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Variety Keynotes Art Academy Show

By JEAN CHARLOT

The artists of Hawaii exhibition at the Honolulu Academy of Arts, bringing side by side artists known and unknown, is not unlike Judgment Day. Many more pictures were thrown in the darkness of the academy basement than bask in the light of the upper galleries.

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THE SELECTED elects, chosen as I understand, on the basis of quality, range all the way from stark realism to pure abstraction. To see nature as Griessler did in "Self Portrait," the human eye

would need the help of a magnifying glass. Still the portrait may fail to please a good public accustomed to blatteringly retouched photographs.

Among pure abstractions, Sueko Kimura's "Aquamarine Pageant" manages without props an elegance of pure alloy. In contrast, Armstrong's "Composition No. 1" is severe, sober, and manly.

Most works meander at mind-course between the abstract and the realistic. Among the best: Keichi Kimura's "Cellist," monumental both in size and in dignity. Only the close range of color—reds and oranges—is a reminder of the artist's very diffident personality.

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MY FAVORITE is Minnie Fujita's "Pali Patterns," a landscape of green hills and gray sky that suggests the cloud fringe that clings to the green cliffs. This uncertain edge between earth and heaven expressed in delicate values, deserves a title less suggestive of mere decoration.

The artist who ignores "isms" or who has purpose-

fully forgotten them is indeed rare today. To paint as easily and as unconsciously as one breathes is a discarded ideal. Close to this type of art are two good pictures, Harry Baldwin's "Interior," and Meltzer's "Street Scene No. 1."

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PROVOCATIVE AND difficult to label is Beatrice Miller's "Little League Player." The sophisticated means she chose to use fail to weaken the straightforward rendering of the little boy, or to obscure the aloha between the artist and her model.

As in any art show anywhere today, a majority of works breathe a refinement and an exquisiteness that, in the less felicitous examples, tend to contortions and needless complications.

For this reason and as an antidote, Kamelgaarn's "Greek Horse," an excited comment on a Parthenon marble fragment, is welcome. Even if vicariously, it reminds us that art's scope may transcend the individual, and reach for a nobility and a heroism poles apart from fashion.

