

Deep Material Noted In Sueko Kimura Show

Note: Sueko M. Kimura's first one-man art show opened today at Gima's, Ala Moana Center. Fellow-artist Jean Charlot comments about the show in the fol-

lowing article.)

By JEAN CHARLOT

Lovely to look at, with a surface shimmer that could be mistaken for sheer decorativeness, this show is

made of deeper stuff.

In its way, it solves questions that the mammoth display just closed at the Academy of Art had raised.

There, each artist made it a virtue to freeze his style into a single heroic posture, an "image" meant as a lure for today's collector and as a hopeful signpost for tomorrow's posterity. Yet man is a more dynamic affair than a statue and spectators felt uneasy.

Sueko M. Kimura's work exhibits a more natural tie between the artist and his art.

Her creativeness, pitched to life itself, offers changing moods, and not a single image but many. The onlooker, rather than gaze at a marble hoisted on a high pedestal, enters into the intimacy of another human being.

STYLE SUITS MOOD

To find her way inside the maze of styles we call contemporary art, Sueko trusts her heart over her head, plays it by ear, picks each style to suit a mood rather than to display knowledge.

"Furusato" ("Back to the Roots"), the title of one of the paintings, could apply to the whole show. In "Furusato" Japan is conjured at the flip of a wrist adept at grass calligraphy.

My own favorites feature simplicity above sophistication, a simplicity tinged with childishness: "Morimono," a still-life of New Year goodies displayed on a low table. One has heard of tactile art, one that appeals to the sense of touch. Here one could speak of gustatory art, that makes one lick lips in anticipation.

In Hawaii, roots are many, and the East only one of them. The artist could hardly escape the lessons of Hawaiian art, those petroglyphs of dogs and men scratched in caves and on rocks.

Primitiveness, close enough to childishness, is best seen in "Don Quixote's Caravan."

Pre-Cook abstracts mask under their artlessness Sueko's too thorough knowledge of anatomy. In the pictures of nudes, humans run away from one knows not what, as in "Exodus." They despair singly and in pairs.

The artist's most impressive bid for greatness, "In the Beginning," perhaps cautiously suggests hope.