

Grovhed og drøm



Stark and Dreamlike

Marcos Byrd is American, has lived in Mexico, and a year and a half now, in Denmark. There is Mexican blood in him. His bold paintings are best understood in the light of the Mexican masters Orozco and Rivera.

' In Mexico, one is permitted to paint pictures that resemble those that they set up in front of the Picture Show in the old days - folksy and well meant. Also, down in Mexico, one is permitted to weave dreams through them and that's what Marcos Byrd does. There are carnival scenes and paintings of men and women who love - wierd and naughty and worth seeing.

-Virtus Schade

Berlingske Tidende, May 1985, Copenhagen

Marcos Byrd er amerikaner, har levet i Mexiko, halvandet år i København, der er mexikansk blod i ham, og hans grove billeder forstås bedst i lyset af de store mexikanere, folk som Orozco og Rivera. I Mexiko har man lov til at male billeder, der ligner dem, man satte op foran biografene i gamle dage, folkeligt og velment, men man har også lov til at væve drømme ind i dem, og det gør Marcos Byrd så. Det er karnevals-billeder og billeder af mænd og kvinder, der elsker. Sært og slemt og seværdigt.

Galerie Jedig, Admiralgade 22, kældereren. Tirsd.-fredag 15-18, lørd. 12-14. Til 10. juni.

MARCOS BYRD
La Mama-La Galleria Second Classe
6 East 1st Street
December 10 - January 10

The exhibition, "Paintings of Nicaragua Libre," is a benefit for the International Work Brigade/New York, an organization that sends volunteers to work in the Nicaraguan coffee and cotton fields. The majority of paintings, based on Byrd's experiences picking coffee in the Nicaraguan mountains, depict the everyday life of campesinos (farm workers), while others express a more direct protest against U.S. involvement in Nicaragua. While Byrd's political feelings are obviously very strong and sincere, it is the paintings of the Nicaraguan workers, executed with warmth and deep respect, that leave the greatest impression. For example, in the "Freedom Fighters Diptych," an accompanying statement from a book called *The Contras* quoting a first-hand account by a Contra soldier of atrocities committed against innocent civilians, with a note on the



subsequent public display by President Reagan of an "I'm a Contra" button, was a much more potent statement than the diptych itself, which seemed rather strained and shrill. On the other hand, the paintings that show the lives of "ordinary" Nicaraguans (particularly "The Harvest"), displaying the dignity and strength of the average farmworker as well as the deep respect that Byrd feels for his subjects, are his most effective statements, both artistically and politically. Benefit posters will be distributed by the Syracuse Cultural Workers. Syracuse, N.Y. —P.B.

