement, a delicacy combined with an undercurrent of firmness that in turn is allied to a quite exquisite sensuousness of feeling that must be defined by "sheer beauty".

Because they are more subtle than the assertive works of Guevara does not mean that these are weaker paintings by Kaiser. They are not.

They most decidedly escape the taint of the decorative even if they enchant by the miraculous inflection of their statement and the almost fragile effect from the printed paper overlays. Kaiser can and does introduce sterner vertical or horizontal forms through the poetic echoes in his paintings.

His "Belle et La Bete" is a brilliant example of his work while "Faded Paper", "Chinese Landscape", "After Rain" and "Mountains" are fine paintings that prove the timeless and international nature of Kaiser's abstractions.

The Guevara exhibition will be opened by Mr Harry Seidler at 6.30 this evening, and the Kaiser exhibition will be open at noon today.

W.T.