

H O N O L U L U A C A D E M Y O F A R T S



June, 1963

JAMES W. FOSTER, JR., APPOINTED DIRECTOR

The Trustees of the Academy recently announced the appointment of James W. Foster, Jr. as Director of the Academy effective September 1, 1963. Director of the Santa Barbara Museum of Art for the past five years, Mr. Foster went to California from Baltimore, where he had been on the staff of the Baltimore Museum of Art for a number of years as Assistant Director. Mr. and Mrs. Foster and their three children will move to Honolulu in mid-August.

Mr. Foster will succeed Robert P. Griffing, Jr., Director of the Academy since 1947, who has resigned in order to engage in research. Mr. and Mrs. Griffing and their children will continue to make Honolulu their home.

Speaking of the appointment, Mr. Griffing said, "The Academy is most fortunate in the selection of the new Director. Mr. Foster has distinguished himself in the American museum world in many ways—as a top-rank museum administrator, an expert in contemporary art, a builder of collections, an organizer of important exhibitions, and a juror and commentator on American art sought after by museums throughout the country. Under his direction the Academy is assured of a future full of promise."

FORTHCOMING EXHIBITIONS—

AN ABBREVIATED CALENDAR

Following the popular exhibition ISLAMIC TEXTILES AND CERAMICS, featuring outstanding examples of the luxury arts of Persia and Turkey from the 16th through the 18th century (the majority loaned by Mr. Joseph Soustiel of Paris) the Exhibitions and Activities Committee has approved a complete schedule of shows and related events for the remainder of the year and into 1964. Highlights among these are:

June 20-July 21: AMERICANS—A VIEW FROM THE EAST, an exhibition of Japanese prints lent by the Smithsonian Institution, Washington, documenting the Japanese reaction to Japan's opening to the West, augmented by the first showing of the BLACK SHIP SCROLL, a lengthy—and to us today—amusing Japanese amateur artist's version of the impact of Commodore Perry's visit on Japan. The scroll is a recent acquisition given by Mrs. Walter F. Dillingham in memory of Alice Perry Grew (Mrs. Joseph Grew), grandniece of the Commodore.

August 1-September 8: PRINTS BY JOHN KELLY, a memorial exhibition honoring Hawaii's late master of the print maker's art.

September 19-October 6: Annual exhibition of the Association of Advertising Artists and Designers.

September 26-October 27: Annual exhibition of ARTISTS OF HAWAII AND HONOLULU PRINT MAKERS (Please note: entry forms will be available from August 19; the jury is tentatively scheduled to meet on September 16 and 17).

October 8-27. ROADS (in cooperation with the Women's Architectural League) prepared by distinguished architect-engineers and circulated by the Museum of Modern Art, New York.

October 17-20: Annual exhibition by the Honolulu Orchid Society.

November 7-December 8: THE EDITH GREGOR HALPERT COLLECTION OF AMERICAN ART, a selection of approximately 100 paintings by American 20th century masters collected by the noted director of the Downtown Gallery, New York, and soon to be housed in the Corcoran Gallery, Washington, as Mrs. Halpert's gift to the nation.

December 11-29: CHRISTMAS EXHIBITION.

Projected for early 1964: SIX PAINTERS AND THE OBJECT, lent through the courtesy of the Guggenheim Museum, New York, where the exhibition is on view at this moment. This show of so-called "pop Art" was the subject of lengthy comment (and was richly illustrated) in TIME Magazine May 3, 1963.

NOTES FOR YOUR CALENDAR

Members' Annual Meeting: June 19, 1963, 6:00 p.m. Dinner at 6:30 p.m. Speaker: Dr. Roland W. Force, Director of the Bernice P. Bishop Museum: THE PRIVATE COLLECTOR AND THE MUSEUM. For reservations (\$5.00 per person) call the Membership Office.

Library Books Due: notices will be sent to members having books now overdue. Please return them promptly.

Library will be closed during July for inventory.

IMPORTANT RECENT ACQUISITIONS

The Academy is happy to announce an extremely important addition to the collections—the ADORATION OF THE MAGI, painted in oil on wood by the Antwerp Master of 1518, which will go on permanent exhibition in Gallery 4 (Medieval and Early Renaissance Art) in June. Purchased in the New York art market, the acquisition was made possible by memorial funds, contributions by individual donors, including Mr. Robert Allerton, and the Charles M. and Anna C. Cooke Trust, and an allocation from the museum's acquisition fund.

The picture has long been known to students and connoisseurs as a masterpiece of late Gothic art in Flanders. Formerly in English hands and later in the collections of Robert Cunliffe and Henry Goldman in New York, it has been frequently published and at one time was attributed to Gerard David.

The attribution to the Master of 1518 was made by Max J. Friedländer on the basis of stylistic comparison with an altarpiece in the Cathedral at Lübeck bearing that date. At the present, no more is known of the identity of the Master of 1518, if indeed the name can properly be applied to a single individual and not to a workshop of painters dominated by a master.

The ADORATION was originally the central section of a five-panel altarpiece dismembered in the last century. Two of the side panels (representing THE VISITATION and THE FLIGHT INTO EGYPT) are in the National Gallery, London. A third is in the Mayer van der Bergh Museum, Brussels. The present whereabouts of the fourth wing is unknown, although there is a reference in the files of the Brussels museum to its having been in existence in the Vienna art market in 1917.

The picture is a splendid apotheosis of early Flemish painting, at once crystallizing the spirit of the late Gothic (characteristic of the works of the greatest Flemish masters) and that of the early Renaissance introduced into northern Europe from Italy. It has perhaps been best described by the noted authority W. R. Valentiner in ART NEWS (May 14, 1927, as a feature of the Goldman collection) who wrote of it: "The one in the Goldman collection, when compared with those of the other mannerists, has more depth; there is a tendency towards more inner expression, which is not true of the other artists of this school; there is also a great feeling for color. The color composition is extraordinarily rich in fine shading and detail. The costumes and landscapes have been painted with a care, a virtuosity, which has scarcely been surpassed."

Of equal importance from the museum's point of view is the almost pristine physical condition of the painting. Painted with a consummate command of craftsmanship, only the normal fine crackle which comes with age and a handful of miniscule cracks which have been expertly retouched bear witness to the panel's actual age. It is, in other words, in ostensibly the same condition today as when it was painted around the year 1500. For this reason, as well as because of its historical importance and great esthetic quality, the ADORATION OF THE MAGI takes its place as the most important single Old Master painting in the Academy's collection.

A number of other important acquisitions have also entered the collections since the publication of the last issue of the News Letter. Hanging in the section of French 19th and 20th century painting in the second floor galleries is the delightful oil study of TWO GIRLS PLAYING WITH A DOG, painted by Henri Fantin-Latour (1836-1904), acquired early this year from a private collection in Paris and until then in the de Haviland collection in France. The painting was inspired by a portion of a large painting by the 16th century Venetian painter Paolo Veronese but as handled by Fantin-Latour is thoroughly French in concept and execution. It has come to the Academy as an addition to the Wilhelmina Tenney Memorial Collection.

The appearance of Gallery 10 (American decorative arts) has recently been enhanced by a mahogany chest of drawers, designed in serpentine fashion and decorated with silver drawer pulls, made in Philadelphia in the late 18th century and given recently by Mrs. Lowell S. Dillingham. In the same gallery, near the door to the corridor, stands one of the finest examples of New England cabinet making of the period 1740-1760 (Massachusetts), a slant-top Queen Anne style desk of cherry wood, handsomely inlaid and with a remarkably beautifully developed architectural upper section of drawers and small cabinets. This splendid piece is here as the gift of Mr. Robert Allerton.

In Gallery 14 (Japanese ink painting) hangs the fine scroll painting of a LANDSCAPE, painted by Tozen (Hosetsu), a 16th century follower of the great Japanese master Sesshu. A purchase from the Martha Cooke Steadman Fund established by the late Mrs. Steadman's husband and sons, the picture is just back from New York where it was a feature of the exhibition "Tea Taste in Japanese Art" held in Asia House.

ROBERT P. GRIFFING, JR.
Director

News Letter

HONOLULU, HAWAII

JUNE, 1963

VOL. 5, NO. 1

HONOLULU ACADEMY OF ARTS

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