HONOLULU ACADEMY OF ARTS

NEWS BULLETIN AND CALENDAR

VOLUME VI JANUARY, 1944 No. 1

"LA LONGUE PLUIE"

Since their organization more than five years ago, the Friends of the Academy—a Society formed for the purpose of giving to the Academy outstanding examples of contemporary art—have made distinguished additions to the collections. Through them the museum has acquired paintings by Picasso, Braque, John Marin, Guillermo Meza and José Clemente Orozco, and a bronze sculpture by Herbert Haseltine.

Once again the Academy is indebted to the Friends of the Academy who, in December, purchased from the Pierre Matisse Gallery in New York an oil painting by Yves Tanguy, *La Longue Pluie.*

Any gift from the Friends is certain to create interest among Honolulu's museum-going public, but the Tanguy painting will undoubtedly evoke a certain amount of curiosity as well, since it is the Academy's first acquisition in the field of Surrealist art—though this type of painting is known to Honolulu through the exhibition of work by Joan Miro held here in 1937.

Yves Tanguy was born in Paris in 1900 and has been an active member of the Surrealist group almost since the beginning of this movement. At the present time he is living in America, together with many of his fellow artists who fled from France after its invasion.

Tanguy's pictures seem to carry one to endless horizons which, here and there, are occupied by dream-shapes conceived in a spirit of humorous fantasy. Their symbolism seems less consciously obtrusive than does that of other members of the Surrealist school. There is in the

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STONE AGE ART

It seems impossible to believe, looking at the Hawaiian Islands to-day, that a stone age culture existed in Polynesia little more than a century and a half ago. Yet in the current exhibition called *Stone Age Art of Polynesia* are objects made by the early inhabitants of these areas with the most primitive of tools. In addition to the use of its own material, the Academy is fortunate in being able to draw upon several local sources in assembling this show. These include the L. L. and James McCandless collection, lent by Mr. and Mrs. Lester Marks, and those of Dr. and Mrs. Peter Buck, Mrs. David MacHattie Forbes, and Mrs. Elizabeth Coney Renjes.

As its title indicates, the exhibition covers not only Hawaii, but other Polynesian areas as well, including New Zealand, the southernmost point of Polynesia. What materials were available to these Stone Age Pacific Island peoples? Metal, one of the basic materials in western civilization, is not found in these islands, nor did these early settlers find suitable clay with which to make pottery vessels. But wood, volcanic stone, gourds, sea shells, nut shells, bone and plant fiber may be had in abundance, and of these materials the Polynesians made their tools, weapons, utensils, textiles and ornaments of various kinds. To fell a tree or fashion a bowl the early Polynesian had to resort to an adze of polished stone. These were made in varying sizes, depending upon the purpose for which they were to be used. A large section of these implements is included in this show.

Much of the stone found on volcanic islands of the Pacific is porous and thus not suited to the making of implements

It was necessary, therefore, for the natives to search for quarries in which deposits of stone of the required hardness could be found. It will interest many to know that, on the island of Hawaii near the summit of Mauna Kea, such a quarry still exists. Here, as though only recently discarded by these stone age craftsmen, are yet to be found the remains of half-made adzes.

With these implements, the Polynesian craftsman carved beautiful wooden food bowls, spears, paddles and images for use in his temples. Whereas in New Zealand the Maoris decorated their bowls, paddles, spears, etc., with rich, intricate low-relief patterns, the Hawaiian bowl owed its beauty to the grace of its line and the fine grain of its wood. This love of form is reflected, also, in the wood sculpture of Hawaii, of which one of the finest small pieces in existence—a female figure found in a burial cave near Kawaihae, Hawaii—is included in this exhibition by the courtesy of its owner, Mrs. David MacHattie Forbes. This very realistic figure is handsomely modelled in large planes, its surface being polished to a soft, warm glow. Another interesting figure is the smaller and more simplified one from Nukuoro, one of the Gilbert Islands located in Micronesia which was inhabited by peoples who migrated there from Polynesia.

There was no loom weaving in Polynesia, the nearest approach to it being found in New Zealand. The greyish-brown cloak from New Zealand, lent by Dr. and Mrs. Peter Buck, is woven of flax and decorated with *kiwi* bird feathers. In Hawaii a different technique was used, the feathers of the *mamo, oo* or *iiwi* birds being skilfully tied, one at a time, to a closely netted foundation. The two capes from Hawaii being shown are ornamented with large, simple, curved designs which are particularly effective in their brilliantly contrasting colors of red, yellow and black.

This exhibition would not be complete without a display of tapa and of the implements for its manufacture, since the Hawaiians excelled all other Polynesians in the decoration of this material. Interesting geometric designs, carved in low-relief are found on the wooden mallets—which "water-marked" the fibrous material as it was beaten,—and on the small bamboo stamps that were employed to print the pattern in a wide range of native vegetable colors.

Consummate craftsmen, the Polynesians have left for us all too few examples of their artistry. The current show, which remains on view through February, gives an idea, however, of the quality of the old Polynesian culture. Lending pictorial interest to the exhibition are a number of engravings by John Webber, artist who accompanied Captain Cook on his third voyage to the Pacific. These have been included because they give a convincing picture of the houses, canoes, and costumes used by the Stone Age Polynesians, particularly those of New Zealand.

"LA LONGUE PLUIE"

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Academy's painting that same illusion of space and the same mood of brooding mystery characteristic of so much of Tanguy's work.

Like the John Carroll painting, *Rate de Ballet*—purchased by the Museum in September and now being shown in the Museum of Modern Art's *Romantic Painting in America* exhibition — *La Longue Pluie,* has not yet left New York. It is hoped, however, that arrangements may soon be made whereby both these pictures may be brought to Honolulu.

"HANSEL AND GRETEL"

Because of previously scheduled Christmas programs, the dramatization of the ever-popular fairy-tale, "Hansel and Gretel", by children from Kapalama School could not be given during Christmas

week. Happily, however, Mrs. Elma Cabral, director of the little play, has consented to give a performance at the Academy on Saurday morning, January 8, at ten o'clock, for all interested children in the community. There will be no admission charge.

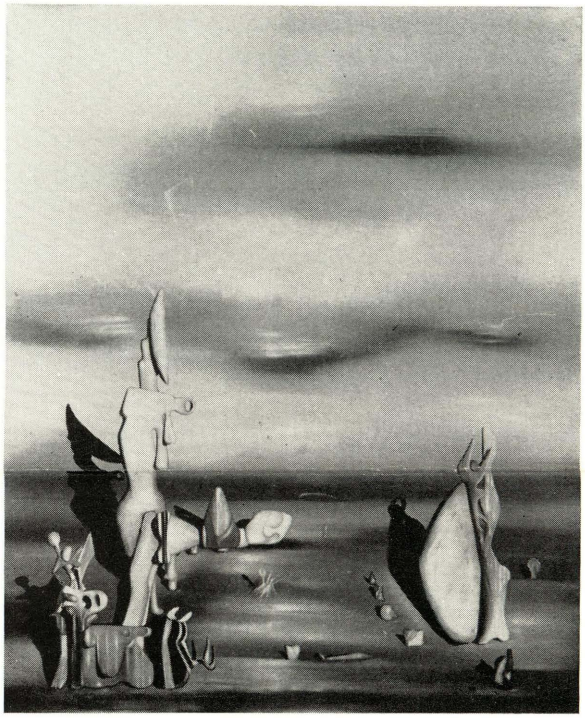
PRINT ACQUISITIONS—1943

In spite of the war and the consequent difficulty of securing new prints from the mainland, the Print Department has been singularly fortunate during the year just past in the number of its acquisitions. Though a few of these have been purchased, by far the larger number have been added through generous gifts from local print lovers.

Interestingly enough the collection of drawings has been swelled by a greater number of gifts than in any previous year. Outstanding among these are two wash drawings by Auguste Rodin, given by Mrs. G. J. Watumull, a series of watercolor and pencil sketches by Ben Norris, contributed by the artist, and a number of lithographs and original drawings (scenes in and about Honolulu in the 1850's and 1860's) by George Burgess, the gift of Judge and Mrs. Walter F. Frear and Miss Margaret Walker.

The donor of the largest single gift to the collection of prints wishes to remain anonymous, but it would be impossible to mention the 1943 acquisitions without offering her a special word of thanks for her generosity in giving to the Academy some of the most distinguished prints in her own collection. These include *Amiens Cathedral* by Auguste Lepère, *Shere Mill Pond* and *Sunset in Ireland* by Seymour Haden, *Maunder's Fish Shop* by James McNeill Whistler, *The Cider Drinkers* by Edmund Blampied, and works by D. Y. Cameron, James McBey, Frank M. Benson, Cadwallader Washburn and others.

An exhibition of these gifts and purchases has been assembled and will be displayed in Gallery 3 from January 4 to 30.



LA LONGUE PLUIE — YVES TANGUY

HONOLULU ART SOCIETY

Mrs. Arthur E. Restarick, executive secretary, announces that arrangements are now underway for a most ambitious spring program, of which it was hoped that a complete outline could be given in the January *News Bulletin.* Due, however, to the tremendous amount of planning necessary for this project, it will be impossible to make any definite announcement of dates, speakers, etc., until the February issue.

In the meantime, the Art Society has welcomed to its membership the following persons:

Contributing Members: Dr. and Mrs. Thomas F. Fujiwara, Mrs. Toru Nishigaya, Dr. and Mrs. Shoyei Yamauchi. *Annual Members:* Miss Olive Ching, Miss Leemoi Chu, Mr. Robert Clopton, Dr. and Mrs. F. Deal Crooker, Miss Florence Dang, Mrs. Andrew S. Davidson, Miss Donna Derby, Captain and Mrs. Benjamin F. Dillingham, Mrs. Frank L. Elam, Dr. Earl Ernst, Miss Frances Hara, Lt. Ivan E. Johnson, Miss Pearl N. Kaneshige, Mr. George K. Lorch, Mr. and Mrs. Walter Charles Love, Mr. and Mrs. A. Lester Marks, Captain and Mrs. Chuck Mau, Dr. Toru Nishigaya, Lt. S. L. Ostermeier, Mrs. Dick C. Pang, Dr. and Mrs.

Francis Peterson, Lt. L. F. Phillippi, Dr. Cheuk-Woon Taam, Miss Grace Takahashi, Ensign William R. Tappan, Dr. Joel Trapido. *Renewed Membership:* Mrs. Eric A. Fennel.

SERVICE MEN'S DRAWINGS

That the drawing and painting materials with which the Academy has supplied the Service Men's Lanai have been used and enjoyed is clearly evident in the collection of admirable pencil, charcoal and watercolor sketches chosen for a current exhibition from a number left by these itinerant artists. Much of this work, by both professional artists and talented amateurs, is without signature. It makes an attractive show. Included are drawings of dancers, of friends in uniform and of figures in the nude, as well as of Academy scenes, of experiences in combat and a refreshing sprinkling of witty caricatures. The exhibition closes on January 15.

JANUARY CALENDAR

ACTIVITIES

JANUARY

4—2:00 p.m.—Public phonograph concert.§
7—2:30 p.m.—Story Hour for Children, conducted by Mrs. Gerald Corbett.*
8—10:00 a.m.—"Hansel and Gretel", play given by children from Kapalama School.
8—1:30 p.m.—Opening, New Term Figure Drawing Class, conducted by Gordon Chadwick.
12—9:30 a.m.—Community Singing for Children, conducted by Fritz Hart.
13—7:45 p.m.—Public showing of movie, title to be announced.
23—3:00 p.m.—Public Symphony Talk by Fritz Hart.
23—4:00 p.m.—Public piano recital by Lt. Edward Davis.
26—9:30 a.m.—Community Singing for Children, conducted by Fritz Hart.

EXHIBITIONS

To Feb. 27—Stone Age Polynesian Art. Gallery 13.
To Indefinite Date—Painting Without Prejudice. Gallery 4.
To Indefinite Date—Japanese Peasant Pottery. Gallery 9-A.
To Indefinite Date—Missionaries and Monarchs in Hawaii. Gallery 14.
4 to Jan. 30—Large Paintings from the Academy's Collection. Gallery 2.
4 to Jan. 30—Association of Honolulu Artists' Prize-Winning Painting and Sculpture—1932-1943.
4 to Jan. 30—1943 Gifts and Purchases in Prints. Gallery 3.
4 to Jan. 15—Drawings by Service Men. Educational Court.
17 to Jan. 30—Modern Pottery. Educational Court.

§ One of a series held on Tuesdays, Thursdays and Saturdays of each week. The Saturday afternoon program is repeated on Sundays at the same hour.
* One of a series held every Friday at 2:30 p.m.

HOURS OF ADMISSION—*Free at all times:* Open Tuesday, Wednesday, Friday and Saturday from 10 a.m. to 4:30 p.m. Thursdays from 10 a.m. to 9 p.m. Sunday from 2 to 5 p.m. EDUCATIONAL DEPARTMENT—The lending collection of objects, pictures, slides and phonograph records is available to all teachers. Schools wishing appointments for visiting the Academy for talks by staff members may make them by calling the Educational Office. PRINT ROOM AND REFERENCE LIBRARY—Open during Academy hours. THE HONOLULU ART SOCIETY, affiliated with the Academy, has an office in the building. Executive Secretary, Mrs. Arthur E. Restarick.

EDGAR CRAIG SCHENCK, *Director.* MARVELL ALLISON HART, *Editor.*

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