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Pan American

The strange regenerative power of life pervades the atmosphere of the step-down showroom in the Pan American Union, where the drawings of Emilio Renart are hung.

It is as if the Argentinian wanted to make a point: not by necessity is life either good, evil; joyous, anguished; peaceful, malignant; savage or civilized. His untitled drawings suggest rather that life is a recalcitrant force, not

to be contained or defined by attributes given it by the human mind.

How do the drawings do this? They're abstractions, but pointed abstractions. You might say that life is their subject matter. The artist has a powerful sense of placing his intricate lines and masses on the flat-white paper surface. And with hundreds of weaving, continuous lines he confines and defines a nuclear mass, so that the viewer's eye, though it may go from place to place in the composition, does not leave the picture and always returns to the focus.

Forceful Drawings

The best of the drawings suggest several worlds at the same time: a microscopic

world of cellular regeneration, a sexual world of human reproduction, and the strange tangles of the cosmos. Others suggest one or the other: a labyrinth, a constellation, a fetus, a dividing cell blown up a million times.

The drawings are forceful and fascinating, but in a way it's too bad Renart could not have been persuaded to leave Buenos Aires for Washington. It would have been a vastly different show. The PAU had planned an exhibition of his mammoth, wierd constructed "objects," but the artist was needed on this end to reassemble them.

We have to be content with photographs of the three-dimensional objects—but from the looks of the pictures, Washington would have been

permitted a genuine succes de scandale, its first in years.