

April 4. 63

Matsuoka Opens One-Man Show

By JEAN CHARLOT

Jiro Matsuoka exhibits his wares on both sides of the street these days.

Already the winner of two Honorable Mentions at the Ala Moana Easter Art Festival, he now opens a one-man show at the neighboring Gima Gallery.

With most of those of his generation, he shares a belief that the best kind of art need be both highly subject-

tive and totally abstract.

The story of his esthetic growth is one of nearly heroic depuration.

His painter's progress is a sort of Pilgrim's Progress, feet sludging through rough terrain, sights raised high, to a star in the stratosphere.

Jiro is richly endowed and has proved himself in a variety of styles since his now past student days. For him, maturity has meant in-

creased simplicity. His new palette tends to the monochromatic. Off-blacks set against off-whites are among his recurrent color chords.

As to form, he trains his wrist away from calligraphic flourishes, to practice instead a grassroot vocabulary of blob, slash and dash.

Simplicity is not always childishness.

left out by paper =

Simplicity is not always childishness. Endless thoughtful refinements modify ~~even~~ the physical make-up of Jiro's work. At times, he ^{prefers} ~~unprimed~~ ^{2 grounds of or linen} silk ^{to} ~~primed~~ ^{He} canvas. ~~Or~~ ^{He} may rate ink, the means of Eastern painters, over the Western medium of oils.

Blending ~~at times~~ both cultures, he has managed in a few cases to endow opaque oils with qualities as spatial and supple as those of Chinese ink paintings.

orthodox