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# Painting by 4 at Library

By JEAN CHARLOT

Four newly elected members of the Hawaii Painters and Sculptors League show their work through August at the Library of Hawaii.

Judith Nelson exhibits prints in the chiaroscuro technique. To get velvety blacks, Rembrandt had to work hard with the etching needle, hatching and cross-hatching with an intensity

close to despair. Modern methods achieve a similar result with casual ease. The prints are Rembrandt-like, that is granted. One could wish that the secret ingredient, sweat and tears, could add depth to these graceful works.

Barbara Engle is strong on visionary suggestions. She is still unsure as to style and means. "Tidal Pool,"

despite the rigorous restraint of color range, acquires an old-fashioned aura of impressionism. "Flame Tree" conjures out of darkness reds and oranges that suggest a Biblical Burning Bush only to dissolve it into semi-  
abstraction.

Thomas Okimoto works on a refreshingly small scale. At times, worth may be inverse to size. The comparison imposes itself with the gigantism of the late Guggenheim show at the Academy of Arts. "Cannery Row, Monterey" is a matchless performance. A well-defined group of fishermen's shacks loses density at its edges, fades into pale blues and gray cast shadows that in turn disappear into a nothingness of pure white. That little landscape raises a big query about the reality of the objective world.

That small can be big is again proved by "Pieta," with its orange sky, its sinking orb of the sun, and Christ's sprawled body mourned by Holy Women, each epic figure a quarter-inch high!

Web Anderson, painter and critic, presents four works. A brave gesture, even though it cannot be said that he lives in a glass house. "Greed" resembles the gold masks that covered the features of Peruvian mummies. Within the larger scheme, one should not miss smaller figures. Tucked at the nostril of the mask, where, in ancient times, a turquoise ornament would be tucked, a miniature head, emaciated, haughty, thin-lipped. It seems both attracted and repulsed by a generously hipped female that attitudinizes in the foreground.

and repulsed by a generously hipped female that attitudinizes in the foreground. Perhaps a personal commentary of what moralistic hurdles get in the way of the artist in his quest for beauty.

Jean Charlot.