

# Print Show Offers Study Of Abstraction, Reality

(Editor's Note: Jean Charlot, noted Honolulu artist, lends a critic's eye to the 28th annual exhibition of the Honolulu Print Makers now on view at the Honolulu Academy of Arts.)

By JEAN CHARLOT

Artists of long ago, who sculptured gothic cathedrals, and dyed and cut stained-glass windows, would have been astonished to learn that they were artists. They thought of themselves as craftsmen, manual workers in wood, stone or glass.

What painters of today are quick to forget is the fact that they are, as were their ancestors, manual laborers. There still is a live and cleansing force in the works of the print-makers.

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**BELOW AND** beyond the visual contact with the proof of a print, the spectator can apprehend how the artist who did it was not alone, but collaborating, at times willy-nilly, with the hard material of which the plate is made, gouging, carving, or furrowing with the needle.

This discipline kept his fancies in check and the best prints have a hard-won beauty closer to medieval stained

glass than to the slick effects of oil painting.

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**COLOR PRINTS** feature themselves effortlessly, not only because of color, but for an affinity with our semi-tropics that color sums up better than black and white values. Linoleum and wood have a texture all their own, a healthy coarseness to keep in check mental refinements.

Barbara Wolfgang's "Boats," a red roof in a sea of emerald green foliage and emerald blue sea, has childish delight without affectation. John Kjargaard's "Kewalo Basin," hangs patches of blue, maroon and red over a net of black lines.

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**THE WHOLE** range of contemporary esthetics is illustrated. This show, naturally mixing abstract and realistic works, offers a good opportunity to exercise our eye and our wit on the problem of quality regardless of style.

Sato's abstractions, though tuned to fashion, have such a mastery of both craft and balance, that they could hardly fail to get a prize.

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**TWO PRINTMAKERS** back as it were the current stream of abstractions: Joseph Feher, whose infant swathed in a sheet and lying on the grass, makes one forget, as it made the artist forget, all problems of esthetics, exchanged for warm human feeling at the mysterious sight of life in the bud.

Among the drawings many are sketches that, arrived at quickly or gradually, nevertheless suggest speed and effortlessness. Monolithic against this background of cursive lines stands Juliette May Fraser's "Nuns on a Guided Tour," fruit of her recent European adventure.