

By **JEAN
CHARLOT**

ART

Two shows at Ala Moana Center

Two shows of unequal size run concurrently at the Ala Moana Center.

The Windward Artists Guild displays its annual group show in the viewing area on the ground floor. Close by, at Gima's Art Gallery, Stephen Longstreet holds a one-man show. The shows are significantly related as Longstreet was sole juror for the group show.

It has become the policy of the Windward Artists Guild to bring to our Islands a juror from far away, last year from Mexico, this year from California. This expensive policy has obvious advantages.

A way to lose friends

To jury, for a juror chosen from "just around the corner", is an exercise in alienating friends. A stranger has no such handicap. His personal ethics are the sole rule he may work by.

These ethics are nuanced by the caliber of the individual. Last year, Carlos Merida wielded his trenchant machete with humaneness, delicately sensing the tie between painting and painter and not especially eager to draw blood, even though it be from a stranger.

Slash, slash

This year, Stephen Longstreet, all dynamism, brandishes his blade with the utter abandon of a movie samurai. He is secure in the fact that the heads that roll are, to him, unfamiliar.

Out of 600 works entered, a little over 100 were spared.

Given that percentage, it takes a certain courage on the part of the executioner to offer a show of his own. Longstreet's own paintings and drawings are concerned with oddly climactic moments, vibrant with the raw stuff of life and of death.

His pictorial reportings are mostly concerned with the Korean war, that he witnessed, and with creative

jazz, of which he wrote.

As all good reporters should, he masters a kind of shorthand whose very swiftness carries conviction. We believe what this eyewitness has to say.

Hot jazz, hot blood

To look at his forms and colors is to hear the blast of dissonances blown hot out of the jazzman's trumpet. Blood oozes and spreads on the wounded soldier's features right under our eyes.

Longstreet's aim is a valid one, even if it runs against the grain of much of the experimental art of our time. For Longstreet, style can never be more than a means to an end.

At the nearby bookshop, one may peruse the artist's books that he wrote and illustrated. How well do his visual notations blend in with the excitement of the written word!

Switching from the one-man show to the group show is to realize that Longstreet

News of art should be sent to: Features Desk, Star-Bulletin, Box 3080, Honolulu, Hawaii 96802. Questions on art may be sent directly to: Jean Charlotte, Art Department, University of Hawaii, Honolulu 96822.

also knows his job as a juror.

His likes as a juror are unlike his likes as an art-maker. He does not look for his own ideas or for his own ideals in the work of others.

He chose works of quality

The bulk of the show and most of the awards can be labeled as abstract expressionism. In this difficult field, Longstreet's eye has picked unerringly items of quality.

As he proudly declared while still hot from the exertion, these are as good as anything to be found anywhere. And how right he proves to be! This focusing on the abstract is not exclusive. It pleased me to see,

among the chosen, two figure paintings that even the most conservative would describe as well drawn and well painted: Shirley Russell's "Portrait Study" and Willson Y. Stamper's "Girl with Long Hair."

Popular and optical

At the other end of the rainbow of taste, Op Art and Pop Art pop up. Exquisitely precise is Raymond Good's "Rotating Square". There is a touch of Pop in Kenneth Bushnell's Op titled "Tic Tac Toe."

Kent Watt's montage is the one orthodox Pop. As Pop Art should, it is redolent of highway posters, funnies, Hollywood sex symbols. Its title, "Your Old Lady's Face," is carefully chosen for its offensiveness.

Pop Art may not be exactly my dish but it took undoubted courage on the part of its pioneers to succeed in cramming hamburger down the throat of the lotus eaters.

Three works singled out

Among my favorites:

Halley Cox's "Market," that for once relies on a turn of the wrist rather than on the impersonality of the ruler.

Ben Norris's "Time Span" is a print that evokes mountains behind which the solar globe sinks, changing from hot orange to cool purples.

Joan Gima's "Still-life" is Joan at her most serious, which is to say at her most zen.

The Windward Artists Guild Annual is co-sponsored and endowed by the Ala Moana Association. This association of merchants gives to the Guild viewing area, storage space and publicity, all for free.

In praise of merchants

The artist of the Italian Renaissance catered to art patrons who were aristocrats and liable to order the artist about as they did all other men.

In contrast, the 20th Cen-

tury art patron, the merchant, approaches art with awe, an awe that precludes any attempt whatsoever to dictate or to pressurize.

May such selflessness be rewarded and may these firms' images shine bright as their reward.

Calendar of art events

1—Collages by Joseph B. Van Ramp. Hawaii State Library patio, through April 11.

2—Gima's Art Gallery. Stephen Longstreet: drawings, prints and collages. To April 9.

3—Windward Artists Guild Annual Show, co-sponsored by Ala Moana Association. Ala Moana Center, To April 9.

4—Watercolors by Charles Higa, Cherry Blossom Festi-



Willson Y. Stamper's "Girl With Long Hair".

val Art Exhibition, Contemporary Arts Center, News Building. Current.

5—Hunnicutt Art Gallery, Punaluu. Opening of International Room: Primitive wood sculptures by contemporary foreign artists. Through April.

6—Academy of Arts. Serigraphs and color lithographs by Marc Chagall and Josef Albers. Current.

7—Beginning April 8: Jean Charlotte. A retrospective. 1916-1966. Mural documentation and easel paintings. Academy of Arts.

Council offers classes in art

The Hawaii Arts Council offers the following art classes:

Workshop on the Fundamentals of Contemporary Art, by Helen Gilbert, starting April 16; every Saturday from 9 a.m. to noon for eight weeks. For fees and other registration information call Joy Prendergast, 454-363, or Crossroads Art Gallery, 998-604.

Beginning Watercolor Classes, by Kenneth Shutt, starting Tuesday and continuing each Tuesday, from 9 a.m. to noon, for 10 sessions. Call Mrs. Meg Stone, 268-071, or Crossroads Gallery.

Beginning Painting Class-

es, by Barbara Engle, starting April 14; every Thursday from 9 a.m. to noon for eight sessions. Call Elizabeth Chapman, 265-064, or Crossroads Gallery.

New officers of the Hawaii Arts Council, elected March 14, are: Barbara Engle, president; Peggy Haines, vice-president; Kenneth Shutt, treasurer; Trixie Ichinose, corresponding secretary; Barbara Wilburn, recording secretary.

The Dance Arts Association, the newly founded Ceramics Association and Tri Alpha, a University of Hawaii graduate art association, recently joined the Arts Council.