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Calendar News

HONOLULU ACADEMY OF ARTS

Henry B. Clark, Jr., *President, Board of Trustees* • George R. Ellis, *Director*

A Registered National Historic Place

Accredited by the American Association of Museums



May 1982

GALLERY HOURS:

Tuesday, Wednesday, Friday
and Saturday 10 a.m.–4:30 p.m.
Thursday 11 a.m.–8 p.m.
Sunday 2–5 p.m.
Closed Monday, New Year's
Day, 4th of July, Labor Day,
Thanksgiving and Christmas Day.

GENERAL INFORMATION

Telephone: 538-3693

Admission: Free

Garden Cafe: Luncheon, Tuesday-Friday at 11:30 a.m. and 1:00 p.m. Thursday supper at 6:30 p.m. For reservations call 531-8865 (Monday 9:00 a.m.–noon, Tuesday-Friday 9:00 a.m.–2:00 p.m.). Garden Cafe closed June-August.

Academy Shop: Open during regular museum hours except closes Tuesday, Wednesday, Friday and Saturday at 4 p.m.

Library: Tuesday-Friday 10 a.m.–noon and 1–4 p.m. Saturday 10 a.m.–noon and 1–3 p.m. Closed Sunday and Monday.

Tours: Guided tours of the collections are offered daily Tuesday-Saturday at 11:00 a.m. and on Sunday at 2:00 p.m. Special and group tours are available, and tours for hearing-impaired persons can be arranged; call 538-3693, ext. 255.

Access for the physically handicapped is available through the Ward Avenue entrance. Free parking spaces for the handicapped are available in the parking lot on the Ward Avenue side of the museum.



This patchwork quilt with a design known as *Washington Pavement* is by an unknown Mennonite artist in Pennsylvania; it is one of a group of American quilts from the Academy's collection on view in the second floor galleries through May 16.

RECENT ACQUISITION

Robert Henri, 1865–1929, United States

Sitting Nude, no date

oil on paper; h. 19½", w. 12½" (49.5 x 31.8 cm.)

Gift of Mr. and Mrs. James W. Foster, 1981 (18,212)

On view in the Graphic Arts Gallery exhibition of recent acquisitions through Sunday, May 9.

In the early 20th century, Robert Henri emerged as one of the pivotal figures in the history of American art. Though he was himself more of a progressive in theory than in practice, Henri (pronounced Hen'rye) became the leader and spokesman for young, independent artists who constituted the modern movement in art in the United States at the turn of the century. His enthusiasm for art and his impassioned proselytizing for an American art nourished from "the nation's soul" had dramatic impact and influenced a whole generation of artists. He became the leader of a group of independent artists who after their much-publicized exhibition at the Macbeth Gallery in New York in 1908 came to be called "The Eight." Henri and four of these artists — William Glackens, George Luks, Everett Shinn and John Sloan — formed the so-called New York Realists, drawing inspiration from everyday contemporary American urban life.

Henri received his early artistic training at the Pennsylvania Academy of Fine Arts and studied under Thomas Anschutz, a former pupil of Thomas Eakins who transmitted to Henri Eakins' tradition of realism. Like most American art students in the late 19th century, Henri was drawn to Europe, and in 1888 he went to Paris and enrolled in the Academie Julian, where he studied under the guidance of the Academic painters Bouguereau and Robert-Fleury. Henri was also influenced by the impressionists, who were still struggling for recognition and the acceptance of their artistic theories, but he eventually rejected impressionism, which he felt was too much involved with surface decoration and appealed primarily to the eye rather than the intellect, in favor of the dark tonalities and the broad, rapid brushwork of Frans Hals, Diego Velasquez and Edouard Manet. He decided to return to America and develop his career with the direct and frank observation of life around him. Though he painted many landscapes and cityscapes early in his career, depictions of the human figure became the most important themes in his work. He intended to be a portrait painter but too few commissions came along to make that course financially successful. So he resolved to



picture human beings of all types, classes and races as they were. He aimed to capture character in its most vital and revealing aspects and create his work out of his individual response to a freely chosen subject: "The painting is the result of the effect of the model on the artist."

These artistic concerns are reflected in Henri's oil sketch of a female nude sitting against a colored drape, with her legs drawn up and an arm resting on one knee, which was a recent gift to the collection from former Academy director James W. Foster and Mrs. Foster. The rapid, summary brushstrokes reveal the influence of Hals and Manet, but they also demonstrate

Henri's own wonderful feeling for the tactile values of paint and his ability to create a work of vitality. Likewise the restricted and subdued color palette of ochers, tans, grays, greens, browns, black and purple recall Hals and Manet and serve to establish a particular mood that is heightened by the generalization of the figure (its individuality is sacrificed; one half of the face is deliberately smeared and dissolved in shadow). With decisive, immediate brushstrokes Henri captured the salient expressive features of his subject, eliminating the unessential details and translating the most important perceptions into a pictorial image of quiet repose and languorous beauty. J.J.

1 Saturday 7:30 p.m.

2 Sunday 3:00 and 7:30 p.m.

Ballet Film Series: *Othello*, 1964 (79 min.)

Academy Theatre (admission)

Co-sponsored with the Friends of the Ballet

4 Tuesday 7:30 p.m.

Independent Films Series: *Northern Lights*, 1979 (95 min.)

Academy Theatre (admission)

Supported by a grant from the NEA

5 Wednesday 7:30 p.m.

Classic Cinema Series: *Broken Blossoms*, 1919 (approx. 90-min.)

Academy Theatre (admission)

6 Thursday 1:00 and 7:30 p.m.

7 Friday 7:30 p.m.

Carmen Miranda Film Series: *That Night in Rio*, 1941 (90 min.)

Academy Theatre (admission)

8 Saturday 7:30 p.m.

Exhibition: *Video Works by Kou Nakajima*

Academy Theatre (free)

Supported by a grant from the NEA

10-11 Monday-Tuesday

Recent Foreign Cinema Series: *Heart to Heart*, 1981 (110 min.)

Academy Theatre (admission)

French dialogue with English sub-titles

12 Wednesday 7:30 p.m.

Classic Cinema Series: *Shanghai Express*, 1932 (84 min.)

Academy Theatre (admission)

13 Thursday through June 20

Exhibition: *Prints by Francisco Zuniga — A Retrospective*

Graphic Arts Gallery

13 Thursday 10:00 a.m. and 6:30 p.m.

Members' Tours of *Kandinsky Watercolors Exhibition*

For reservations call 538-3693, ext. 255

13 Thursday 1:00 and 7:30 p.m.

14 Friday 7:30 p.m.

Carmen Miranda Film Series: *Springtime in the Rockies*, 1942 (91 min.)

Academy Theatre (admission)

15 Saturday 7:30 p.m.

16 Sunday 6:00 p.m.

Israeli Films: *Kazablan*, 1973; and *Sallah*, 1965 (total: 200 min.)

Academy Theatre (admission)

Co-sponsored with Hawaii Jewish Welfare Fund

16 Sunday 3:00 p.m.

Concert by Cellist Eugene Bondi, with Pianist Joanna Fleming

Academy Theatre (free)



The Orchard, a lithograph (h. 13", w. 14") by French artist Pierre Bonnard (1867-1947) which was purchased with funds raised by Academy volunteers, is on view with other acquisitions in the Graphic Arts Gallery through May 9.

19 Wednesday 7:30 p.m.

Classic Cinema Series: *Whoopie*, 1930 (85 min.)

Academy Theatre (admission)

20 Thursday 1:00 and 7:30 p.m.

21 Friday 7:30 p.m.

Carmen Miranda Film Series: *The Gang's All Here*, 1943 (103 min.)

Academy Theatre (admission)

22 Saturday through June 20

Exhibition: *Paintings and Prints by Kazu Wakita*

FOCUS gallery

23 Sunday 3:00 p.m.

Concert by Cellist Eugene Bondi, with Pianist Joanna Fleming

Academy Theatre (free)

29 Saturday 8:00 p.m.

Concert by Pianist Robert Taub

Academy Theatre (admission)

PAINTINGS AND PRINTS BY KAZU WAKITA

May 22-June 20

Paintings and prints by well-known Japanese contemporary artist Kazu Wakita will be shown in this FOCUS Gallery exhibition. Born in Tokyo in 1908, Wakita studied at the National Art School in Berlin from 1926 to 1930. After returning to Japan he became one of the founding members of the Shinseisaku-Kyokai (Neo-Creative Association) and exhibited his work extensively, both in Japan and in international exhibitions such as the Sao Paulo Biennial (1950); Salon de Mai, Paris (1951); and the Pittsburgh International (1952). Since the 1950s he has continued to show his work throughout the United States and Japan and has received numerous awards. Recently he has been spending part of the year living and working in Honolulu.

ZUNIGA PRINT RETROSPECTIVE

May 13-June 20

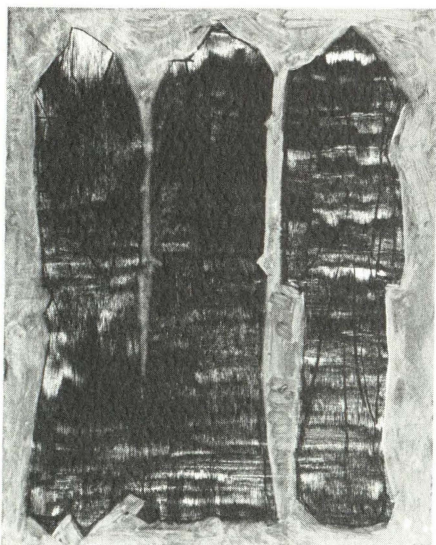
The exhibition *Prints by Francisco Zuniga — A Retrospective* in the Graphic Arts Gallery offers an overview of the graphic works by one of Mexico's foremost contemporary sculptors and printmakers. Born in 1912 in Costa Rica, Zuniga moved to Mexico in 1936. Influenced by pre-Columbian art and Spanish colonial religious images, Zuniga's

work focuses on the common people of Mexico. His images of women in attitudes of repose and conversation, which constitute the greater part of his work, convey in their massive, strong bodies a kind of monumental solidity and an impression of immutable silence. In wanting his work to reflect basic human values and the dignity of the working man, Zuniga has captured in his women the essence of a culture which is perhaps disappearing in the face of advancing modernization.

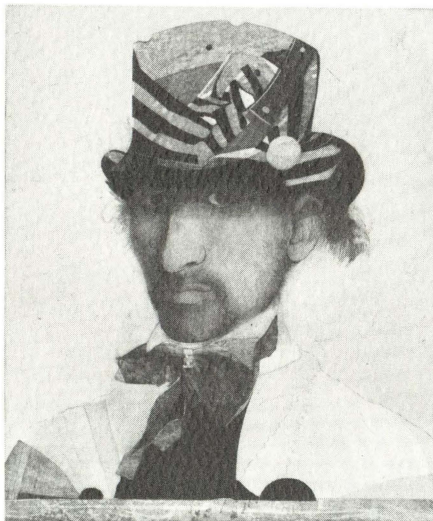
KOU NAKAJIMA VIDEO WORKS

May 8

Video works by Kou Nakajima, one of Japan's foremost interdisciplinary artists, whose work has been shown in the U.S., Europe and South America as well as Japan, will be presented in the Academy Theatre on Saturday, May 8 at 7:30 p.m. Nakajima (b. 1941) has particularly distinguished himself in the field of video animation. In collaboration with SONY Corporation he recently invented a new video animation machine which offers the artist greater possibilities for the manipulation of images than ever before. Nakajima's most recent video works were produced during a tour of the People's Republic of China. The artist will be present to show and discuss his works. Admission is free. This program is supported in part by a grant from the National Endowment for the Arts.



The lithograph *Three Choice* is included in the exhibition of paintings and prints by Japanese contemporary artist Kazu Wakita in the FOCUS Gallery May 22-June 20.



Thomas (h. 24", w. 19 3/4"), an etching by American artist Leonardo Lasansky (b. 1946), is among the graphic arts acquisitions on view in the Graphic Arts Gallery through May 9.

CONTINUING EXHIBITIONS

Fifty watercolors by Vasily Kandinsky (1866-1944), Russian-born painter, teacher and theorist who was one of the most important innovators in the development of modern art, continue on view in the second floor galleries through Sunday, May 16. The watercolors, which span the years 1911 to 1940 and some of which have never been exhibited before, are selected from the collections of the Solomon R. Guggenheim Museum and the Hilla von Rebay Foundation in New York. A catalogue and a full-color poster are available in the Academy Shop.

A selection of prints, drawings, watercolors and collages which have been added to the Academy's graphic arts collection by gift or purchase from 1978 through 1981 continue on view in the Graphic Arts Gallery through Sunday, May 9. The works span five hundred years, from the 16th through the 20th centuries.

A selection of 19th- and early 20th-century pieced and appliqued American quilts from the Academy's collection continue on view in the second floor gallery C section through Sunday, May 16.

Connoisseurship in Ukiyo-e, an exhibition drawn from the Academy's James A. Michener Collection which offers an opportunity to see and learn how ukiyo-e print specialists and collectors deal with various problems in the ukiyo-e field such as copies, forgeries and multiple editions, continues in the Ukiyo-e Center through May 16.

AN AMERICAN GRASS ROOTS SAGA

Since it was first shown in 1979, *Northern Lights*, directed by John Hanson and Rob Nilsson, has become a classic in the film world. Yet, like so many independently produced films that do not receive distribution by a major film studio or corporation, *Northern Lights* remains comparatively unknown to the broader public (however it was shown on PBS' *American Playhouse* in March). Winner of the prestigious Camera D'Or Prize at the 1979 Cannes Film Festival, *Northern Lights* is a fictional drama based on the true story of the forging of the North Dakota Nonpartisan League in the years before World War I. The film is set in the winter of 1915 when farmers rose up against the stranglehold of Eastern big business. The story focuses on a fiercely independent farmer who comes to understand the wisdom of collective action but whose life is altered in the process as necessary sacrifices endanger personal relationships. Critics have lauded *Northern Lights* with compliments. Vincent Canby of the *New York Times* has praised the starkly beautiful black and white photography, and Roger Ebert of the *Chicago Sun* and PBS' *Sneak Previews* called the film "a small miracle . . . one of the year's real discoveries." Tuesday, May 4, 7:30 p.m. Admission is \$2 at the door.

ROBERT TAUB — PIANIST

The young American pianist Robert Taub is a musician who cannot be easily placed in a specific category. This is made manifest by the versatility of his piano talent, with its powerfully controlled touch and convincing technique and wide ranging interests in both classical as well as contemporary piano music. Taub was awarded a Doctorate of Music degree in 1981 from the Juilliard School of Music in New York. Last year too, at age 25, he was chosen winner of the first Peabody-Mason Music Foundation Competition, the youngest finalist and the unanimous choice of the distinguished jury. Recently he was also a top-prize winner in the Kennedy Center-Rockefeller Foundation International Competition, which stresses excellence in the performance of 20th-century music. Taub will give a recital at the Academy on Saturday, May 29 at 8 p.m. The program will include Leon Kirchner's *Sonata* (1948), Milton Babbitt's *Reflections* (1974) for piano and synthesized tape, Seymour Shifrin's *Responses* and Chopin's *Twenty-four Preludes, Opus 28*. Admission is \$6 (Members \$5, students with ID \$3). This program is supported in part by the State Foundation on Culture and the Arts.

THREE AMERICAN FILM CLASSICS

Three American film classics will be shown this month on Wednesdays at 7:30 p.m. beginning May 5 with *Broken Blossoms* (1919), directed by D. W. Griffith, the story of a lonely waif (Lillian Gish) and her Chinese friend (Richard Barthelmess) which asks for understanding between those of different races and different beliefs. Bob Alder will provide musical accompaniment. *Shanghai Express* (1932), directed by Josef von Sternberg, an adventure drama set aboard a train from Peking to Shanghai and about a notorious white woman known as "Shanghai Lily" (Marlene Dietrich) will be shown May 12. *Whoopie* (1930), a Busby Berkeley musical adaptation of a Ziegfeld Broadway hit and starring Eddie Cantor, will be shown on May 19. Admission is \$2 at the door.

ISRAELI FILMS

A double bill of Israeli films will be shown on Saturday, May 15 at 7:30 p.m. and Sunday, May 16 at 6:00 p.m. The two films are *Sallah* (1965), directed and written by Ephraim Kishon, and *Kazablan* (1973), directed by Menachem Golan. *Sallah* is a gentle, humorous and endearing story of an unlettered Oriental Jew's successful campaign against entrenched bureaucracy and 20th-century civilization to obtain his goals and outwit his foes. *Kazablan* is a modern musical rendition of the Romeo and Juliet tale set against the Israeli problem of unifying a nation, the parts of which have little in common but a tragic history. The films are co-sponsored with the Hawaii Jewish Welfare Fund. Admission is \$4 (\$3 for students through high school age).

THE BRAZILIAN BOMBSHELL

Carmen Miranda was a remarkable phenomenon in American film history. Her career was a brief thirteen years (she died suddenly in 1953 of peritonitis), but she is one of the most vivid screen personalities of the 1940s. Though she had some skill with a comedy line, her specialty was Latin American songs and dances. Perhaps she is best remembered for her flamboyant presence — her dynamic eye movements, her heavy costume jewelry and, above all, for her towering platform shoes and towering turbans (for which it seemed an entire orchard must have been stripped to make), which did nothing to impair her dancing. Hollywood was quick to utilize her unique talents in a series of a dozen musicals, three of which will be shown at the Academy this month on Thursdays and Fridays: *That Night in Rio* (1941), May 6-7; *Springtime in the Rockies* (1942),

May 13-14; and *The Gang's All Here* (1943), May 20-21. Series tickets are \$5 (Members \$4) (available in advance; call 538-3693, ext. 206), and single admission is \$2 at the door only.

EUGENE BONDI — CELLIST

Eugene Bondi, solo cellist, who currently teaches in the University of Hawaii and Punahou School music departments, will compete in the Seventh International Tchaikovsky Music Competition in Moscow in June. Since its inception in 1954, the quadrennial Tchaikovsky Competition has come to be considered the most prestigious music competition in the world. Bondi will give two recitals at the Academy on Sundays, May 16 and 23 at 3 p.m. at which he will play the works from his repertoire prepared for the Tchaikovsky Competition: *Bach's Solo Suite IV in E-flat Major*, Tchaikovsky's *Pezzo Capriccioso* and *Variations on a Rocooco Theme*, Haydn's *Concerto in D Major*, Schubert's *Sonata in A Minor* (Arpeggione), Prokofiev's *Sonata in C Major*, Dvorak's *Concerto in B Minor* and Foss' *Capriccio*. Joanna Fleming will accompany Bondi on piano. Admission is free.

HEART TO HEART

Heart to Heart (originally in French *Confidences Pour Confidences*), directed by French director Pascal Thomas, was made in 1978 but only released in the United States in 1981, quickly becoming one of the most talked about contemporary French films. It tells the story of a petit-bourgeois family's three daughters and how they grew to womanhood. Each girl has different dreams, each one suffers the same calamity in late adolescence (an unwanted pregnancy) and each one deals with her situation in a different way. Critic Judith Crist has written of *Heart to Heart*: "(Director) Thomas' strength is his recreation of universal experiences — the quarrels, the solidarities, the pretenses, jealousies, and affections that bind children and parents — above all, the memories that linger, the moments of intergenerational revelation. The film engrosses us in shared experience, the pleasures of everyday incidents, the minor and major tragedies, and the high and low comedy of family life." Monday-Tuesday, May 10-11, 7:30 p.m. Admission \$2.50 at the door.

The lithograph *Muchacha en la Silla* (Woman in a Chair) is included in the retrospective of prints by Mexican artist Francisco Zuniga in the Graphic Arts Gallery beginning May 13.



ANNOUNCEMENTS

BOARD OF TRUSTEES OFFICERS ELECTED

At its annual meeting on February 22, 1982, the Academy's Board of Trustees elected officers for 1982-83 and filled vacant positions. Henry B. Clark, Jr. was elected president; Samuel Cooke, Charles Wichman, Mrs. James Morgan and George R. Ellis, vice-presidents; Mrs. Lawrence Hall, secretary; Frank Manaut, vice-president and treasurer; and Dean Witt, assistant treasurer.

Dr. Charman Akina and Mrs. Richard Mamiya are newly elected trustees with six-year terms, and Mrs. William Aull was re-elected to the Board for a six-year term. John Gregg Allerton, who served on the Board of Trustees for 26 years and was president of the Board from 1958 to 1969, retired from the Board and was named an honorary trustee. Mrs. Sumiye Yoshioka, who was a trustee for 9 years also retired from the Board. The Academy expresses its warm gratitude to Mr. Allerton and Mrs. Yoshioka for their dedication to and support of the Academy.

Other trustees who are continuing their terms are: Mrs. Edward Eu, Emery Grantham, Ernest Hara, Wesley Park, Duane Preble, Mrs. Edward C. Sterling, Maurice Sullivan, Edward D. Sultan, Jr., Thurston Twigg-Smith, Mrs. Fred Trotter, Masaru Yokouchi and Mrs. Harry S. K. Zen.

MEMBERS' TOURS OF KANDINSKY EXHIBITION

Guided tours for Members only of the *Kandinsky Watercolors* exhibition will be offered Thursday, May 13 at 10 a.m. and 6:30 p.m. The tours will also visit the Academy's permanent collection galleries to examine Kandinsky's influence on later abstract artists. Members planning to attend should register in advance by calling 538-3693, ext. 255.

ART CENTER EXHIBITION

An exhibition of work by students enrolled in the Art Center's spring semester adult studio classes opens in the Art Center on Wednesday, May 12 and continues through Thursday, May 20.

ART CENTER SUMMER CLASSES

Registration for the Art Center's summer art classes for young people from kindergarten through high school age and classes for parents and their pre-school age children begins Monday, May 3. A brochure with complete information and schedules for all classes is available from the Art Center office; please call 538-3693, ext. 220.

A MESSAGE TO ACADEMY VOLUNTEERS

Volunteers have traditionally freely given their talents, expertise and time to a variety of causes, institutions and organizations in this country. While not exclusively so, this seems a particularly American phenomena, one in which we can all take great pride. The Academy greatly benefits from the services provided by our loyal volunteers. Without you vital programs would simply not exist and you provide the critical difference between adequacy and excellence in many others. In addition to the professional activities which are so ably performed, you help to transform an institution into a home for the arts, a place where the aloha spirit is very much alive.

By now I have had the pleasure of meeting a great many of you and I look forward to opportunities which will bring us all together in the future. If I can be of assistance in any way please feel free to call or drop by.

With great appreciation and thanks,

GRE

In appreciation of the many Academy volunteers, the museum will hold its annual party in their honor on Friday, May 7.



The portrait print *The Actor, Arashi Ryuzo* by Japanese ukiyo-e master Sharaku (active 1794-95) from the Michener Collection is on view in the exhibition *Connoisseurship in Ukiyo-e* in the Ukiyo-e Center through May 16.

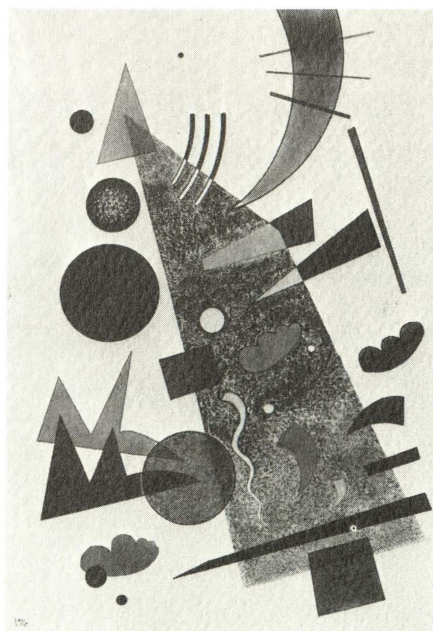
ASIAN ART TOUR FOR GROUPS

Asian Art Over the Centuries is the title of a guided tour offered by the Gallery Education Department to organized groups of 10 or more persons. The tour provides a broad overview of the Academy's world-famous collection of Asian art, including works from India, China, Japan and Korea. From Indian temple carvings to ancient Chinese bronze vessels to Japanese scroll paintings and folding screens, tour members will experience an array of art works spanning 4,500 years. To make arrangements for your group please call 538-3693, ext. 255.

GARDEN CAFE SEASON ENDS

The luncheon service in the Garden Cafe completes its thirteenth season on Friday, May 14. The Thursday evening supper service ends on May 13. The Cafe will reopen September 14. Once again, the Academy extends a warm mahalo to the many hardworking volunteers whose fine efforts make the Cafe one of the best and most popular dining places in the city. In addition to the good fellowship among Cafe volunteers and the pleasure which is afforded to patrons, Cafe activities contribute significantly to the growth of the museum's collection. Net proceeds and customer donations from the Cafe go into the Academy Volunteers Fund for acquisition of works of art (a lithograph by Pierre Bonnard purchased through the Volunteers Fund in 1981 is on view in the Graphic Arts Gallery through May 9).

Anyone interested in being a Cafe volunteer in the fall may contact Win Guthrie or Trudie Taylor until May 14 at 538-3693, ext. 254. In addition, several volunteers are needed who would do sewing of new Cafe aprons at home over the summer months; please call the above number.



Gray, a 1924 watercolor, India ink and pencil on paper work (19¼" x 13¼") from Vasily Kandinsky's geometric Bauhaus period, is on view in the *Kandinsky Watercolors* exhibition through May 16.