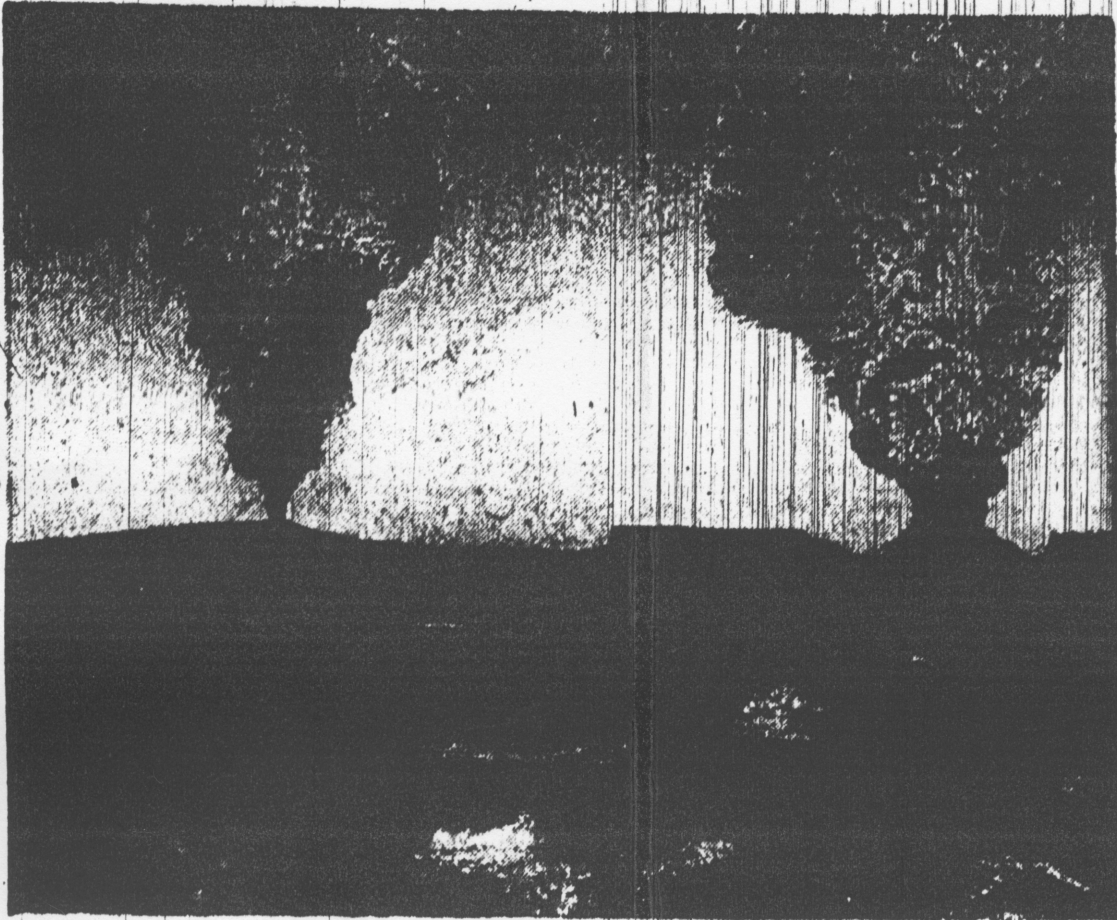


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ART

LITERATURE



FLAMES OF THE EARTH—This brilliant painting by the visiting artist, Max Ernst, is included in an exhibition of his work now on view at the Honolulu Academy of Arts.

Ernst-Tanning Show Hailed As a 'Must'

By JEAN CHARLOT

The joint show of Max Ernst and Dorothea Tanning gives Hawaii a fresh insight into the mysteries of surrealism. If only for this reason the show would be a must.

But much more than that, it combines this element of fashion with a much rarer one, rarer in any time and in any isle, namely superb quality. It is that quality, hidden now under the novelty of the plastic approach, that is bound to come to the fore as the element of surprise later.

Max Ernst is one of the true pioneers of surrealism, and in his work we sense the intoxication of discovery that compensates for the uncertainties and heartbreaks of treading unknown paths.

Since these exciting early days in Paris when Cocteau, in 1920, hailed Ernst as the Master who would push outwards into the unknown the limits of art staked by Picasso, this surrealist painter has become a dedicated student of primitive cultures. He has let go of Paris, and even of New York, and lives now in the Arizona desert, gathering strength from the proximity of Hopi and Navajo reservations.

ROOTED IN PHILOSOPHY

His work is unconcerned with quaint rituals and feathery paraphernalia that have lured other "Western" artists. His inspiration delves deeper into Indian philosophy; it is concerned with essentials, the place of man hung as it were—and as it spectacularly is in the Arizona desert—between the rocky Earth and the unbroken expanse of Heaven.

The level of thought is expressed through the simplest forms, the line steady and level as a sighting of the sea that separates the red cliffs from the bleeding evening sky; or the red orb of the sun suggesting a giant atom ready to split into universes.

A representation of the masked Creator creating his godlings (called in the Hopi language kachinas) is as close as Ernst comes, in this exhibition, to picturesqueness. A black and white textured rock with make-believe incised designs ties marvelously with the rock carvings of Hawaii, a reminder of our own heritage of primitive culture and its lesson in esthetic, potent, and too often unheard.

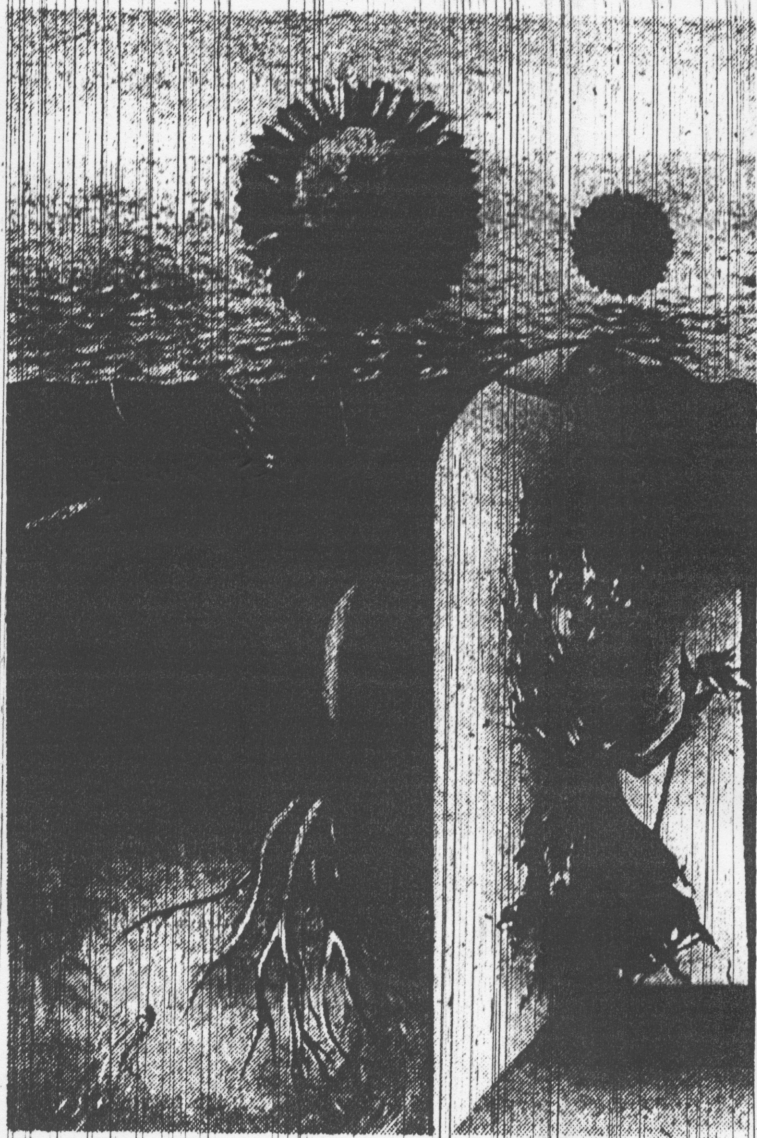
TANNING OFFERS

Dorothea Tanning offers another facet of surrealism, untouched, at least outwardly, by the abstract and geometric computations latent in Ernst's art. Her surrealism is deceptively close to realism, even to what older folks would recall, with a sigh for the good old times, as Victorian realism.

She has a Vermeer-like love for interiors, and a patient and equable brush stroke. Her subject matter is more intimate than cosmic.

She speaks—without a trace of oratorical flourish—of everyday happenings; her love of dogs, or rather of her dogs, long hair puddles like loving, woolen yarns; of a suspicion of open doors and a query before closed ones that may mean no more than a portion of her childish experience carried intact into adult life.

With such simple everyday material, how is it that a sense of mystery and even of grandeur permeates anyhow—against her own wish as it seems—the work of Dorothea Tanning?



A SAILOR'S DREAM—Dorothea Tanning, wife of Mr. Ernest, is also exhibiting at the Academy of Arts in Gallery 2. This is one of her vivid, modernistic pieces for which she is famed.