

HONOLULU ACADEMY OF ARTS

NEWS BULLETIN AND CALENDAR

VOLUME II

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NUMBER 8

TWO GIFTS

Once again we are deeply indebted to the Friends of the Academy for needed additions to our collection of modern art. One of the outstanding events of the month was the special preview, on October 4, of the two gifts recently presented to the museum by members of this group — "Marine, Maine" (1932), an oil by John Marin, and a bronze sculpture of a "Percheron Stallion" (1929) by Herbert Haseltine. These, with the painting of "Pierrot" by Pablo Picasso which was last year's gift, are now on permanent view in the gallery of modern art.

John Marin has for many years been recognized as one of America's foremost watercolorists. He has now achieved first rank as a painter of oils. He is a follower of no school and, oddly enough, his peculiarly individual style has never been imitated by less capable followers. Somewhat sombre in tone, in contrast to the vivid intensity of his watercolors, the Academy's oil yet has much of the mood and charm of a characteristic Marin work. Here, as always, he is preoccupied with the effect of light on color in the painting of the grey-blue sea as it surges powerfully against moss-covered rocks.

Herbert Haseltine, also an American, is one of the most distinguished of modern animal sculptors. He has been particularly successful in his figures of horses, which though modelled in large, simple planes, reveal an expert knowledge of the anatomy of his subjects.

Mr. Haseltine's satisfactory compromise between anatomical accuracy and stylized form is well illustrated in the Academy's "Percheron Stallion."

CHRYSANTHEMUM SHOW

The Annual Chrysanthemum Show, sponsored by the Academy for the fifth year, opened on October 29. Amateur as well as professional growers are competing for prizes. All plants are displayed on picturesque booths, similar to those used in the Orient for the Imperial shows. The main booth, where the multi-colored waterfall varieties are placed, is made of a special bark imported from Japan. Other booths are constructed of woven coconut leaves on a framework of bamboo, the wooden floors of which are covered with a carpet of freshly cut grass.

The Academy's Chrysanthemum Show was started in 1936 by Miss Alyce Hoogs, instructor in Oriental Art. At first only growing plants were exhibited, but this year it was decided to include a display of cut flowers. For the most part, however, the exhibits consist of trained and untrained varieties of potted plants.

To the Oriental mind, the greatest beauty is shown when flowers remain on living plants. The curve of a branch, the bend of a stalk has a charm equal to the shape or tint of the blossoms. The most successful plants are grown by the artist-gardener who understands both nature and art. He admires the plants which express beautiful natural growth, as well as those which have been carefully trained. He seeks to preserve all the graces and natural charm possessed by the plant in its natural state, but by an understanding of art principles he may go a step further. Assuming the artist's role, he selects and arranges linear patterns—mass as well as color harmonies — and flowers, leaves, stems and containers appear as a unified whole. Some plants follow the three heights motif—heaven, man and earth—

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C. M. Cooke, Jr., *President*

Honolulu, Hawaii

C. H. Cooke, *Treasurer*

Mrs. Theodore Richards, *Vice-President*

which is the governing principle of all Japanese flower arrangement. Other plants are trained to sweep downward from tall tubs in a pattern known as "the waterfall." Still others are trained to bear a large number of flowers upright at regular distances and regular levels, thus forming a perfect semi-circle of blossoms.

The chrysanthemum has been cultivated in China for over fifteen hundred years and was introduced into Japan over a thousand years ago. With it came the custom of holding a reception on the ninth day of the ninth month at the Imperial Court. In Japan it became an emblem of mid-autumn and a symbol of joviality. In China the flower was usually associated with a "life of ease" and some charming names were given to the different types of blossoms, such as "Heaven full of Stars" (the tiny yellow button flower), "Drunk with Wine made from Peaches of the Immortals" (the large ragged mauve flower), and "Dragon's Beard" (the variety with fine lacy petals).

Extensive use has been made of chrysanthemum designs in Japanese and Chinese art. They were placed as a mark upon swords as early as the twelfth century and are found on sword guards, in cloisonne, and beaten in high and low relief in brass. The pattern is rarely found on bronzes, but is carved in ivory, bone and wood, painted and modelled on pottery and lacquer, and woven into fabrics in an endless variety of adaptations. Many of the robes in the Academy's collection are decorated with this design. Korin, the famous Japanese artist who died in 1716, used this motif extensively. A chrysanthemum screen by Korin is in the Academy's possession.

EXPLORING THE ACADEMY

Children, always eager for activity and adventure, will find a splendid outlet for their youthful spirits in "Exploring the Academy" with Miss Alyce Hoogs on Saturday mornings at 9 o'clock. The class

is open to young people from 10 to 14 years old. There is no membership fee.

In the course of each morning there will be games, stories and drawing to awaken and develop visual powers, and imaginative ideas. In this way the children will become more familiar with the paintings and objects in the collections and with the museum as a place for enjoyment.

GIFT PRINT

The Honolulu Print Makers opened their Twelfth Annual Exhibition on October 31 and the 1940 Gift Print—"Hawaiian Wayside"—a wood engraving by Isami Doi, was distributed to all associate members.

Born in Hawaii of Japanese parents, Isami Doi received his first art training at the University of Hawaii, later taking his degree in Fine Arts at Columbia University. During a year spent in Paris he studied the works of the old masters as well as those by modern painters. A versatile artist, he has achieved recognition as a maker of fine prints—woodblocks, etchings and lithographs—and as a painter in watercolors and oils, the latter being his major interest. He is also interested in designing for industrial arts and metal craft, work which he continues to do when he is not engaged in painting or printmaking.

As early as his student days in New York his print "Woodstock Village" was selected as one of "The Fifty Prints of the Year." More recently the Museum of Modern Art, in an exhibition of "Work of Forty-Six Artists under Thirty-Five Years" included two of Doi's oils, and last year he was represented in both the New York World's Fair and at Treasure Island in San Francisco.

"Hawaiian Wayside," the luminous wood engraving offered as the 1940 Gift Print, has the simple charm and gracious appeal of a native rural scene and, while lacking the sophisticated treatment of much of his earlier work, is unmistakably a Doi print.

MADGE TENNENT

From November 12 to 24 there will be on view in Gallery 8 an exhibition of oils, watercolors, drawings and prints by Madge Tennent, well-known artist both here and abroad and an ardent champion of art in the Islands.

Madge Tennent was born in England, studied there and in France and has since lived in South Africa, New Zealand, Australia, Samoa and, for the past sixteen years, in Hawaii. The gentle charm of the Hawaiian people has always appealed to her and she has portrayed them with deep sympathy and affection.

The creative quality of Mrs. Tennent's work would seem to be born of an enthusiastic and very individual interpretation of observed form. Each picture has its own organized unity which springs from a rhythmic motive discerned by an eye that seeks its subject matter in sumptuous curves. There is generosity in her line as well as in her color. She records her own point of view boldly and energetically and makes no attempt to curry favor with the multitude or even with the professed followers of certain schools—old or modern. On the contrary, there is a sort of heroic fearlessness about the work of Madge Tennent that must win the respect of all unprejudiced people.

Mrs. Tennent has been a prize winner both in Hawaii and on the mainland, where she has exhibited many times. Her last European show was held in London during the summer of 1937.

COMIC OPERAS

"Iolanthe," or "The Peer and the Peri," will be the subject of Professor Fritz Hart's second public lecture in the current series on the comic operas of Gilbert and Sullivan which he is giving at the Academy. This will take place at 4:30 o'clock on Sunday afternoon, November 17. Selections from a recording by the D'Oyly Carte Opera Company, conducted by Dr. Malcolm Sargent, will be used as musical illustrations.

HONOLULU ART SOCIETY

The series of weekly tours to the studios of Honolulu artists has been one of the Society's most popular activities. To accommodate members who wished to make these visits, it was necessary to form two groups and to extend the schedule through the coming month. Dates and complete information for the November program are fully listed in the calendar.

New members of the Honolulu Art Society since October 1 are as follows:

Contributing—Colonel and Mrs. Howard C. Davidson.

Annual—Major and Mrs. V. G. Allen, Mrs. Ralph B. Cloward, Mrs. James G. Glass, Mrs. L. N. Gruelle, Mrs. J. C. Landstreet, Mrs. B. M. Parks, Miss Marion C. Ramey, Mrs. Ethel S. Tichenor, Miss Marjorie Wong, Mrs. William H. Ziegler.

RECENT ACQUISITIONS

PERMANENT COLLECTION

GIFTS

Friends of the Academy—"Marine, Maine" (1932), oil painting by John Marin; Bronze Sculpture of a "Percheron Stallion," by Herbert Haseltine (1928).

PRINT COLLECTION

GIFTS

Mrs. Walter F. Dillingham—Collection of 18th century Japanese woodblock prints.

PURCHASES

Goya y Lucientes, Francisco Jose De—Series of 18 etching and aquatint prints, *Les Proverbs* (Disparates).

LIBRARY

GIFTS

Mr. Albert E. Ives — Reproductions of Japanese Screens entitled "Flowers and Birds of the Four Seasons."

PURCHASES

A Collection of Chinese and Japanese Calligraphy. 27 volumes.

Famous Pictures of China.

History of the Chinese Woodcut. 4 volumes.

The Imperial Treasures of the Shosoin. Volume XII.

Inn, Henry and Lee, Prof. S. C.: Chinese Houses and Gardens.

Official Art Catalogue—Golden Gate International Exposition, 1940.

Pevsner, Nikolaus: Academies of Art, Past and Present.

Riesenberg, Felix: The Pacific Ocean.

Tourist Library: Japan's Ancient Armour; Japanese Sculpture.

HONOLULU ACADEMY OF ARTS NEWS BULLETIN AND CALENDAR

CALENDAR

NOVEMBER:

To Nov. 10—Bay Region Watercolors, exhibition.
 To Nov. 10—Indo-Chinese Art, exhibition.
 To Nov. 17—Exhibition of Book Arts.
 To Nov. 17—Fifth Annual Chrysanthemum Show.
 To Nov. 24—Fibrework of the Pacific, exhibition.
 To Nov. 24—Honolulu Print Makers' Twelfth Annual Exhibition.

- 1— 2:00 p.m.—Story Hour. "Labors of a Greek Hero," told by Caroline Gleick.
- 2— 9:00 a.m.—Exploring the Academy, class conducted by Alyce Hoogs.
- 3— 4:30 p.m.—Public 'Cello Recital by Mildred Dauer.
- 6—10:00 a.m.—Tour to Studio of Marguerite Blasingame. (Groups 1 and 2.)*
- 7— 8:00 p.m.—"Humor and Caricature in Art," public lecture by Lazlo Schwartz.
- 7— 4:30 p.m.—Public phonograph concert. Cesar Franck: Symphony in D Minor.
- 8— 2:00 p.m.—Story Hour. "The Voyage of the Argonauts."
- 9— 9:00 a.m.—Exploring the Academy.
- 12 to Nov. 24 —Camera Club Exhibition.
- 12 to Nov. 24 —Exhibition of Oils, Watercolors and Drawings by Madge Tennent.
- 12—10:20 a.m.—"Oriental Gardens," public lecture by Mabel Bacon Happer.
- 12— 5:00 to 7:00 p.m.—Reception, Opening Madge Tennent's Exhibition.
- 13—10:00 a.m.—Tour to Studio of Ben Norris. (Group 1.)*
- 13—10:00 a.m.—Tour to Studio of Alf Hurum. (Group 2.)*

- 13— 7:30 p.m.—Meeting of Camera Club.
- 14—4:30 p.m.—Public phonograph concert. Beethoven: Concerto in D Major.
- 14— 8:00 p.m.—"The Sugar Industry in Hawaii," color movies taken by Juanita Vitousek.
- 15— 2:00 p.m.—Story Hour. "Picture of a Milk Man."
- 16— 9:00 a.m.—Exploring the Academy.
- 16— 2:30 p.m.—Tour for Service Men.
- 17— 4:30 p.m.—Public lecture on Gilbert & Sullivan's Comic Opera, "Iolanthe," by Fritz Hart.
- 20—10:00 a.m.—Tour to Studio of Juliette May Fraser. (Group 1.)*
- 20—10:00 a.m.—Tour to Studio of Isami Doi. (Group 2.)*
- 20—10:30 a.m.—Community Singing for Children, directed by Fritz Hart.
- 21—Thanksgiving Day. Academy closed.
- 23 and 24—Orchid display, by Honolulu Orchid Society.
- 28— 4:30 p.m.—Public phonograph concert. Brahms: Symphony No. 3 in F Major; Handel: Organ Concerto No. 10 in D Minor.
- 26 to Dec. 8 —Drawings by Diego Rivera, from the Albert Bender Collection.
- 28 to Dec. 8 —Local Artists' Non-Jury Show.
- 28— 8:00 p.m.—Formal Opening, Local Artists' Non-Jury Show.
- 29— 2:00 p.m.—Story Hour. "Adventures of Another Greek."
- 30— 9:00 a.m.—Exploring the Academy.

* For members of the Honolulu Art Society only.

HOURS OF ADMISSION—Free at all times: Open Tues., Wed., Fri., from 10 a.m. to 5 p.m. Thursdays from 10 a.m. to 9:30 p.m. Saturdays from 10 a.m. to 4 p.m. Sundays from 3 to 6 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 or 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 Oriental wing. Executive Secretary, Mrs. Arthur E. Restarick.

EDGAR CRAIG SCHENCK, *Director.*

MARVELL ALLISON HART, *Editor.*

HONOLULU ACADEMY OF ARTS
 HONOLULU, HAWAII

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