Robert Cottingham, American, b. 1935, ARROW (G), *1971, oil on canvas, Purchase Plan, 1971 (Funds from the National Endowment for the Arts and Academy Friends.)*

ACADEMY A NATIONAL HISTORIC SITE

The Academy of Arts and Thomas Square are now officially national historic sites. Word has come from Washington that both were entered in the National Register of Historic Places on April 25, which confirmed similar action taken by the State last year. At that time the State Historic Places Review Board designated the Academy a Hawaii historic site, also nominating the museum for the National Register.

Blaine Cliver, Chairman of the State Board, said then: "Its roofline and open lanais give it a warm, hospitable atmosphere and its interior design is ideal for showing works of art. Honolulu is fortunate to have a building of such quality as a center of the cultural community. Not only are the treasures within priceless, the building itself is a standout in the architectural record of Hawaii."

In addition to conferring a new distinction on the Academy, the latest action in Washington appears to favor the preservation of Thomas Square and the Academy's external grounds.

CONTEMPORARY COLLECTION

In the past year the Academy's contemporary collection has been substantially strengthened in the number and quality of its acquisitions. Morris Louis, Kenneth Noland, Robert Rauschenberg, Victor Vasarely, George Rickey, Henry Bertoia and John Healey are among those artists of international reputation whose works have already been introduced in the course of the season. A summer installation in the second floor galleries will include these as well as additional new works by Gabriel Kohn, Ron Davis, Reuben Nakian and Max Ernst. The broad scope of the collection is an exciting one, and it is noteworthy that examples by artists of Hawaii make significant contributions to the varied experiences available to visitors in this assemblage.

GRAPHIC ARTS EXHIBITIONS

AMERICAN SILK-SCREEN PRINTS

Silk-screen prints by contemporary American artists will be exhibited for one month from July 20. Among the artists to be represented are Josef Albers, Richard Anuszkiewicz, Nicholas Krushenick, Ernest Trova and Ad Reinhardt. The selection is representative of these artists' involvement in the investigation of color action and relationship in the visual field.

WOODCUTS FROM SIX CENTURIES

Prints by Chinese, Japanese and western artists of the 15th century to the present are included in a month-long exhibition opening August 24. Older examples include leaves from the *Mustard Seed Garden* by a Chinese artist, early Japanese woodcuts, and others by Michael Wolgemut, Lucas Cranach, Albrecht Altdorfer and Albrecht Dürer. Among 20th-century artists to be represented are Antonio Frasconi and Leonard Baskin.

LECTURE BY DR. NELSON I. WU

Dr. Nelson I. Wu, Edward Mallinckrodt Distinguished University Professor of the History of Art and Chinese Culture at Washington University, will be presented in a slide lecture on *From Iconoclasm to Reconstruction: Late Ming and Early Ch'ing Landscape Painting* Thursday, June 14, at 8 p.m. He will be a speaker at the University of Hawaii's East-West Philosophers' Conference June 12-16 and appears at the Academy under co-sponsorship of the University.

Dr. Wu is a world-renowned authority on the late Ming painter, Tung Ch'i-ch'ang. His distinctions are numerous and wide-ranging, including this year a National Endowment for the Humanities Senior Fellowship. He is the author of an important book on Chinese and Indian architecture. His novel in Chinese, *Wei-yang-ko (Song Never to End)*, received the 1960 New Haven Arts Festival Literary Award. He has contributed articles to learned journals, delivered papers at symposia and created a number of films. Dr. Wu was born in Peking, received a Ph.D. from Yale University in 1954 and was naturalized in 1956. He has taught at universities in Kunming, Kyoto and at Yale, and became a professor at Washington University in 1965. He was Chairman of the Department of Art and Archaeology in 1969-70.

SCHOOL BELLS RING

YOUNG PEOPLE'S CLASSES

Summer art classes for students from kindergarten through high school will meet daily Tuesday through Friday from June 20 through July 28. Students will work with a variety of painting and drawing materials, in printmaking and other media, and do three-dimensional work in clay. Registration may be made in person or by mail. Call the Summer School office at 538-3693 for applications and other information.

STUDIO PROGRAM

The summer session of the Studio Program will be in progress Monday-Friday from June 26 through August 4. Joseph Feher, Curator of the Program, will teach life drawing. James Koga, Master Printer, will conduct the printmaking studio, instructing in etching, dry point, aquatint, and softground and relief biting. Write or call the Studio Program office at the same number.

GARDEN CAFE ON SUMMER SCHEDULE

The Garden Cafe completes its third year and goes on summer vacation after the luncheon of Friday, June 2, reopening Tuesday, September 12. However, as was done last year, sandwiches, beverages and desserts will be served Tuesday through Friday between 11 a.m. and 2 p.m. from June 13 through July 28. It will be self-service with no reservations.

The Academy again expresses appreciation to the sponsoring Volunteers Council and the many Members who work so diligently to maintain the Cafe as a distinctive luncheon gathering place. Equally important, net proceeds from the operation are applied towards the cost of new acquisitions for the museum.

Effective June 10, the Robert Allerton Library will be closed Saturdays during the summer, reopening September 23.

MELBOURNE WELCOMES ACADEMY MEMBERS

A reciprocal membership agreement has been completed with the Gallery Society of the National Gallery of Victoria in Melbourne, Australia. Members visiting there should show their Academy card to Mr. Paton Forster, General Secretary of the Gallery Society, who will issue a card entitling them to all privileges. Melbourne visitors to the Academy will receive corresponding courtesies. The Membership Secretary will be glad to give Academy Members letters of introduction.

SPALDING HOUSE

OKINAWAN ART

Okinawan art, rarely seen in other American museums, will be shown in a summer-long exhibition of objects from the Helen Lewis Knudsen Collection. They include principally lacquer ware, some ceramics and paintings from the 17th and 20th centuries.

Okinawan lacquer reflects the influence of both China and Japan, yet conveys in spirit a distinctive national style. Lacquer is the resin of a special tree that grows in most of the Orient. The technique is delicate and slow, calling for infinite patience. Sometimes as many as 200 or 300 coats may be needed and each must dry before the next is applied.

First used in China in ancient times, lacquering was raised from a craft to a fine art in Japan from the Nara period (645-794) on. The perfection of the tradition is reflected in the lacquer of Okinawa, ranging from simple lotus flower bowls to deeply carved boxes and ornately painted wardrobes. The precision of workmanship and refinement of design are proof that the Okinawan artist often rivaled the artists of Japan, China and Korea.

The Academy collection was the gift of Mrs. Valdemar Knudsen in late 1970.

UKIYO-E SERIES

FOLLOWERS OF HOKUSAI

As a sequel to the exhibition of ukiyo-e art by the great Hokusai, prints by three of his followers will be shown starting July 11. They are: Shōtei Hokuju (w. late 1790s to mid-1820s), whose cubist landforms and realistic figure studies are curiously modern; Yashima Gakutei (w. mid-1810s to 1930s), whose impressionistic style is well represented in a series of fine *surinomo*, and Totoya Hokkei (1780 to 1850), whose work carries forth the style of Hokusai, yet reveals a less worldly dimension.

HIROSHIGE: 53 STATIONS OF THE TŌKAIDŌ

Tōkaidō refers to the "Eastern Sea Road" which connected old Kyoto with Edo (now Tokyo). The 53 stations along this highway were immortalized by the famed landscape artist, Utagawa Hiroshige (1797 to 1858), who captured the beauty, romance and adventure of this famed scenic route. Tōkaidō virtually epitomizes the golden age of old Japan for the average Japanese. The show opens August 15.

The exhibitions, seventh and eighth in a series on the Japanese woodblock print, are drawn largely from the James A. Michener Collection in the Ukiyo-e Print Center at Spalding House.

For dates and hours, see Calendar of Events, back panel.

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CALENDAR OF EVENTS

JUNE, JULY and AUGUST 1972

JUNE

Through June 22 18TH-CENTURY FRENCH ENGRAVINGS.

Through June 25 JAPANESE FOLDING SCREENS AND SLIDING DOORS, Spalding House.

June 8 HONOLULU ACADEMY OF ARTS CONTEMPORARY COLLECTION. Through October 1.

June 14 SLIDE LECTURE, Professor Nelson I. Wu, 8 p.m.

June 30 OKINAWAN ART/HELEN LEWIS KNUDSEN COLLECTION. Through October 1, Spalding House.

JULY

Through July 9 THE AGE OF HOKUSAI, Spalding House.

July 11 THE FOLLOWERS OF HOKUSAI. Through August 13, Spalding House.

July 20 SILK SCREEN PRINTS/CONTEMPORARY AMERICAN ARTISTS. Through August 20.

July 29 CHILDREN'S SUMMER SCHOOL EXHIBITION, Reception 2-4 p.m., Young Peoples Department.

AUGUST

August 15 HIROSHIGE: THE 53 STATIONS OF THE TŌKAIDŌ. Through September 17, Spalding House.

August 24 SELECTION OF WOODCUTS FROM SIX CENTURIES. Through September 24.

HONOLULU ACADEMY OF ARTS

GALLERIES OPEN *Tuesday through Saturday, 10 a.m.-4:30 p.m. Sunday, 2-5 p.m. Closed Monday.* **SPALDING HOUSE** *Tuesday through Sunday, 1-4:30 p.m.*