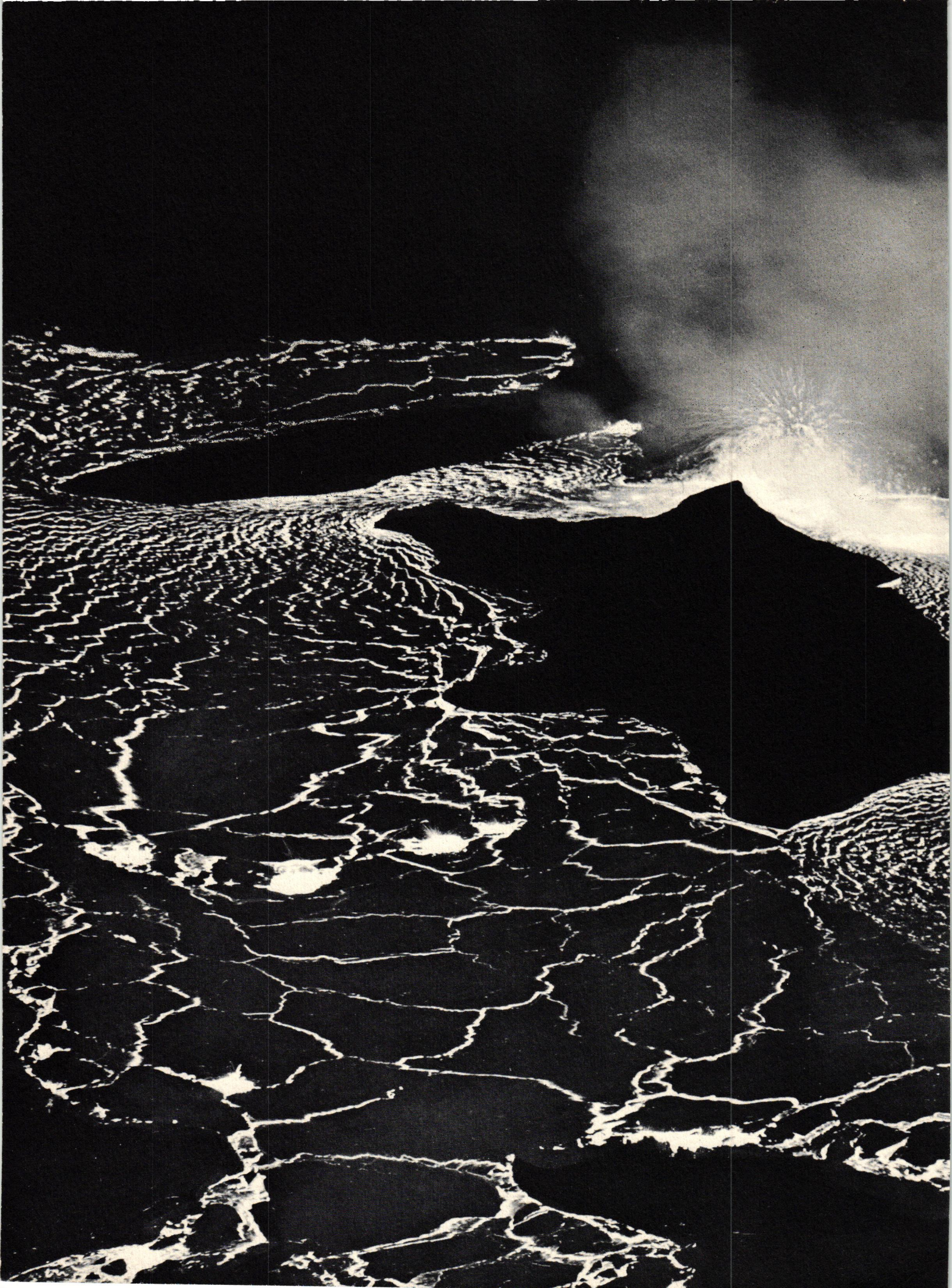


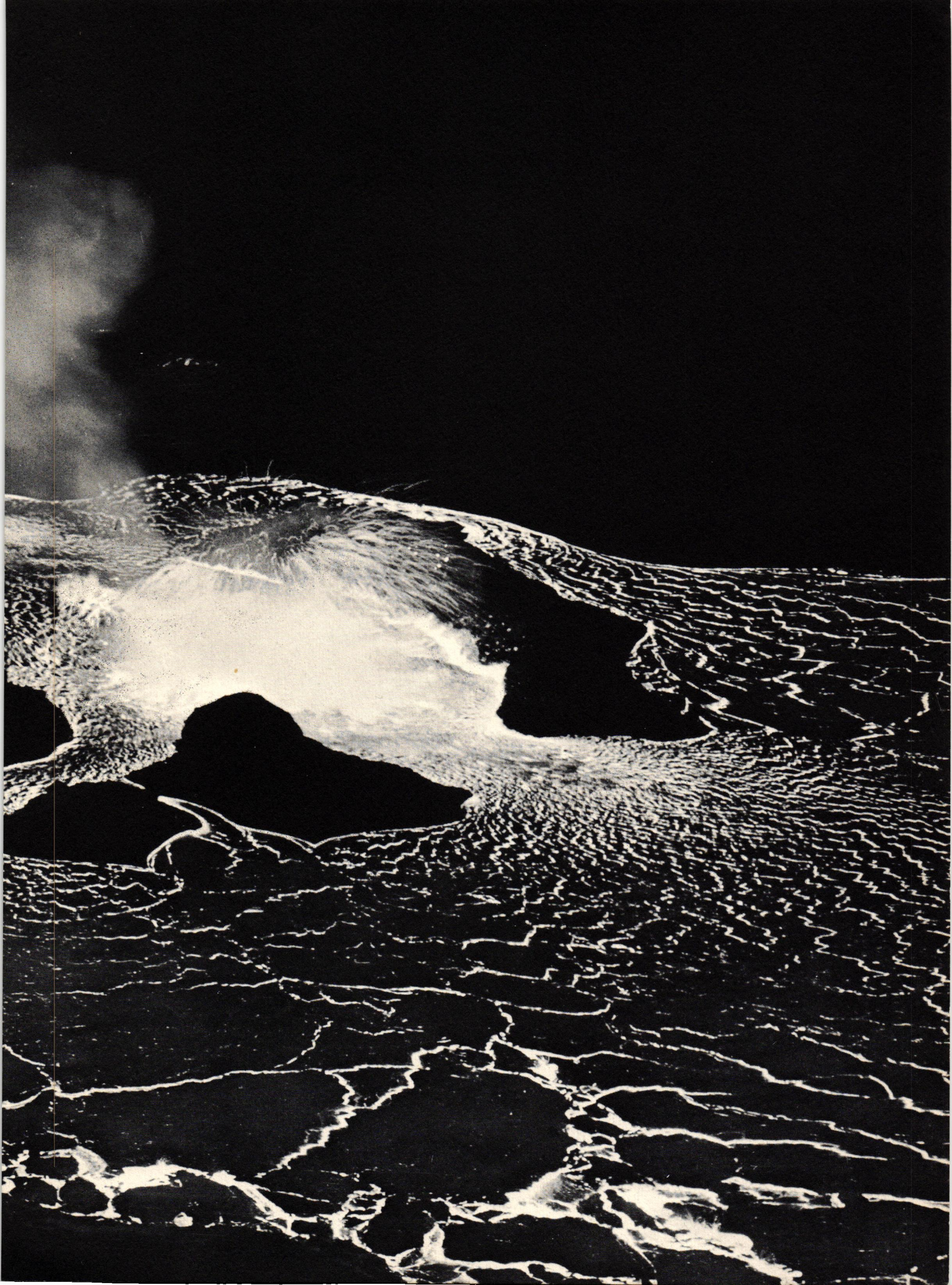


*Design Quarterly* 50



WALKER ART CENTER, MINNEAPOLIS, 1960





*Art  
in  
Hawaii*

*We wish to extend our  
sincere thanks to:  
Professor Kenneth Kingrey for his  
extensive work in gathering the  
material for this issue.  
Mr. Robert P. Griffing, Jr., and  
the Honolulu Academy of  
Arts for their cooperation in  
having photographs made.  
Mr. Raymond Sato for his excellent  
photography and splendid cooperation  
with Professor Kingrey.  
Mr. Franklin Luke for  
his cover design.*



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# *Design Quarterly*

Number 50, 1960

Art in Hawaii

We salute Hawaii, our fiftieth State, with this double issue of DESIGN QUARTERLY, Number 50, devoted to the fine arts and design in Hawaii.

Editor: MEG TORBERT

Guest Editor: KENNETH KINGREY

Associates:

RUTH A. BUSINGER

JOHN SUTHERLAND, design

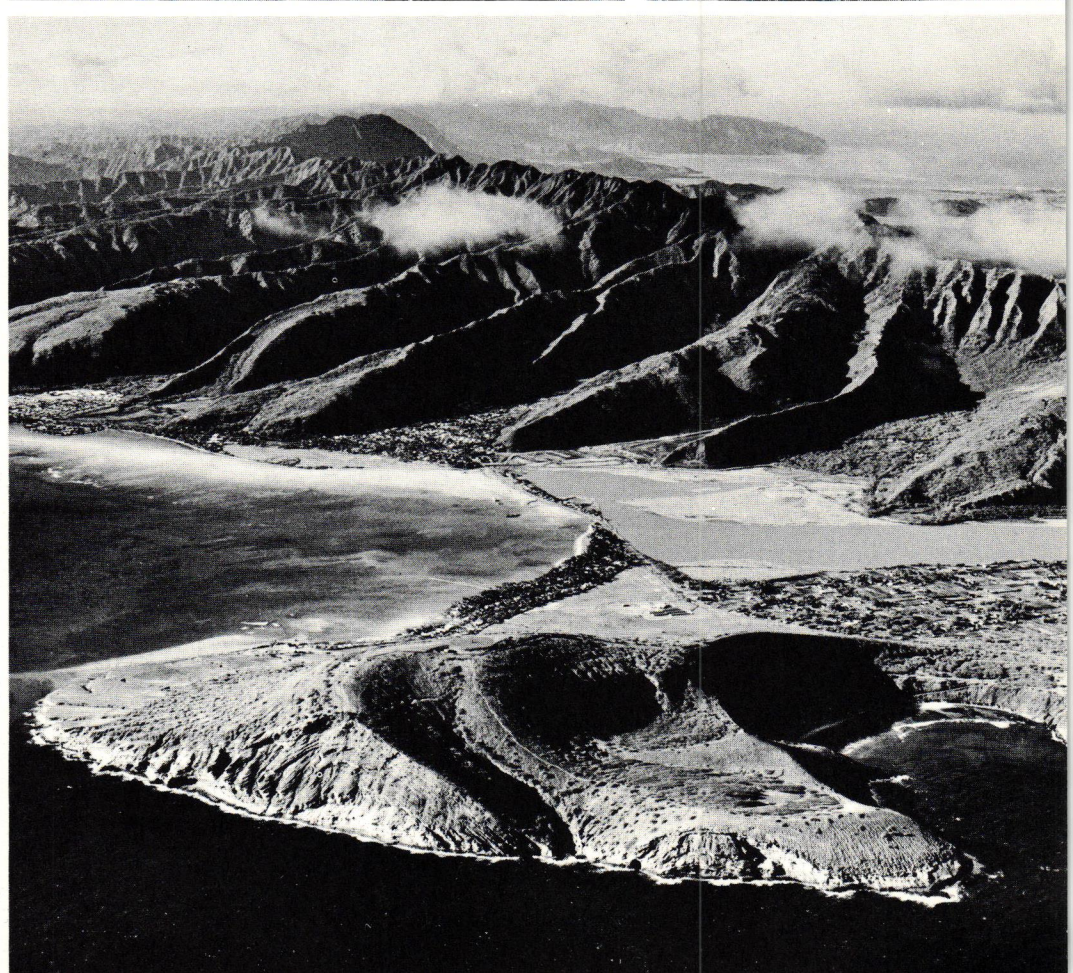
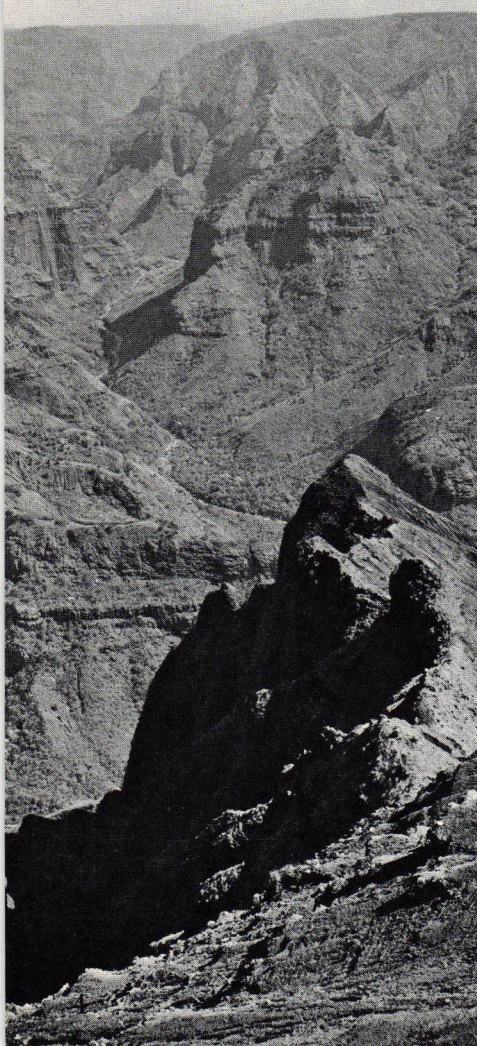
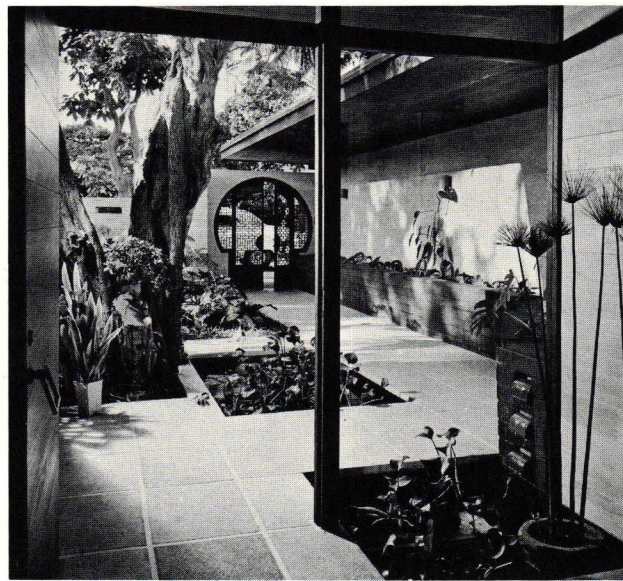
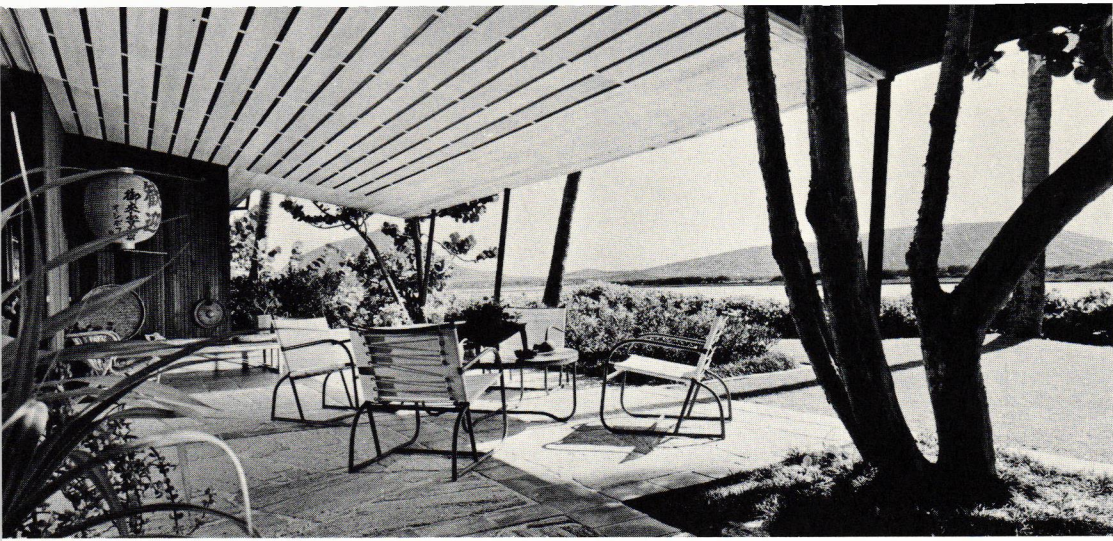
ERIC SUTHERLAND, photography

NANCY FORTE, production

The price of this issue is the same as that of any other when included in a subscription, but for those who would like to buy extra copies the price is \$1.50, plus 15c postage.

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## *Acknowledgments*

*This, the fiftieth issue of DESIGN QUARTERLY, is dedicated to Hawaii, the fiftieth State.*

*During 1959 I spent an extended period in Hawaii as Carnegie Visiting Professor of Art at the University of Hawaii. During this period I became acquainted with many of the leading artists, designers, and craftsmen, and I was impressed by the quality and the vitality of recent art developments in the Islands. I was also impressed by the pattern of active patronage which seemed to exist, manifesting itself in the great recent growth of modern architecture, in the commissioning and purchasing of art by business, and in the steadily increasing individual patronage of both artists and craftsmen.*

*I had the pleasure of being in Hawaii on the day that she declared for Statehood and felt then, as I did throughout my stay, the great and many implications of this new addition to the States of the Union. As Kenneth Kingrey points out in his introduction to this issue, the peculiar vitality of Hawaiian life and Hawaiian art owes much to the mixture of cultures that make up the Hawaiian people. This mixture and the strategic position of the Islands as a link between the East and West will have even more implications for the future development of the arts in Hawaii and for the potential contribution of those arts to the arts of all America.*

*Virtually all the credit for the creation of this fiftieth issue of DESIGN QUARTERLY must go to Kenneth Kingrey, Associate Professor of Art at the University of Hawaii, who has acted as guest editor in compiling and organizing the contents and in writing the excellent introduction. In thanking Mr. Kingrey for his splendid contribution, I am only sorry that limitations of space have made it impossible to use all the fine material he sent us. We could not in the space available include all the artists and craftsmen whom he recommended and the quality of whose works well merited inclusion. It was for the same reason, limitation of space, that we decided not to attempt to cover the new growth of architecture in the Islands. We look forward to treating this in a subsequent issue.*

*However, it is our hope that the present fiftieth issue dedicated to the fiftieth State will give a true, if selective, picture of the condition of the arts in the Islands; and we offer it as a tribute to Hawaii.*

*H. H. Arnason, Director, Walker Art Center*



A. S. MACLEOD *In the Kamani Shade* lithograph, 13¼ x 11¼"

## *Art in Hawaii*

The fiftieth issue of *DESIGN QUARTERLY*, presenting art from Hawaii, exemplifies, in its way, the spirit and outlook of the new State. In an era when the so-called "fine" and "applied" branches of art cease to be rigidly categorized and begin to move into a closer union, an era in which artists work with equal ease in many diverse aesthetic directions, there is a tendency for the artist to outgrow his single viewpoint in favor of a broader concept based on closer contact with life and the society in which he lives. Such is the position of the artist in Hawaii today. His ideas are plastic, as those of any real painter, designer, poet, sculptor, or architect must be. One is reminded of what Francis Thompson wrote of Shelley: "Imagery was to him not a mere means of expression, not even a means of adornment, it was a delight for its own sake." One begins to sense the delight for its own sake in the art of Hawaii.

In romantic surroundings where sky, sea, and mountains subordinate man to nature, the artist, overwhelmed by his sensuous environment, often finds it difficult to penetrate deeper than the visual reality about him. This may account, in part, for a vast amount of Hawaiian "art" which needs to be mentioned only in passing—a kind of tropical bric-a-brac based on tired clichés—palm trees and moonlight, Hula girls with hibiscus blossoms in their hair, outrigger canoes and surf breaking on the reef.

Geographical location has had a definite effect on art in Hawaii. For years the Islands languished in the isolation imposed on them by the fact that they are the most isolated of the major groups in the vast Pacific. Existence within strictly provincial confines—Honolulu was more than 2000 miles from the nearest art center—encouraged in the fields of design, painting, and sculpture, a superficial romanticism, a retreat from the issues of the times rather than vital participation in them. This was followed by a period of almost deliberate rejection of the local scene which took the form of anti-romanticism, with little or no response to the distinctive environment in which the artist was creating. Inevitably, no strong art tradition developed in the Islands.

Today Hawaii is emerging from her isolation. Improved transportation and communication have brought the Islands within hours' reach of all the great art centers of both East and West. Hawaii's position has changed from that of distant outpost to that of strategic cultural link between Occident and Orient. Hawaii's artists, working in all idioms from realism to pure abstraction, from the poetic to the regionally documentary, the academic to the experimental, are expressing what is unique in Hawaii's culture.

One of the strongest influences in Hawaii's art today stems from the very nature of her population, made up as it is of peoples of sharply contrasting ethnic and cultural origins—Hawaiians, Caucasians, Chinese, Japanese, Koreans, Portuguese, Puerto Ricans, Filipinos, and the biological fusion of all the races, the Cosmopolitan. Throughout the year groups formed along racial lines participate in various forms of expression: art, drama, dance, and music. The dramatic chapter of one such group, for instance, has as its expressed purpose the preservation of what is best in its own tradition, the interpretation of it to other groups, and, by drawing on what is best in other cultures, the creation of a dramatic form of universal significance.

The artist in Hawaii, then, has at his fingertips a cultural reservoir containing materials of infinite variety, from the primitive carving on an old Hawaiian tapa beater to the exquisite brush stroke of a Chinese master. In fact, the very richness and abundance of material is itself a hazard, tending to confuse the artist by its variety or tempting him into the kind



JOHN KELLY *Study of a Hawaiian Girl* pencil drawing, 14 x 18"

H. M. LUQUIENS *Korean Girl* etching, 6 x 8"



of superficiality which arises from using materials without understanding their origins and deeper meanings.

The center of Hawaii's art activities is the Honolulu Academy of Arts, one of the major museums in America. Under the direction of Robert P. Griffing, Jr., a man of international reputation, the Academy houses permanent collections of primitive, Oriental, and Occidental art. The Oriental collection is one of the most beautiful and important anywhere outside of China and Japan. The Academy imports and offers to the public exhibitions from all over the world, supplementing them with lectures and music and dance recitals. With these high strata of culture-reference to draw upon, it is only natural that art in Hawaii should show signs of transcending traditional and modern, Eastern and Western considerations as it moves toward universality.

Students of art in Hawaii may carry on their studies either at the University of Hawaii or in the art school of the Honolulu Academy of Arts. Each institution has its own specific objectives and its own philosophy of teaching. In both schools, however, the instructors are practicing artists and have complete freedom as to teaching procedure. The criterion of an instructor's success is his ability to motivate the student, to inspire him and perfect his abilities, and to encourage him to create for the sheer enjoyment of creating.

The University Art Department attempts to teach the student how to think in visual terms, and to make it possible for him to come to grips with some of the principles and issues of art so that he may work in visual terms more sensitively and intelligently, and ultimately more professionally, though the emphasis here is not so strict and specialized as it is at the Academy. Steps are being taken toward the establishment at the University of an art center, where townspeople as well as students will be exposed to all that is best in contemporary art.

The curricula of the two institutions differ on one significant point. The University attempts to build an integrated teaching program, with one course growing out of another wherever possible. Each project is a problem-solving one, with the approach usually from the abstract standpoint, not because it is the current trend or the fashionable thing to do, but because it is the most comprehensive means of encouraging the student to present his thinking and feeling visually and in its totality.

The Art School of the Academy provides professional training in the fine arts and in advertising art. A strong effort is made to help the student respond directly to what he sees, to have an emotional experience. Fact is of minor importance. And in whatever field the artist is working, the emphasis is on high specialization.

Organizations in Hawaii representing the broad field of art, each exerting a certain amount of influence on the local scene, include Hawaii Printmakers, the Weavers' Guild of Hawaii, Advertising Artists and Designers of Honolulu, the Hawaii Painters and Sculptors League (to which, with few exceptions, the serious artists working in the modern idiom belong), and the Association of Honolulu Artists (whose members approach art in a more conservative manner). The University of Hawaii Press makes its contribution in two ways. It publishes books in the field of art—it will publish four in the two-year period 1960-1962. It also encourages fine bookmaking by employing artists to design its books; two have been selected by the American Institute of Graphic Arts as among the Fifty Best Books. The Gallery, on the grounds of the Hawaiian Village Hotel, represents the major artists in the field of painting and sculpture. Gima's Art Gallery in the Ala Moana Shopping Center is a small but intimate showroom for artists of major stature. The Tennent Art Foundation Gallery, a culmination in art of the ideals of two people—Madge and Hugh Tennent—presents to the city of Honolulu a gallery housing the paintings of Madge Tennent, thereby



MADGE TENNENT *Hawaiian Singer* oil on wood, 1941, 3'2" x 4'6"

paying tribute in art to the beauty and nobility of the Hawaiian race. And, most importantly, the Bernice P. Bishop Museum, with its superb collection of Hawaiiana, provides the artist-designer with visual inspiration from the culture of old Hawaii.

One cannot discuss art in Hawaii without mentioning by name a few whose work, for one reason or another, has influenced the art history of Hawaii. The Islands were discovered by Captain James Cook in 1778, but a century was to elapse before the first professional painter, William Cogswell, opened his studio in Honolulu. In the meantime, the foreigner's culture had taken over, bringing to an abrupt close native Hawaiian art. Cogswell was a portrait painter—not a very good one—but he was the first to open a studio in the Islands, and we are indebted to him for likenesses of notables of the period, including those of King Kalakau and Princess (later Queen) Liliuokalani.

Cogswell and three of his contemporaries, Charles Furneaux, Joseph D. Strong, and Jules Tavernier, represent the awakening of art—as separate from native art—in Hawaii. Furneaux was a landscape painter; Strong (husband of Robert Louis Stevenson's step-daughter, Isobel Osbourne) was a portrait painter. Tavernier was the strongest of the group; it may be fair to say that he was the first painter of real caliber to come to Hawaii. His paintings of Kilauea Crater created a sensation at the time and started a school of volcano painting.

Island-born D. Howard Hitchcock (1861-1943) also became famous for his volcano paintings. He received his first training from Tavernier before going to Europe to continue his studies, after which he returned to become Hawaii's dean of landscape painters.

Lionel Walden (1861-1933) was one of the foremost marine artists of his time.

Four living artists, three of whom still reside in Hawaii, have had a lasting influence on Hawaii's art. H. M. Luquiens, one of Honolulu's most distinguished artists, has made a twofold contribution: working in etching and drypoint, he has documented forty years of the Island scene (300 of his etchings are part of the Hawaiiana Collection at the Honolulu Academy of Arts), and as former head of the University of Hawaii Art Department, he contributed to the knowledge and inspiration of the younger generation of artists.

John Kelly, master printmaker, interpreter in multiple-plate etching of Polynesian beauty, is known for his portrayal of Hawaiian, mixed racial, and exotic types.

Madge Tennent, dean of Hawaii's women painters, in her drawings and paintings proclaims her belief that the people of the Hawaiian Islands are among the most beautiful in the world. As one writer puts it, "No other artist in Hawaii has so consistently and eloquently painted the Hawaiian as Madge Tennent. It is not often that art, reaching to certain levels of consciousness, achieves the degree of spirituality which gives it enduring and universal properties. The spirit of endemic Hawaii lives in the work of Madge Tennent."

A. S. MacLeod, author, illustrator, printmaker, and painter of island life, although no longer living in the Islands, is still regarded as one of Hawaii's painters.

In the past, the dual concept of "applied" art as useful and "fine" art as luxury has tended to isolate the painter both vocationally and socially. This is becoming less and less true in Hawaii. Here one finds painters and sculptors who are also designers, and designers who are also painters and sculptors, producing work which justifies itself both functionally and aesthetically. They realize that the applied arts not only reflect the cultural status of a civilization but have, in turn, an influence on the public taste. As the aesthetic content is increased the possibilities of a healthier culture increase proportionately. This means that most fields of design act as media for cultural regeneration. The social effect of modern architecture, probably the most outstanding case where form and function have been united, is everywhere evident in Hawaii. One might say, then, that the artists of Hawaii are becoming more and more social-minded in the sense that Lautrec, Picasso, Matisse, Shahn, Dali, Léger, Man Ray, Miró, and Chagall were social-minded. They realize the truth of Jacques Maritain's statement that "The fine arts, from the very fact that they belong in the generic nature of art, participate in the law of the useful arts."

The designer in Hawaii, then, no matter what his field, attempts to work in the dimensions of the present, documenting the life around him and seeking inspiration in modern trends and contemporary concepts of art. In so doing he is occupying an increasingly significant place in the expanding life of the Islands as one of those who exerts an influence on the culture of which he is a part.

In the fine arts as well as in the field of design, the emphasis is less on subject matter and more on the spontaneous expression of a single personality in which the artist's unique style predominates, and he is incapable of distinguishing between form and content because he experiences them as one and the same.

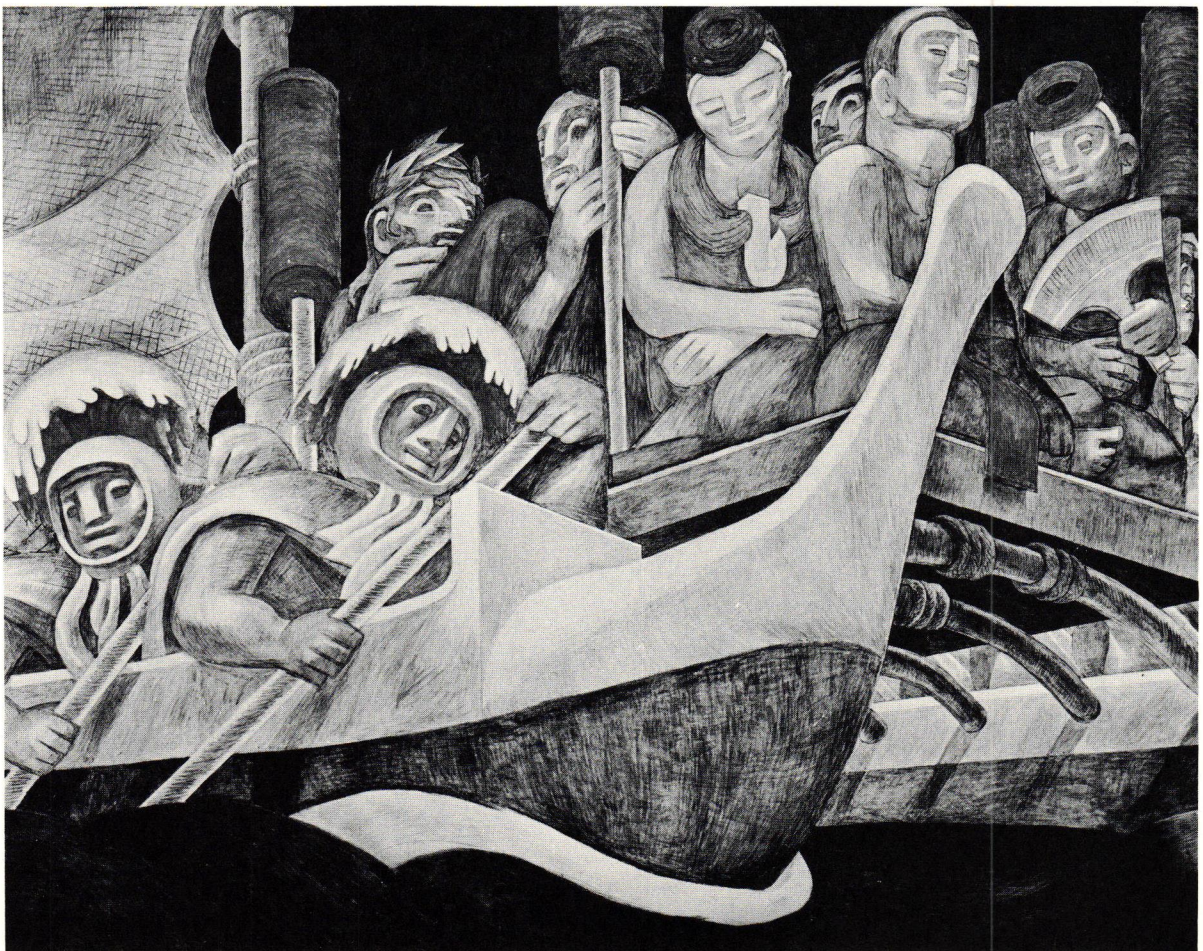
The illustrations that accompany this article speak for themselves of the originality, intensity, and poetic vision of the artists in our newest State, and should do much to remove the romantic-cliché stigma which in the past has attached itself to Hawaii's art.

Kenneth Kingrey, University of Hawaii



BUMPEI AKAJI *Volcano II* oil on canvas, 4 x 4'

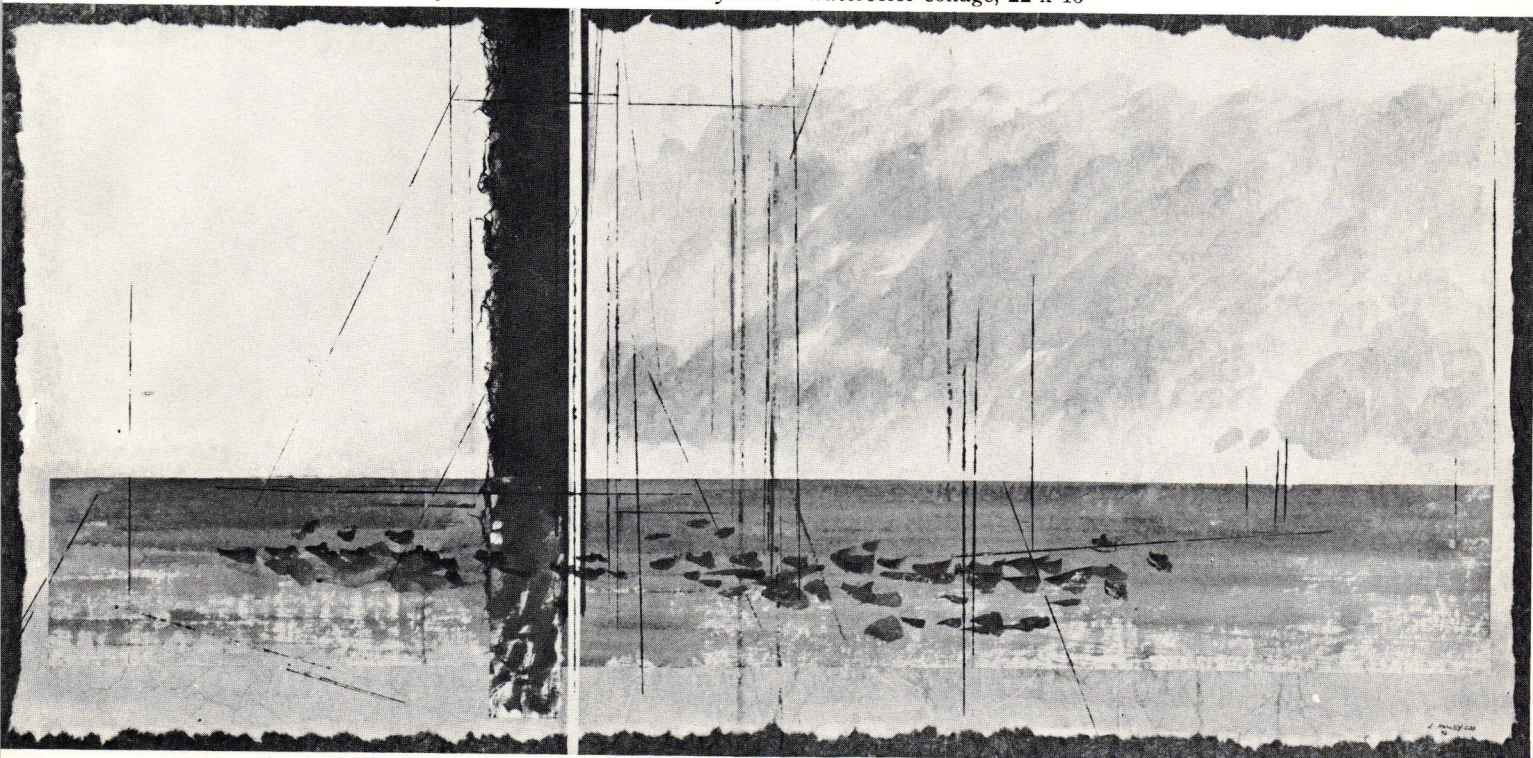
JEAN CHARLOT *Fresco* mural in Hawaiian Village Hotel, slightly under life size

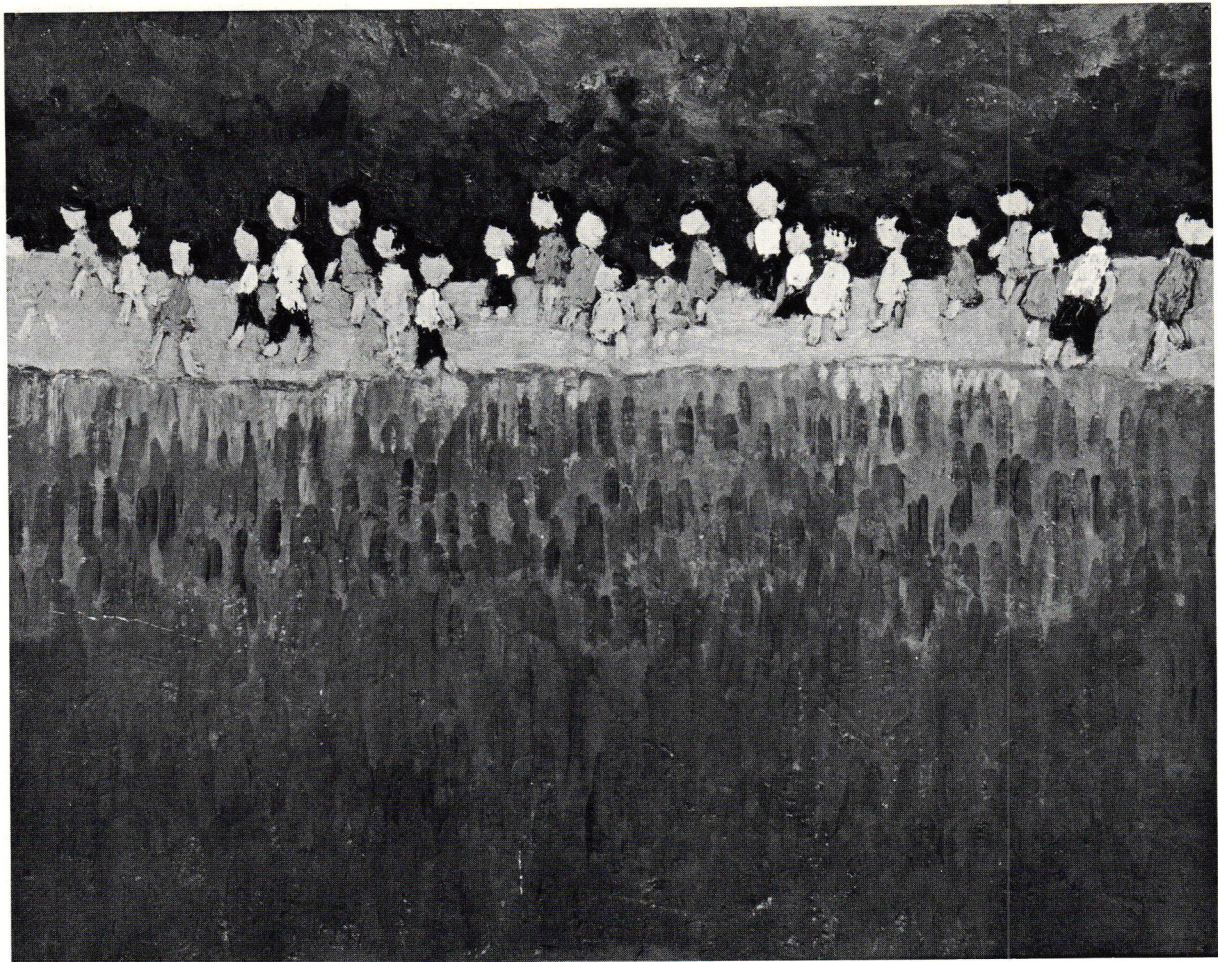




JEAN CHARLOT *Fresco* mural in First National Bank, Waikiki Beach, life size

J. HALLEY COX *Sea Symbols* watercolor-collage, 22 x 46"





ELSIE DAS *School Day* oil on canvas, 22 x 28"

ISAMI DOI *Ocean Shallows* oil on canvas, 26 x 34"

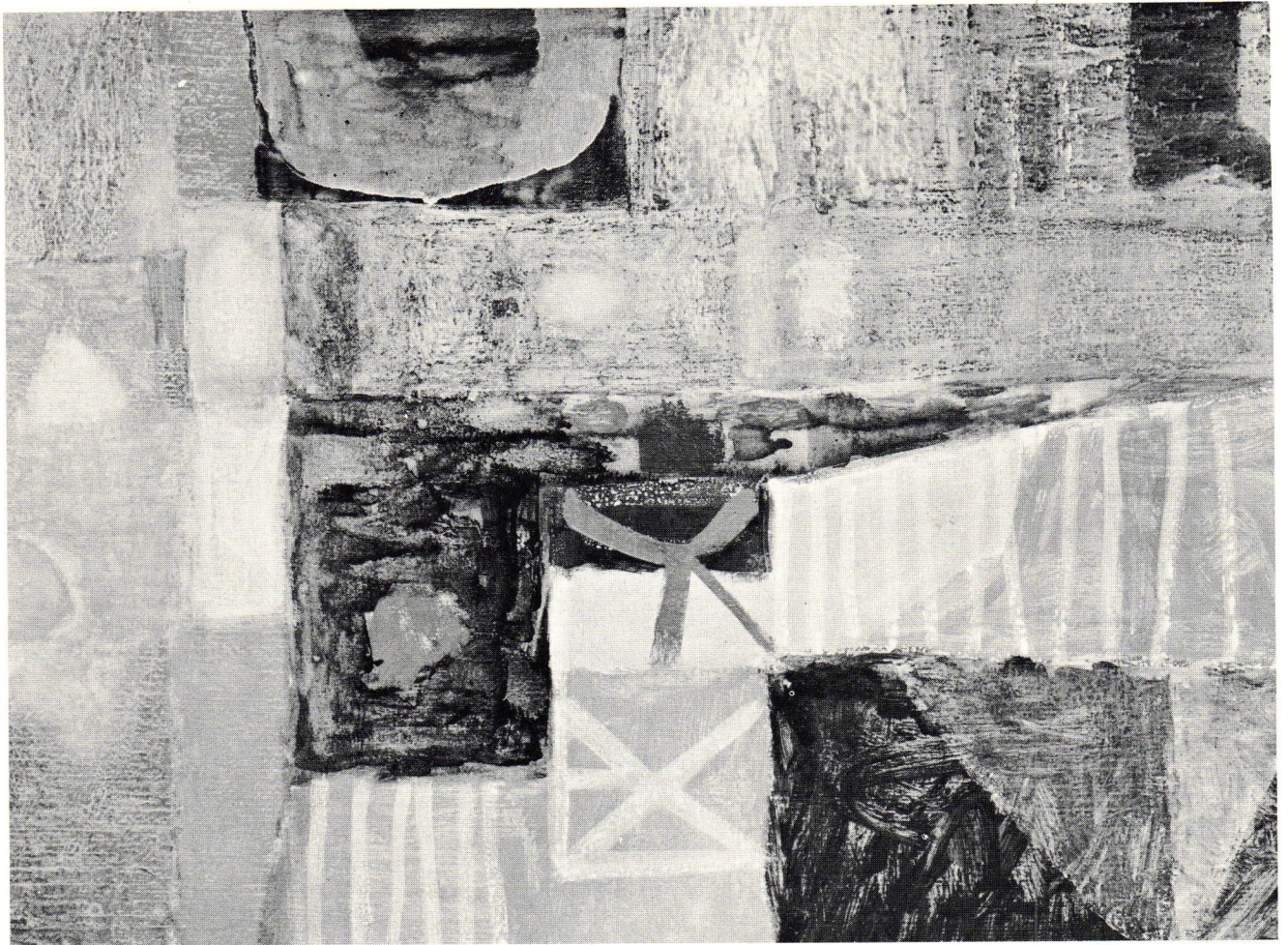




HELEN GILBERT *Untitled* ink and wash drawing on gesso, 12 x 14"

RAYMOND HAN *People on the Beach* oil on canvas, 2 x 3'





SUEKO M. KIMURA *Cliff Dwellings* casein and oil on canvas, 22 x 16"

JOHN KJARGAARD *Composition #1* gouache on canvas, 1958, 18 x 24"





BEN NORRIS *Mischief* collage with sumi (Japanese ink), 1958, 12 x 16"







SHIRLEY RUSSELL *Still Life* casein, 16 x 20"

WILLIAM STAMPER *Girl by Waterfall* oil, 20 x 30"





EDWARD STASACK *In the Pacific* oil, 28 x 30"

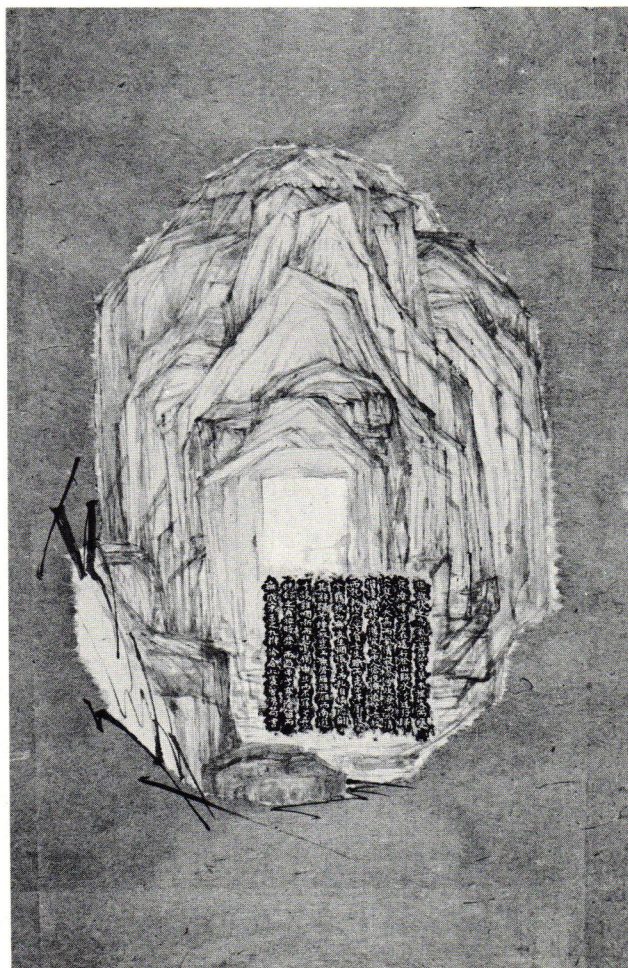
EDWARD STASACK *Cold Pacific* oil, 36 x 48"

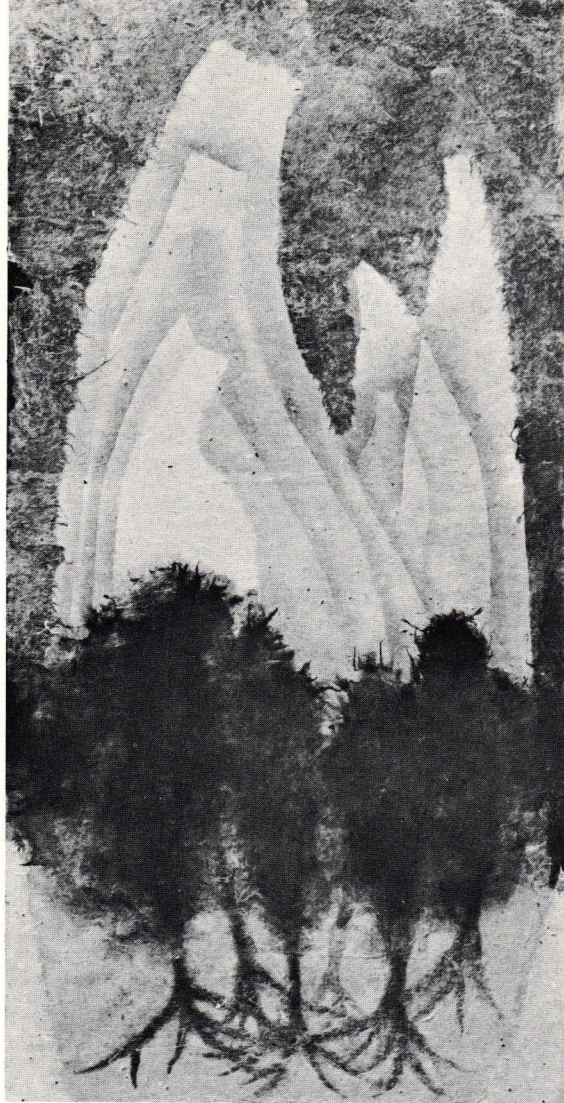




JOHN YOUNG *Untitled* oil on canvas, 34 x 40"

TSENG YU-HO *An Autumn Landscape* watercolor-collage, 1956, 36 x 27"





TSENG YU-HO *Upsurge* watercolor-collage, 1959, 48 x 23"

TSENG YU-HO *Anywhere* four-panel watercolor-collage, 1959, 48 x 96"

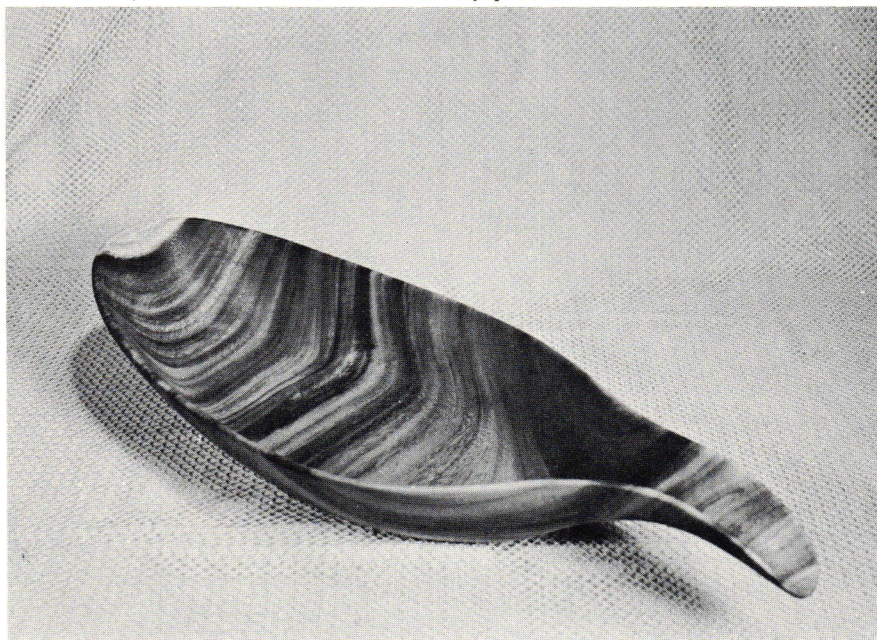


*Ceramics  
and  
woodenware*



KARL AXEL DE FLON *Wood serving scoop and food tray* monkey-pod, hand-finished with two coats of raw linseed oil and wax

KARL AXEL DE FLON *Wood food server or salad bowl* monkey-pod, hand-finished with two coats of raw linseed oil and wax



KARL AXEL DE FLON *Wood salad bowl and servers* monkey-pod, hand-finished with two coats of raw linseed oil and wax



ISAMI ENOMOTO *Stoneware bowl* 8" in diameter, mat glaze over dark brown slip

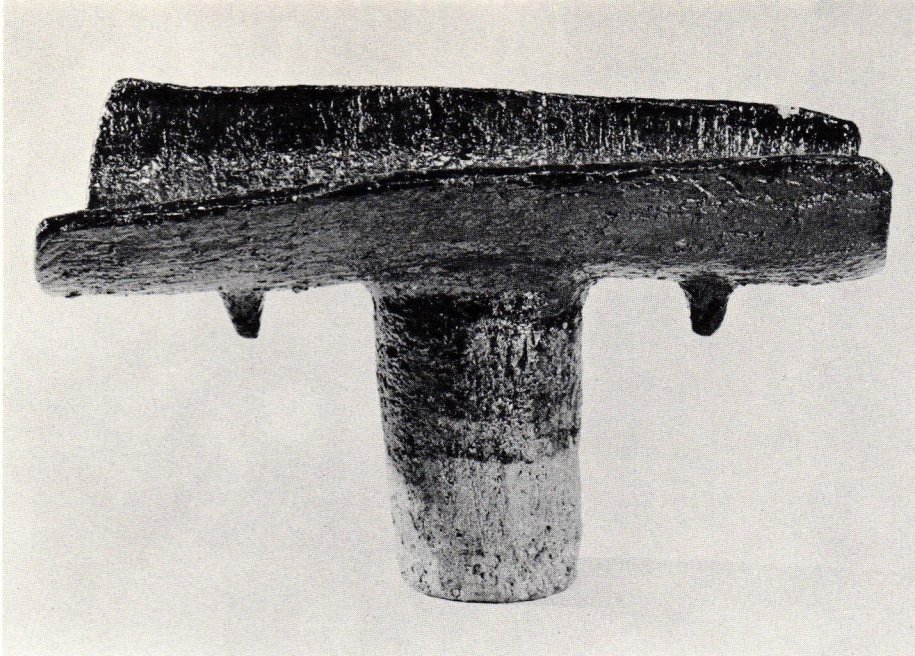




CLAUDE HORAN *Compote* 20" high *Stoneware pot* beaten with a butter mold; Mishima with white slip, iron brush strokes, 15" high



SHUGEN INOUYE *Left, Stoneware vase* heavy grog slab, a little red iron oxide; no glaze. *Right, Stoneware vase* wheel and slab construction; red grog, "molten honey" glaze poured over red iron oxide; reduction firing; unglazed parts metallic brown, glazed parts rich gold-yellow

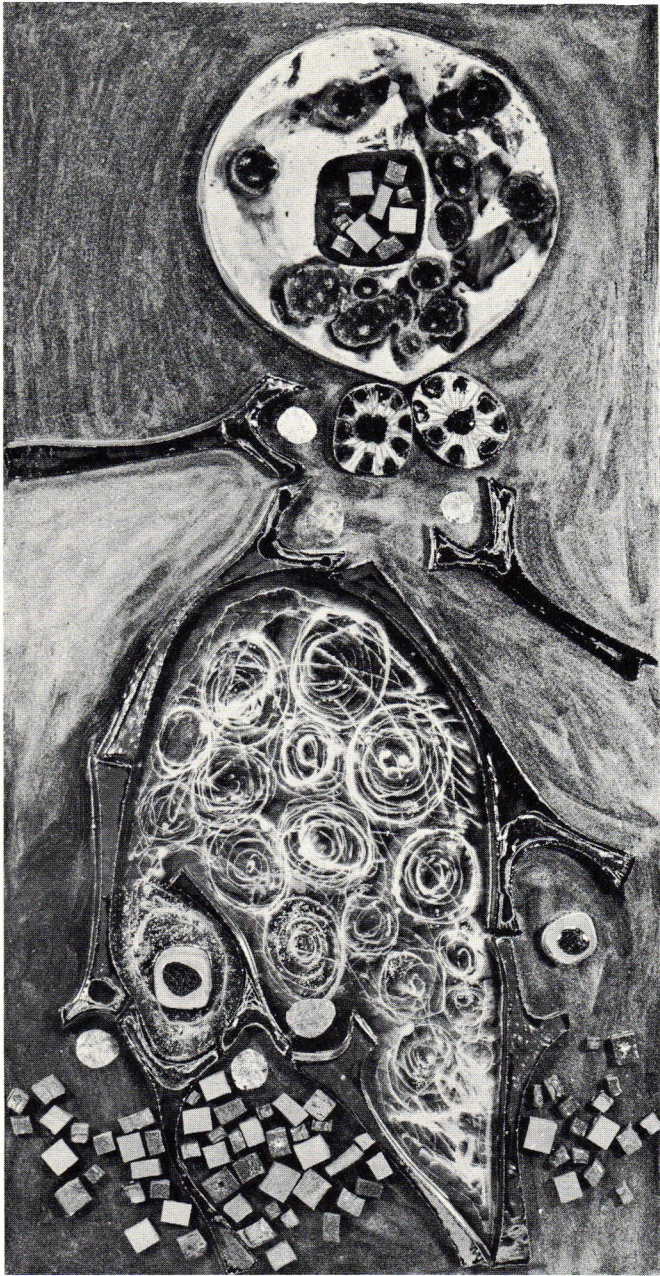


SHUGEN INOUE *Top, Stoneware white clay vase* 8" high, thin coat of Albany slip; slab construction

GEORGE KIMURA *Top right, Stoneware compote* 18" tall, black and off-white glazes with red clay, inside off-white

GEORGE KIMURA *Right, Earthenware vase* 8" tall, wax and sgraffito decoration, white glaze over dark brown body

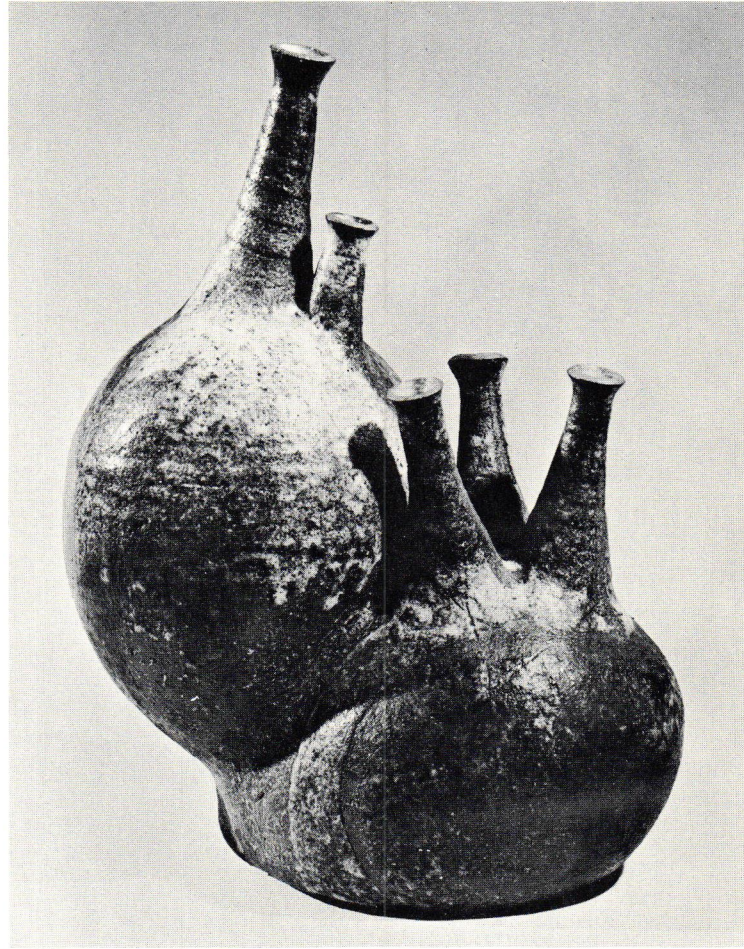
GEORGE KIMURA *Stoneware covered jar* 10" tall, sgraffito blue-black slip over buff body; cover glaze of transparent mat

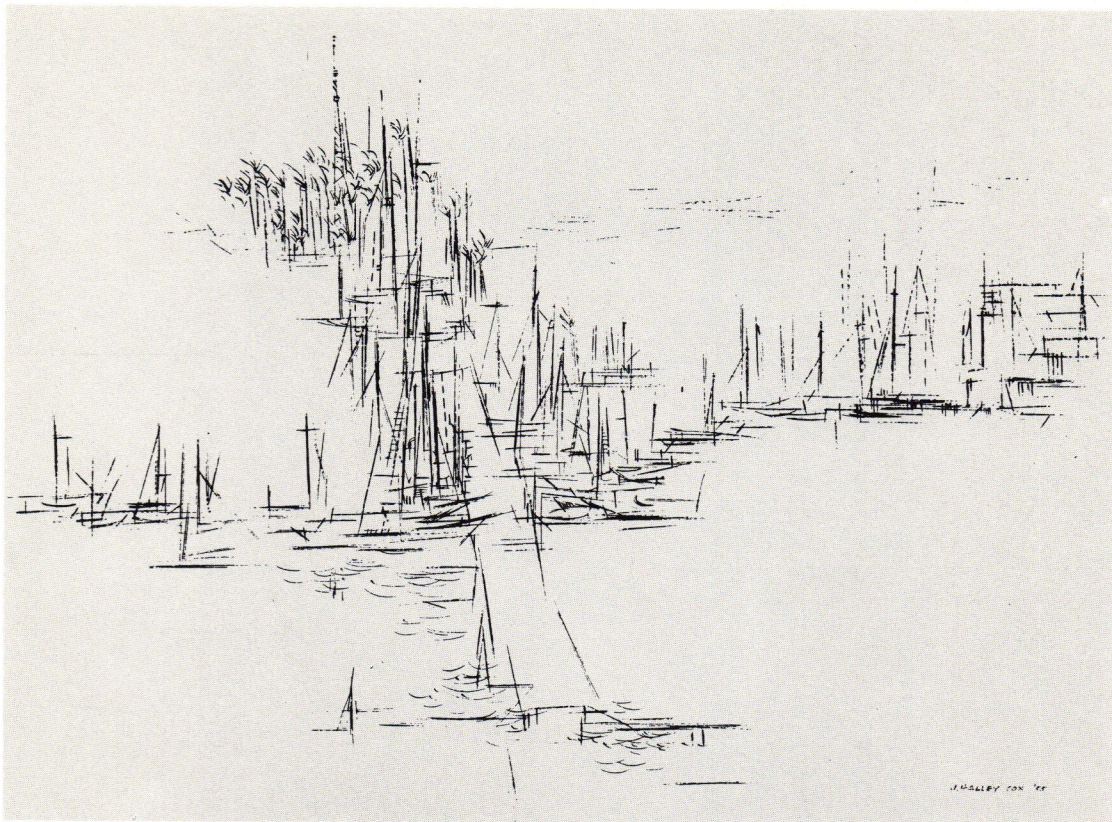


HARUE MCVAY *Stoneware glazed tiles* set in plastic resin, masonite back

TOSHIKO TAKAEZU *Stoneware vase*

TOSHIKO TAKAEZU *Five-spouted stoneware bottle*





J. HALLEY COX "T" Pier ink drawing, 14 x 19"

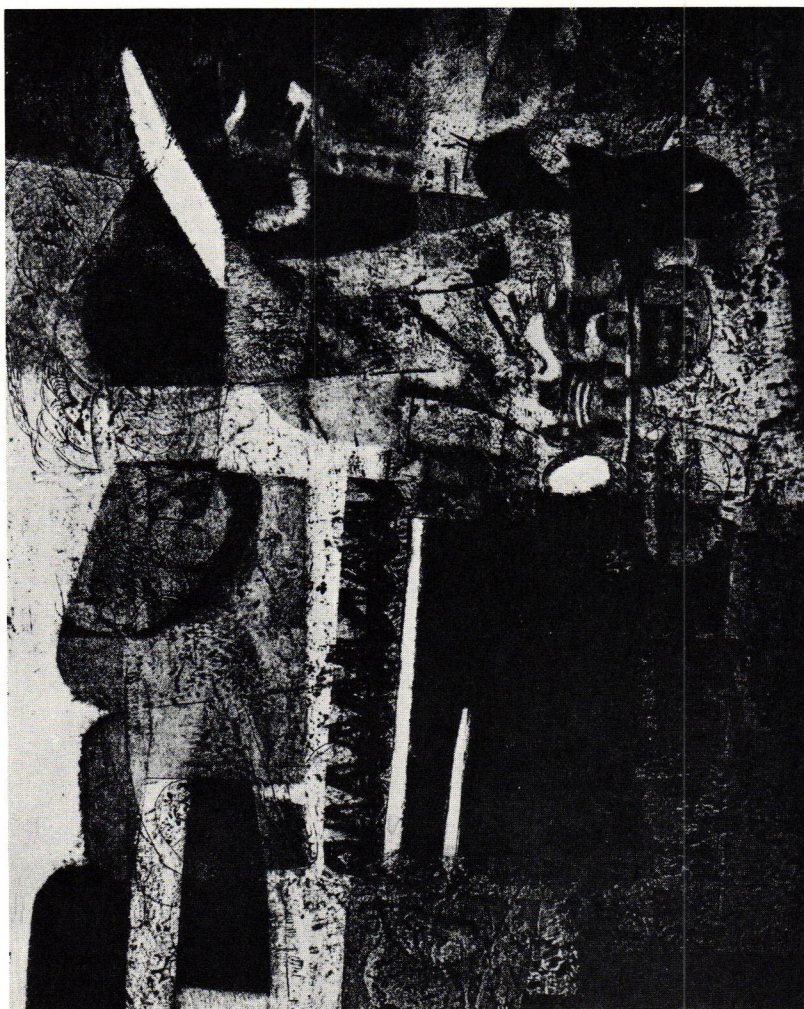
ISAMI DOI *Hawaiian Wayside* wood engraving, 7 x 9"





JULIETTE MAY FRASER *Warrior Women* linoleum block, 8 x 10"

EDWARD STASACK *Reason* intaglio, 10 x 13"



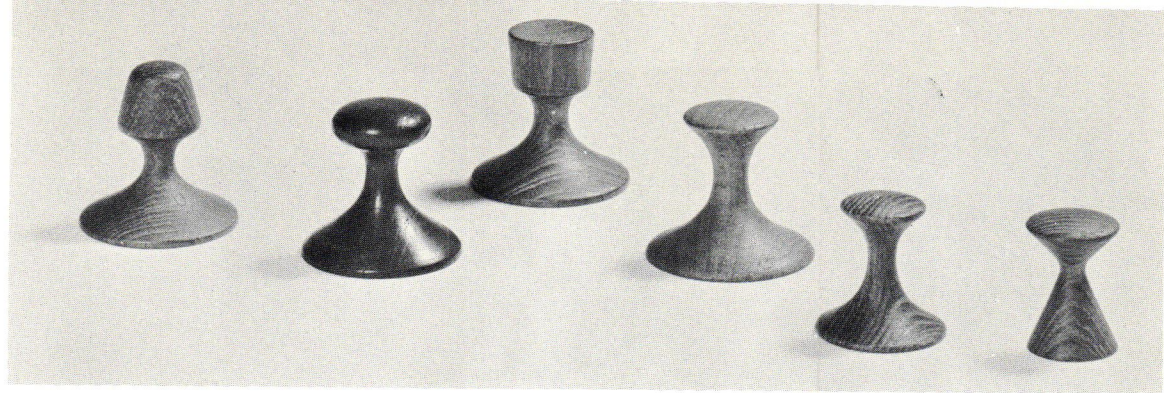


JOHN YOUNG *Ferris Wheel* color wood block



TSENG YU-HO *Banyan* ink drawing, 1956, 36 x 24"

*Furniture  
design*

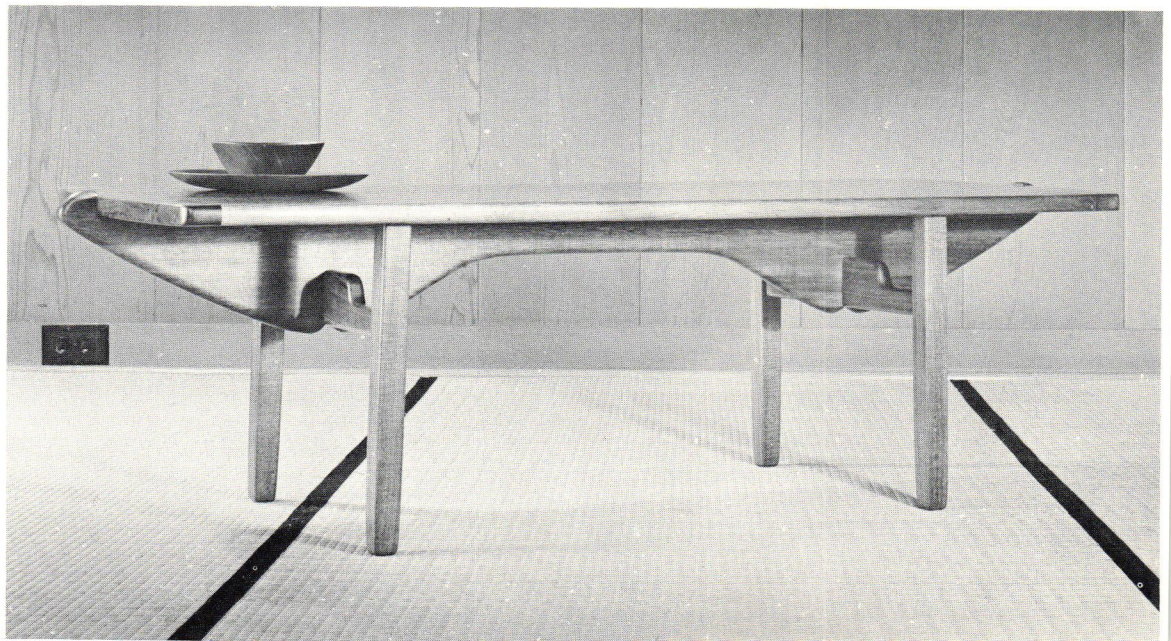


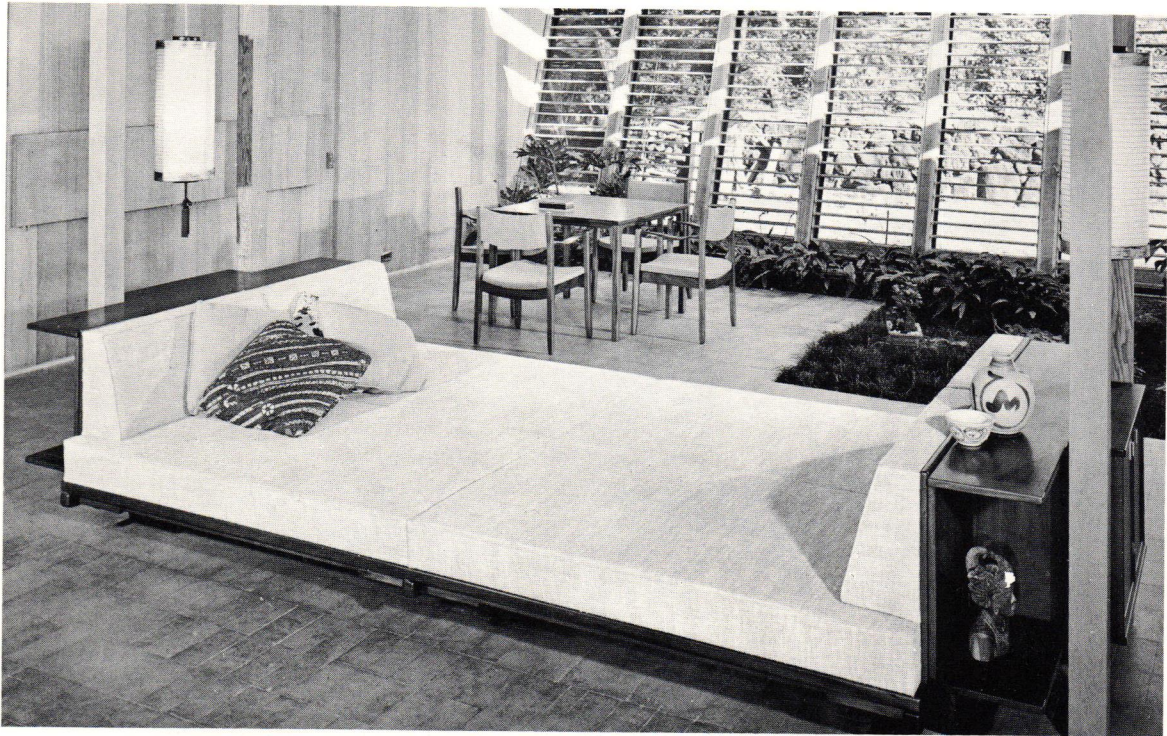
TOM HIRAI *Drawer pulls* teakwood, 1" high



TOM HIRAI *Swivel-back chair* koa wood and leather

TOM HIRAI *Coffee table* koa wood, 22" wide x 48" long

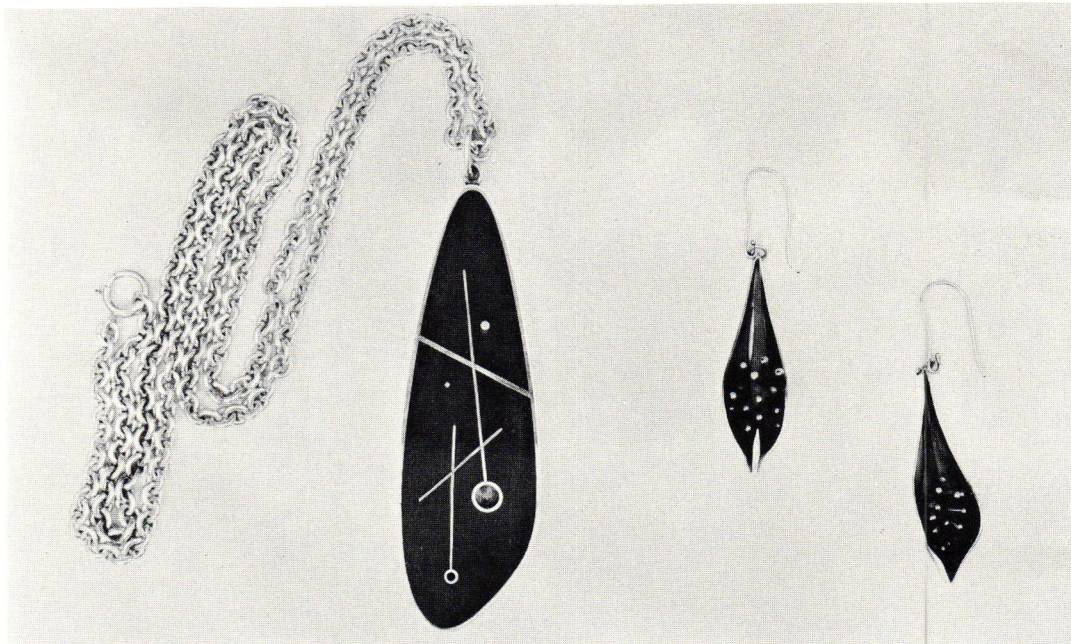




TOM HIRAI *Hikie* koa wood, 6' wide x 12' long

HAL WHITAKER AND TOM HIRAI *Dining set* teakwood and Naugahyde, table 54 x 25"

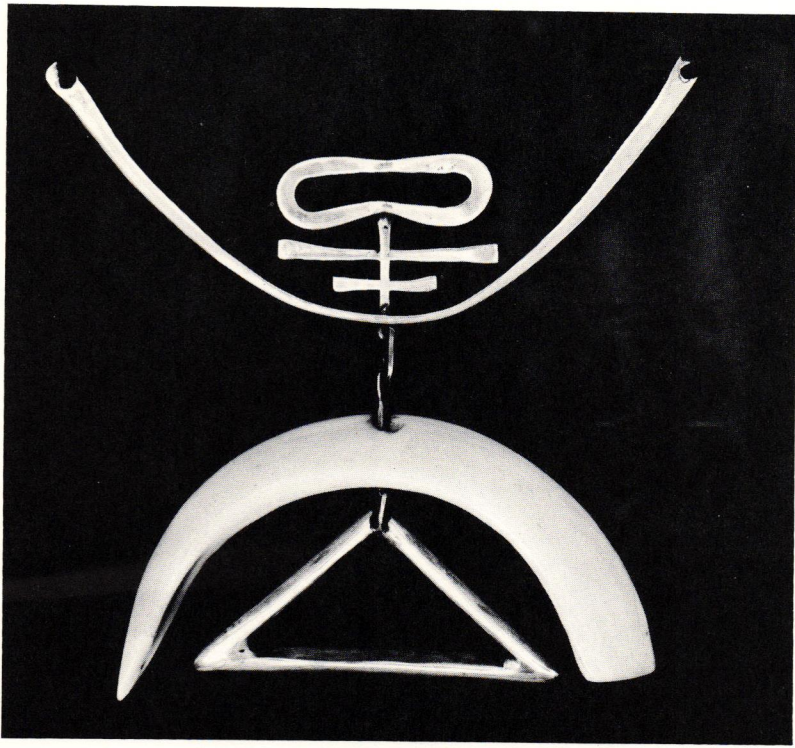




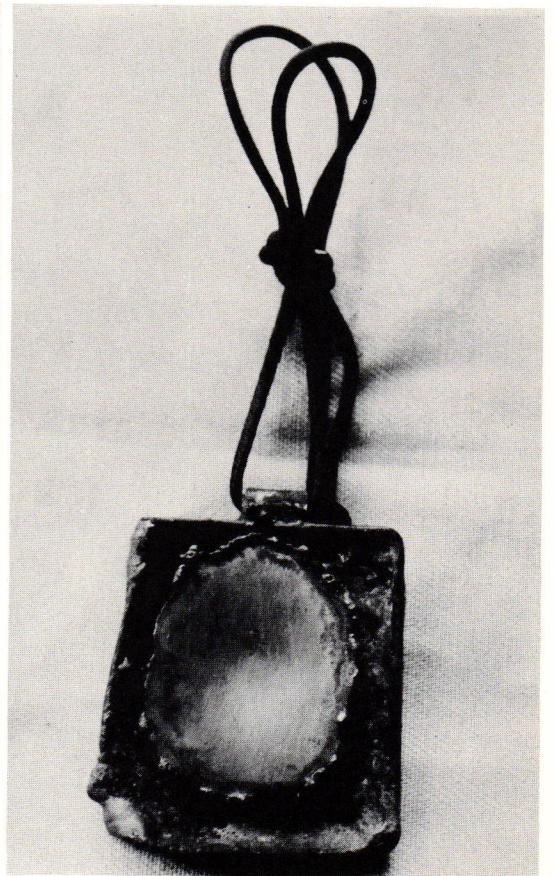
MERLE BOYER *Earrings* sterling silver



ISAMI DOI *Ring* silver and enamel



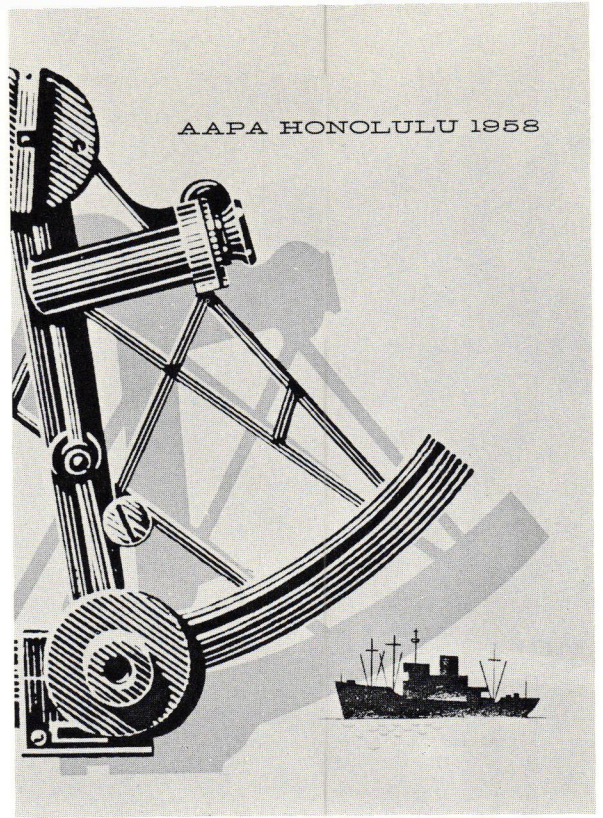
EDWARD BROWNLEE *Pectoral pendant* boar's tusk and silver



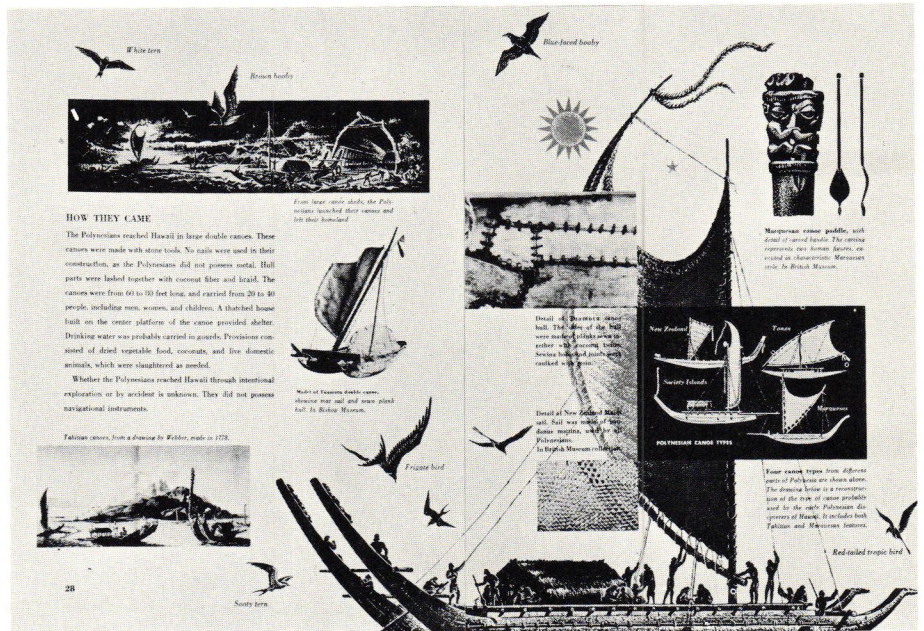
WILLIAM ICHINOSE, JR.

*Pendant* repoussé copper, enamel, silver foil,  $\frac{3}{4} \times 1\frac{3}{4}$ " *Pendant* copper, brass, oxidized stainless steel,  $1 \times 1\frac{1}{2}$ "

*Graphic advertising and book design*



DON C. ALLISON *Design for American Association of Port Authorities*




JOSEPH FEHER  
Page spread for *Pictorial History of Hawaii*

HENRY KAM  
*Two-page spread for local trade magazine*  
17 x 11", colors blue and black



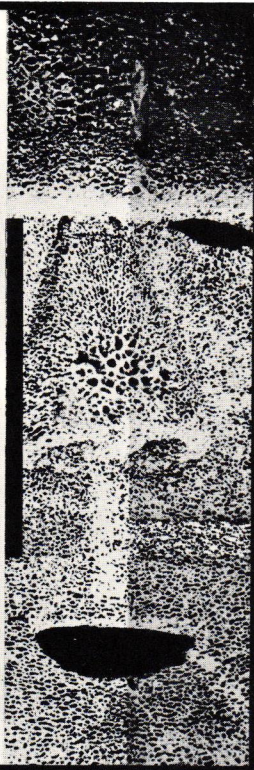
*in this business  
 you gotta have  
 confidence  
 in the people  
 you deal with.  
 You gotta!*

*You just gotta —  
 that's all.  
 That's why  
 I send all  
 my suits  
 to Perfection  
 Dry Cleaners.  
 I can depend  
 on them  
 to take the creaks  
 out of my creases,  
 and suits don't  
 come back with  
 the odor of  
 swudge pots.*



PERFECTION DRY CLEANERS, LTD.  
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KEICHI KIMURA *Newspaper advertisement*



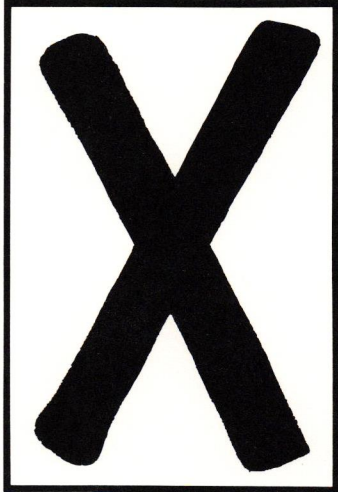
the art gallery  
 university of california - los angeles  
 may fifth through june sixth  
 open daily one to five except saturday  
artwork by ken kingrey  
 exhibit installation designed and executed by  
 mr. warren carter

KENNETH KINGREY *Exhibition announcement*

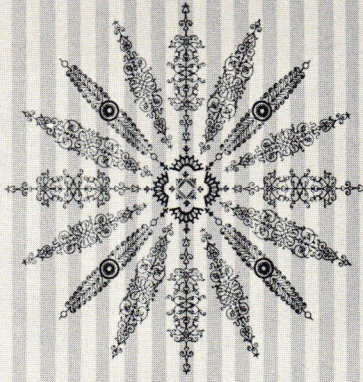
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ALFONS L. KORN

# THE VICTORIAN VISITORS

UNIVERSITY OF HAWAII PRESS

## THE VICTORIAN VISITORS

by Alfons L. Korn

Sophia Cracroft, whose journal letters of a trip to the Sandwich Islands in 1861 are published here in full and for the first time, was a niece of the renowned Arctic explorer Sir John Franklin, and the lifelong companion of his remarkable wife, Lady Franklin. When her uncle sailed in 1845 in search of a Northwest Passage, Miss Cracroft promised him that she would stay with Lady Franklin until he returned. During the next three years, when no word was received from the Expedition, and throughout the long years of the Franklin Search which followed, she kept her promise faithfully. When it was definitely learned in 1859 that Franklin and his men had perished in the Northern ice, the two women, freed of the heavy responsibilities they had shared, embarked on travels which brought them in 1861 to Hawaii.

Miss Cracroft's letters to her "Dearest Ones" in England, supplemented by extracts from Lady Franklin's Journals, give an intimate, first-hand account of their arrival in Hawaii, their impressions of the harbor town of Honolulu, and their introduction to the picturesque island scene. They tell in vivid and often amusing detail of their meetings with the young monarch, Kamehameha IV, and Emma, his queen, who were great admirers of English manners and institutions and whose court had distinctly Victorian sympathies and aspirations.

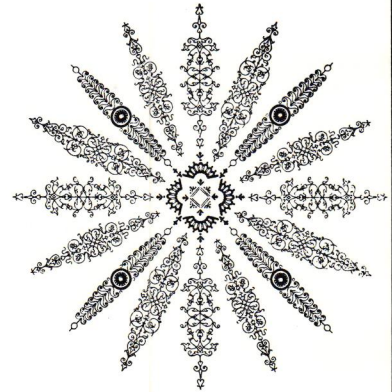
Miss Cracroft cautions those at home to "drop all ideas of savage life" for the "King and many of his people are highly educated and accomplished men . . . English in their habits and tastes." David Kalakaua (later King Kalakaua) she describes as "a gentleman of deep brown hue who speaks English (not American) and is as thorough a gentleman . . . as one of Queen Victoria's equestrians."

(continued on back flap)

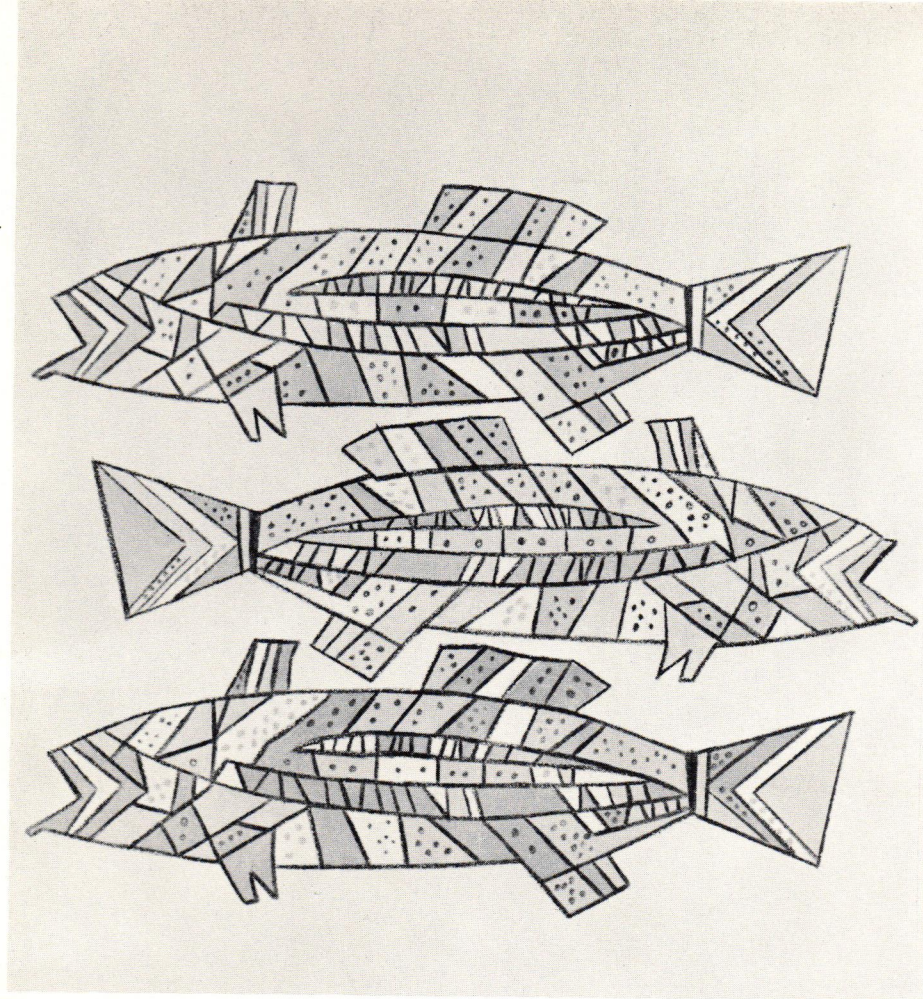
ALFONS L. KORN

## ❄ THE VICTORIAN VISITORS ❄

*An Account of the Hawaiian Kingdom, 1861-1866,  
Including the Journal Letters of Sophia Cracroft,  
Extracts from the Journals of Lady Franklin,  
and Diaries and Letters of Queen Emma of Hawaii*



KENNETH KINGREY *Book jacket* stripe in pale yellow and dull gray-green; ornament burnt orange  
*Title page from The Victorian Visitors* laid-in finish paper; ornament in amber



GEORGE LOGUE *Paper napkin design*



PETER SAPASAP *Menu cover design*



TOM LEE *Advertising design*

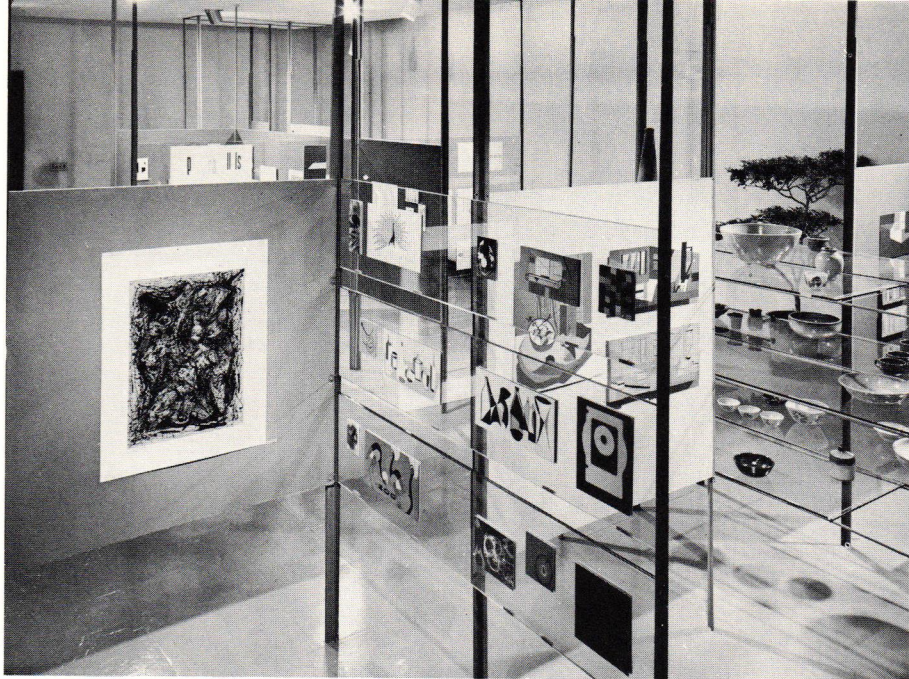
*Exhibition  
design*



ROBERT P. GRIFFING, JR. *Exhibition design for the Honolulu Academy of Arts*

KENNETH KINGREY *Exhibition design for the Honolulu Academy of Arts*

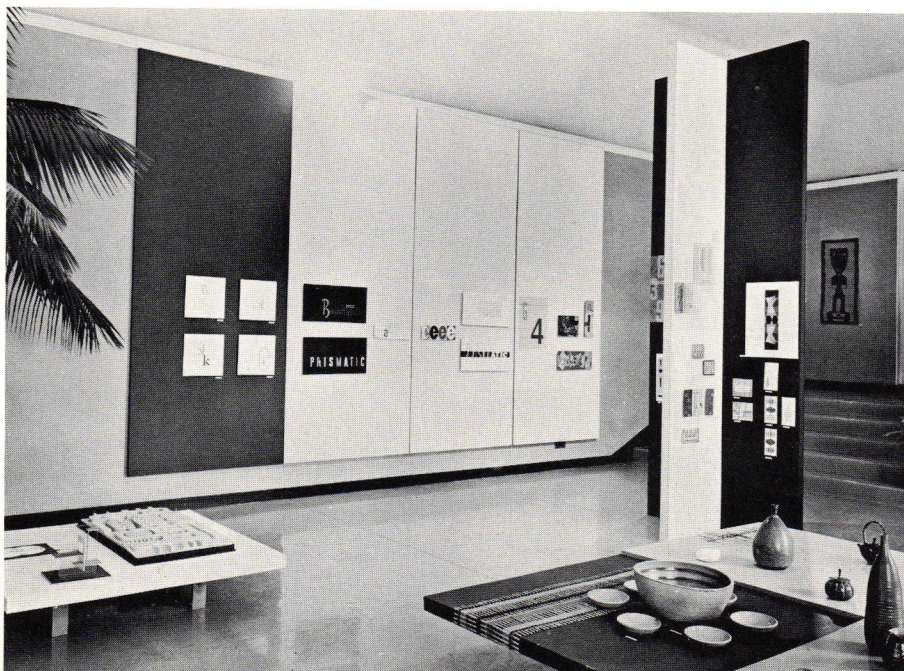




KENNETH KINGREY  
*Exhibition design for the Honolulu Academy of Arts* Z-iron poles, wall structures canec and glass



KENNETH KINGREY  
*Exhibition design for the Honolulu Academy of Arts* floating or cantilevered slabs in space; floating ceiling collage



KENNETH KINGREY  
*Exhibition design for the Honolulu Academy of Arts* structures in canec, black and white

# Textile design and weaving

1 4 5  
2 3 6 7  
8

1 PATRICIA S. CHUNG *Wall hanging* laid-in and Danish medallions, warp natural jute, multi-color weft

2 BRONE JAMEIKIS *Design for block printing*

3 GEORGE LOGUE *Textile or wrapping paper design*

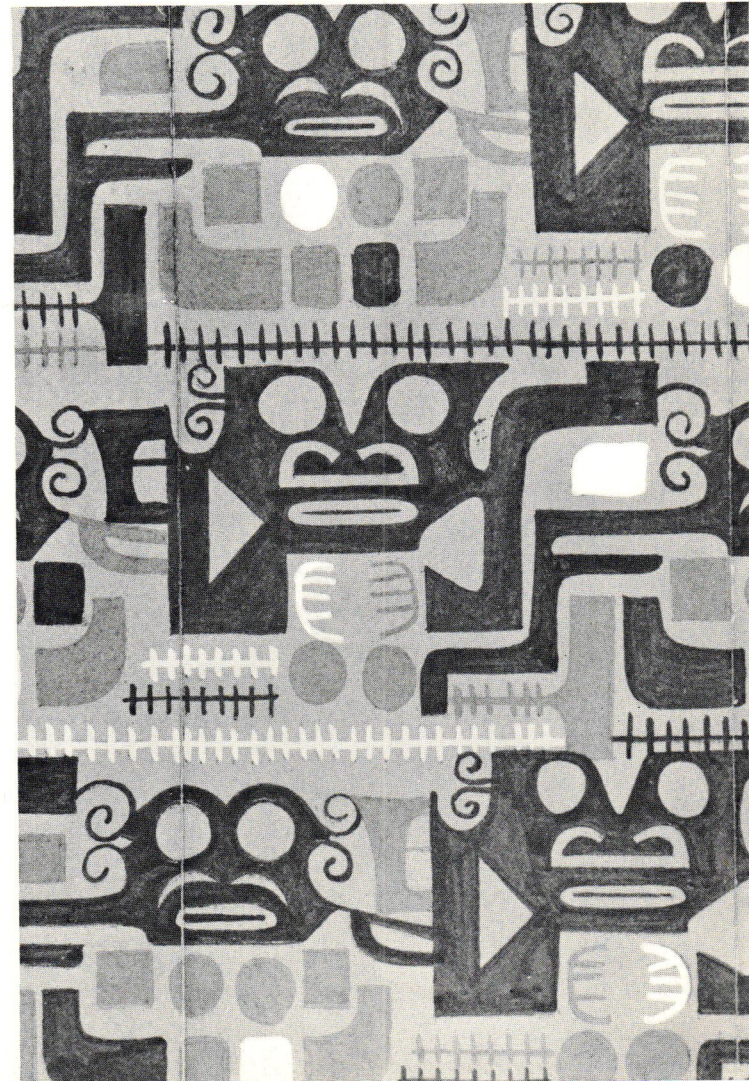
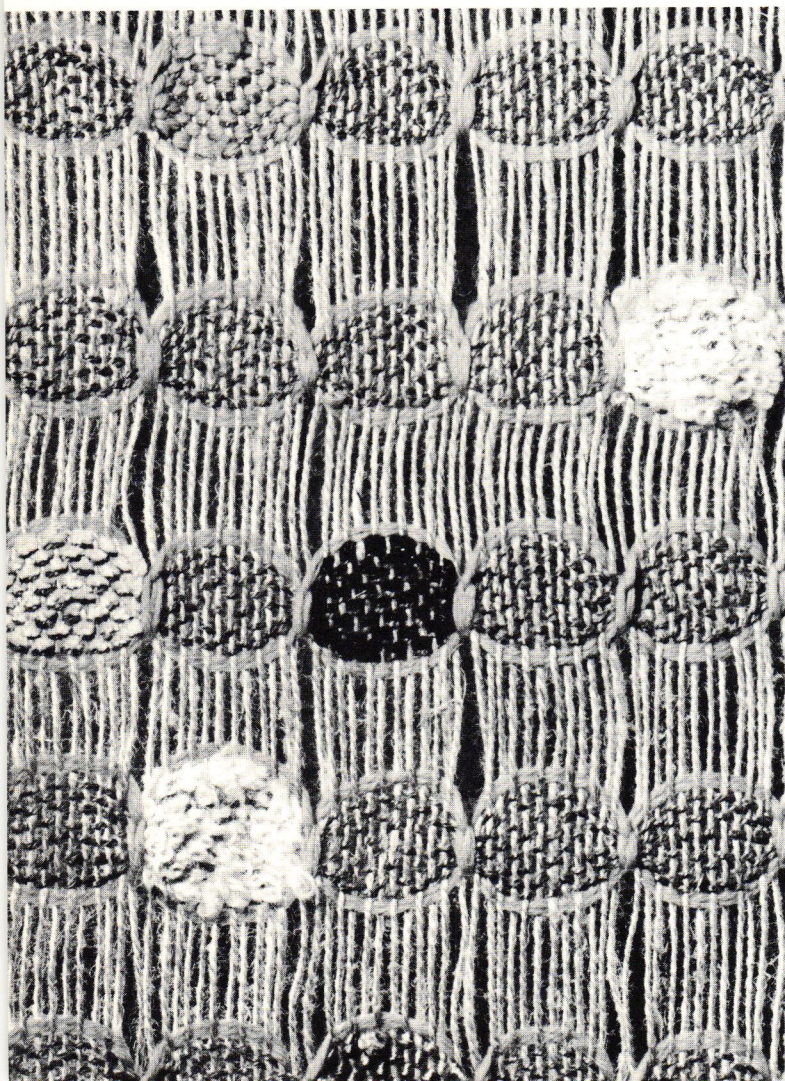
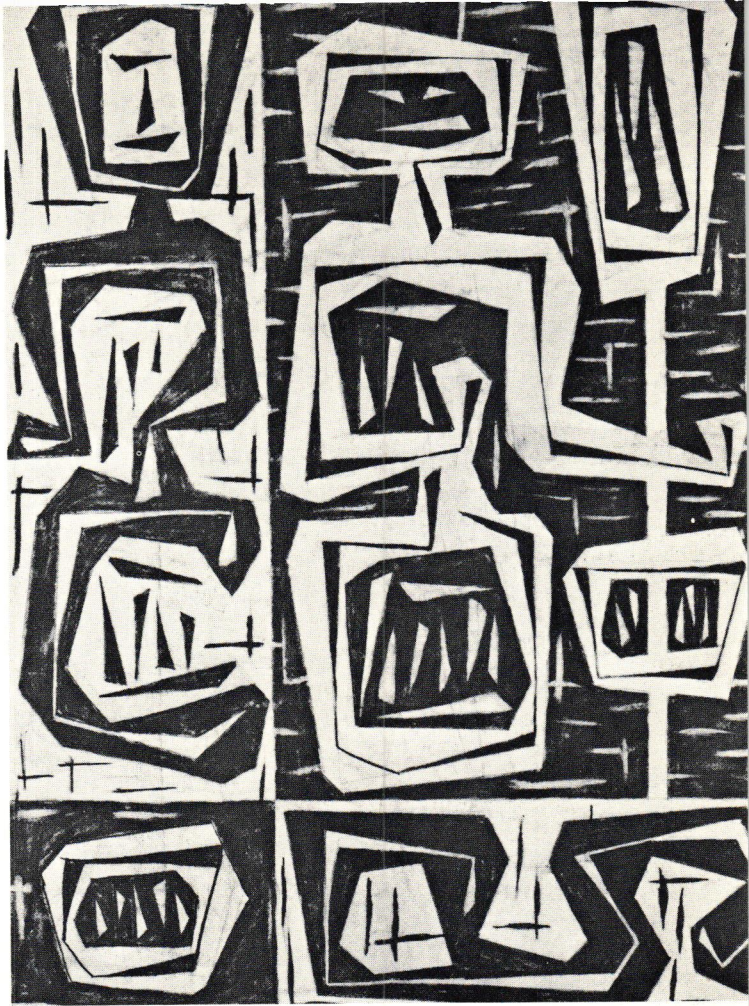
4 HESTER A. ROBINSON *Textile* warp 8/4 peach cotton threaded to diamond pattern, weft green, yellow and red rayon and wool; deep aqua spun rayon, purple wool, copper Spanish lace

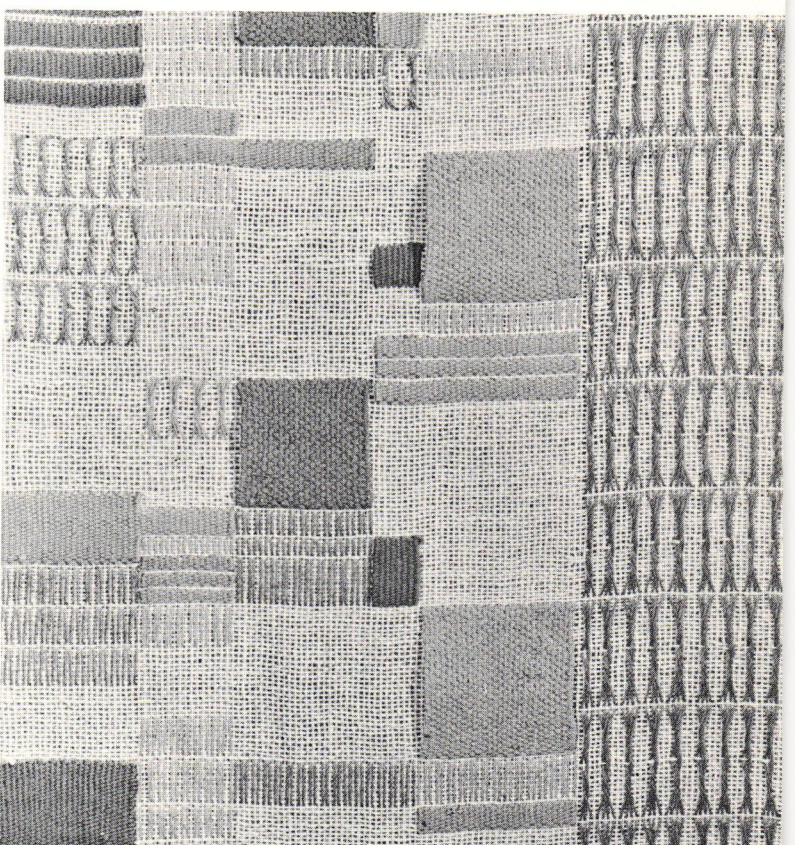
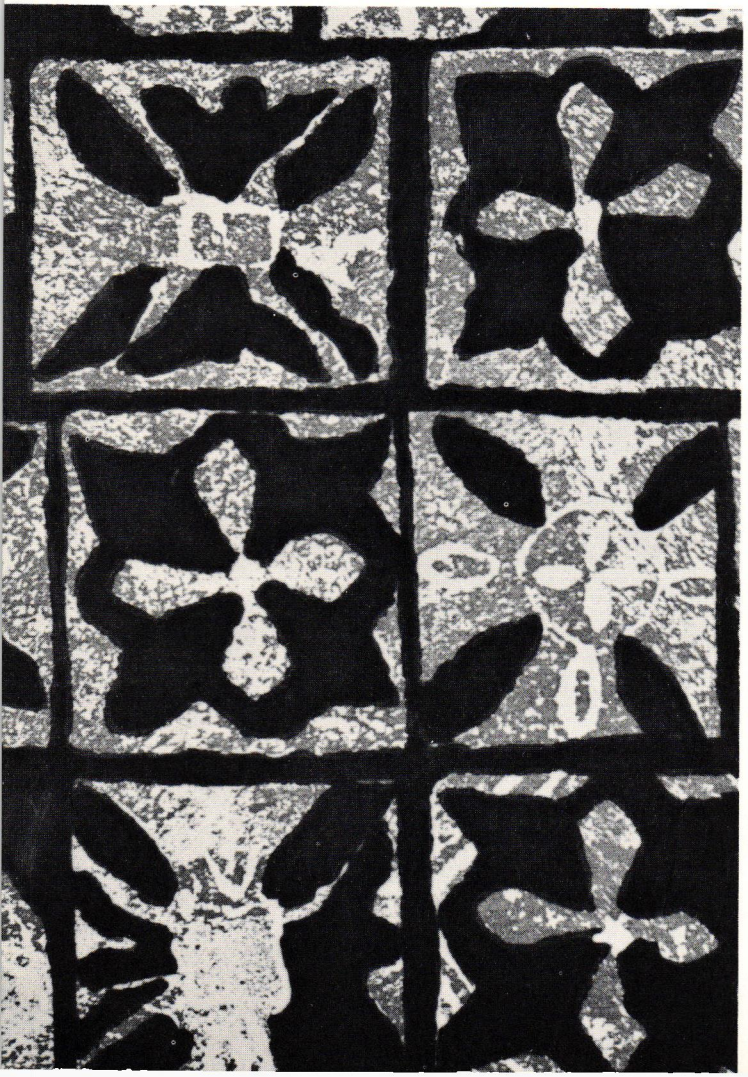
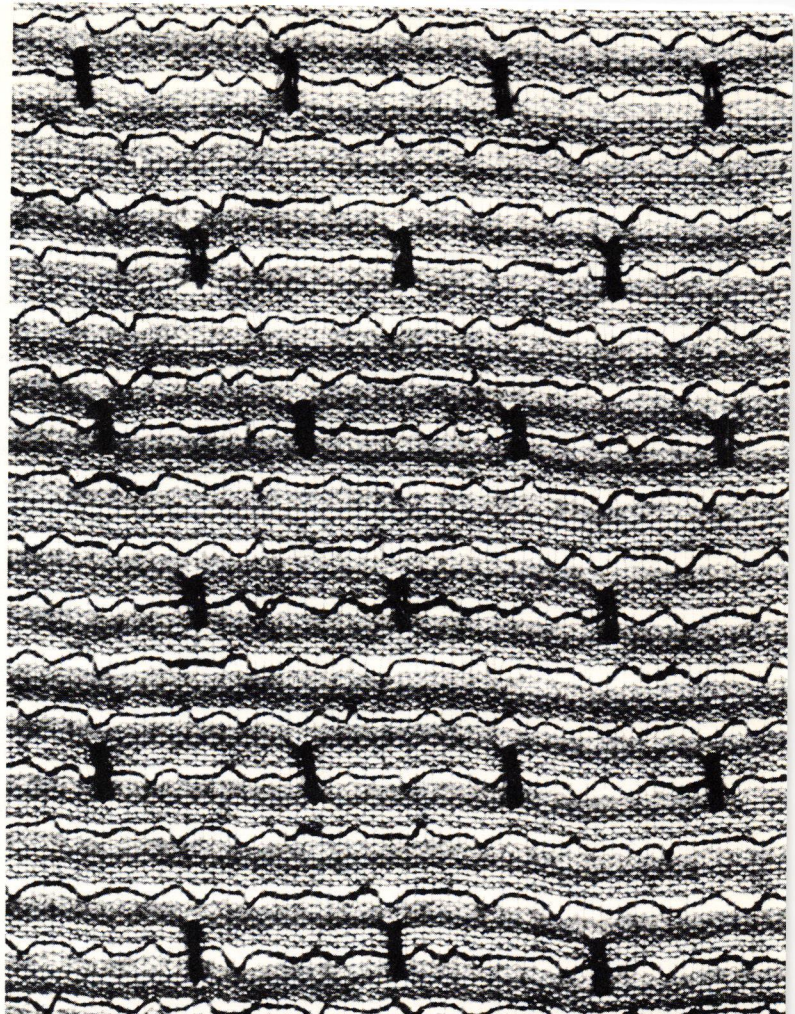
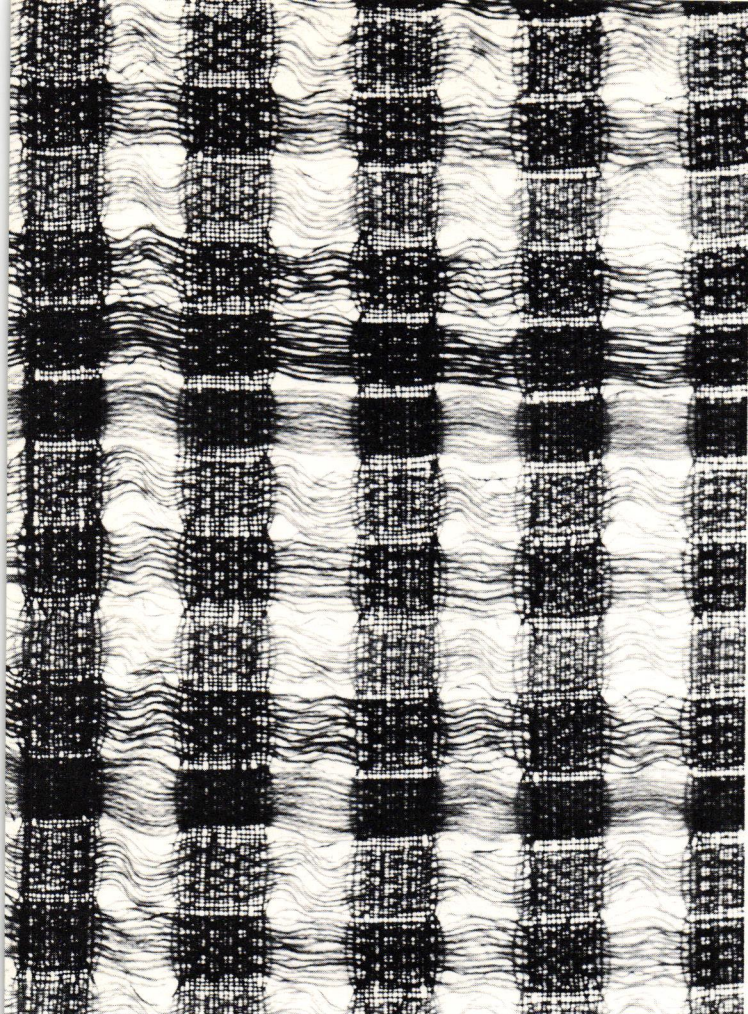
5 HESTER A. ROBINSON *Textile* warp white rayon twist, weft white novelty wool and rayon, yellow cotton bouclé, 2-ply jute, orange wool medallions

6 SHAHEEN, LTD. *Textile* combed cotton, silk-screened by hand

7 JEAN J. WILLIAMS *Wall hanging* double weave threaded to "summer and winter"; first warp natural jute, second warp spun wool and rayon; rectangles woven with separate bobbins free from the background; color range, gray, gray-green, gold and tan

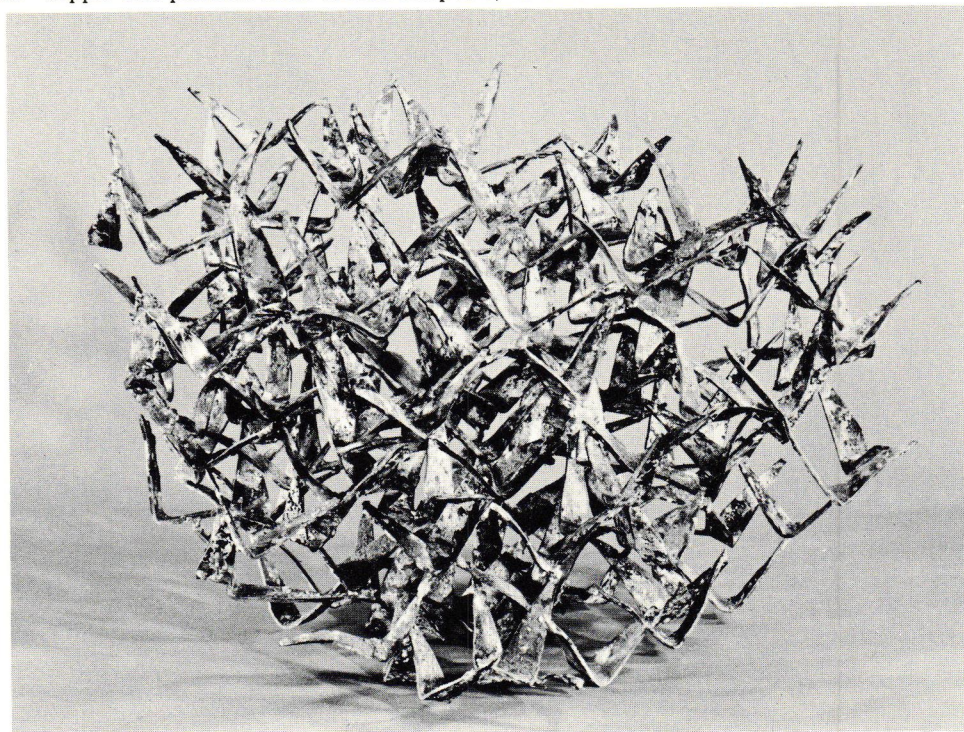
8 JEAN J. WILLIAMS *Detail of wall hanging*



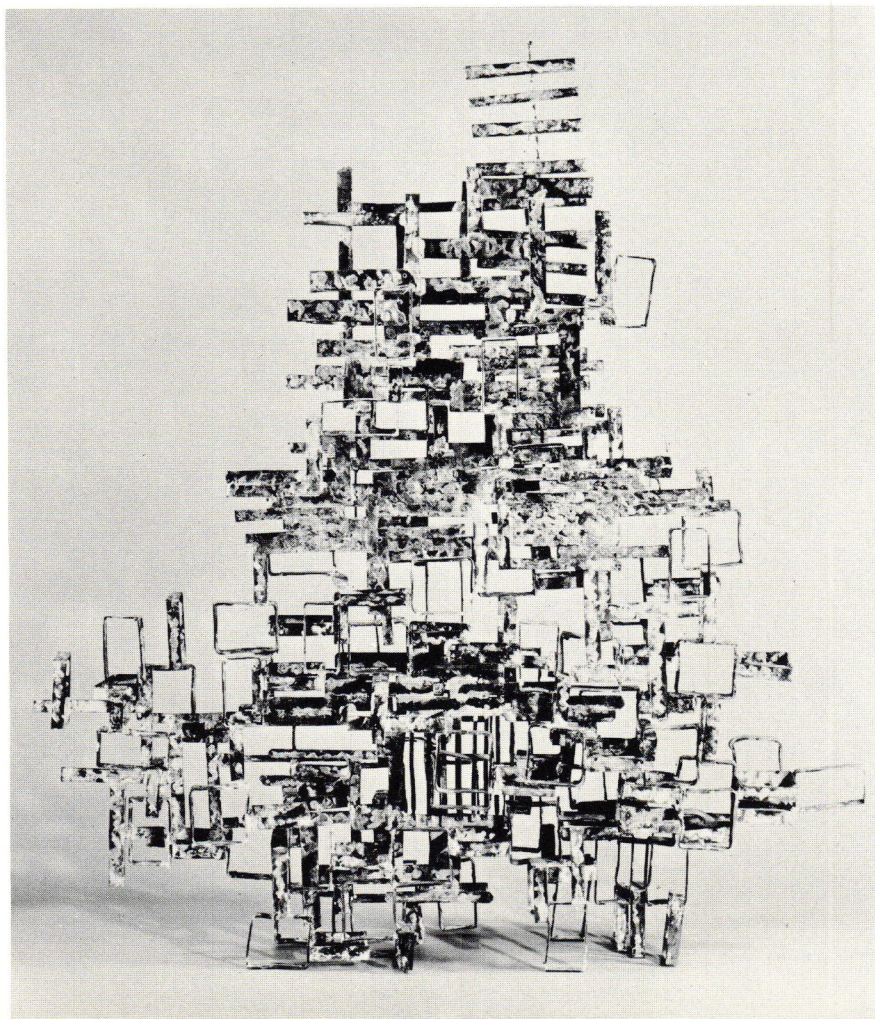


*Sculpture*

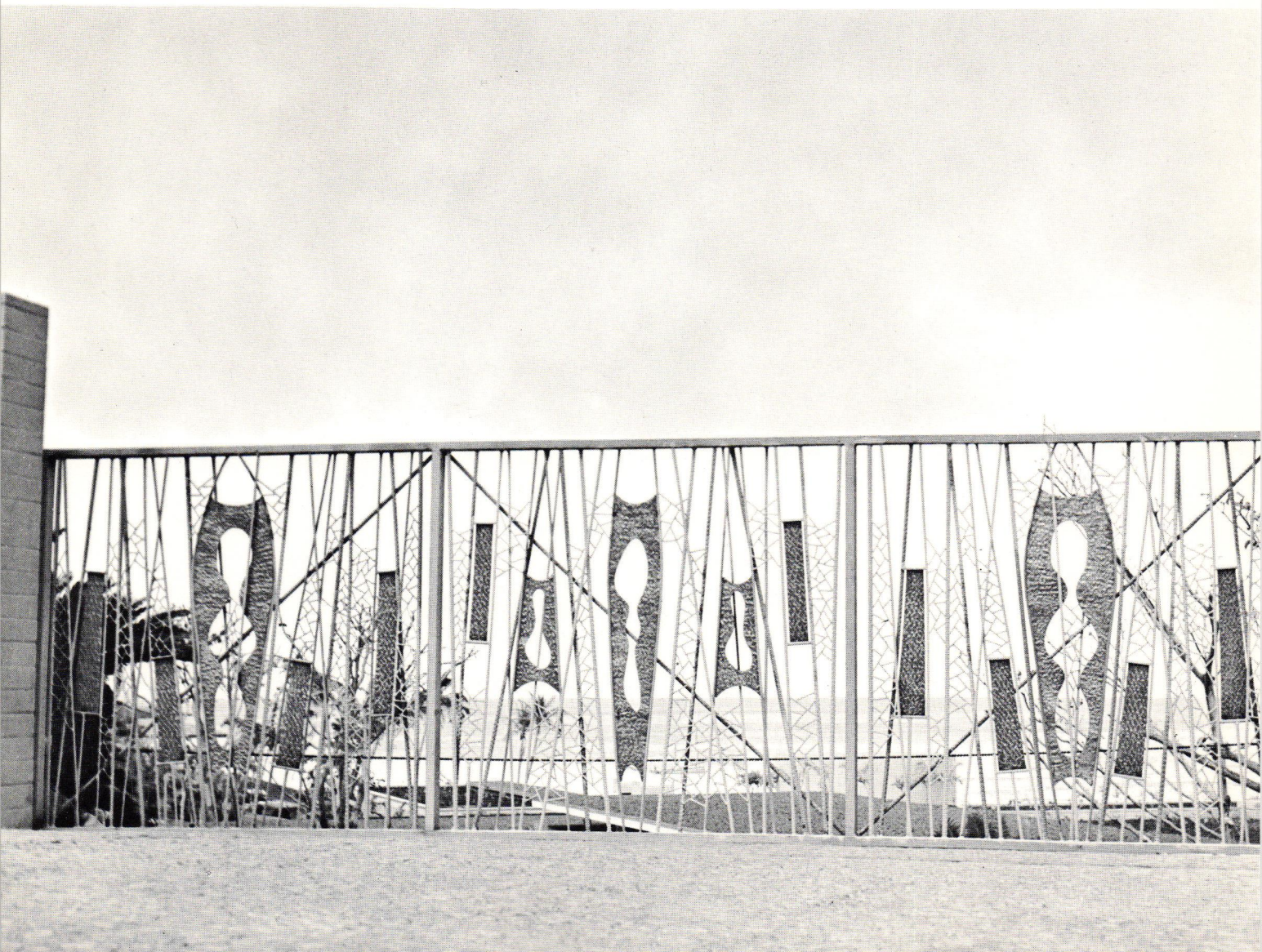
BUMPEI AKAJI *Daikoku* copper and puddled brass brazed sculpture, 10 x 12"



BUMPEI AKAJI *Machi* copper and puddled brass brazed sculpture, 27 x 32"



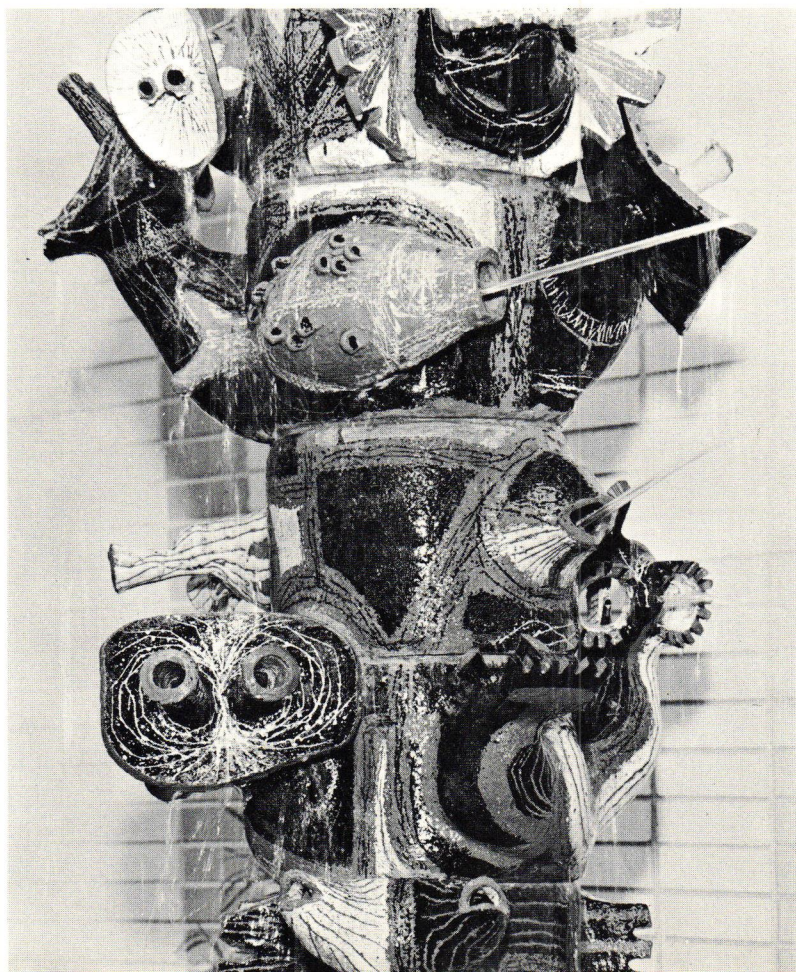
STANLEY SHINKAWA *Gate* reinforced steel, copper, brass, channel iron frame, 6 x 24'





EDWARD BROWNLEE *Mongol Warrior* steel, life size

CERAMICS HAWAII LTD. *Bamboo fountain* detail





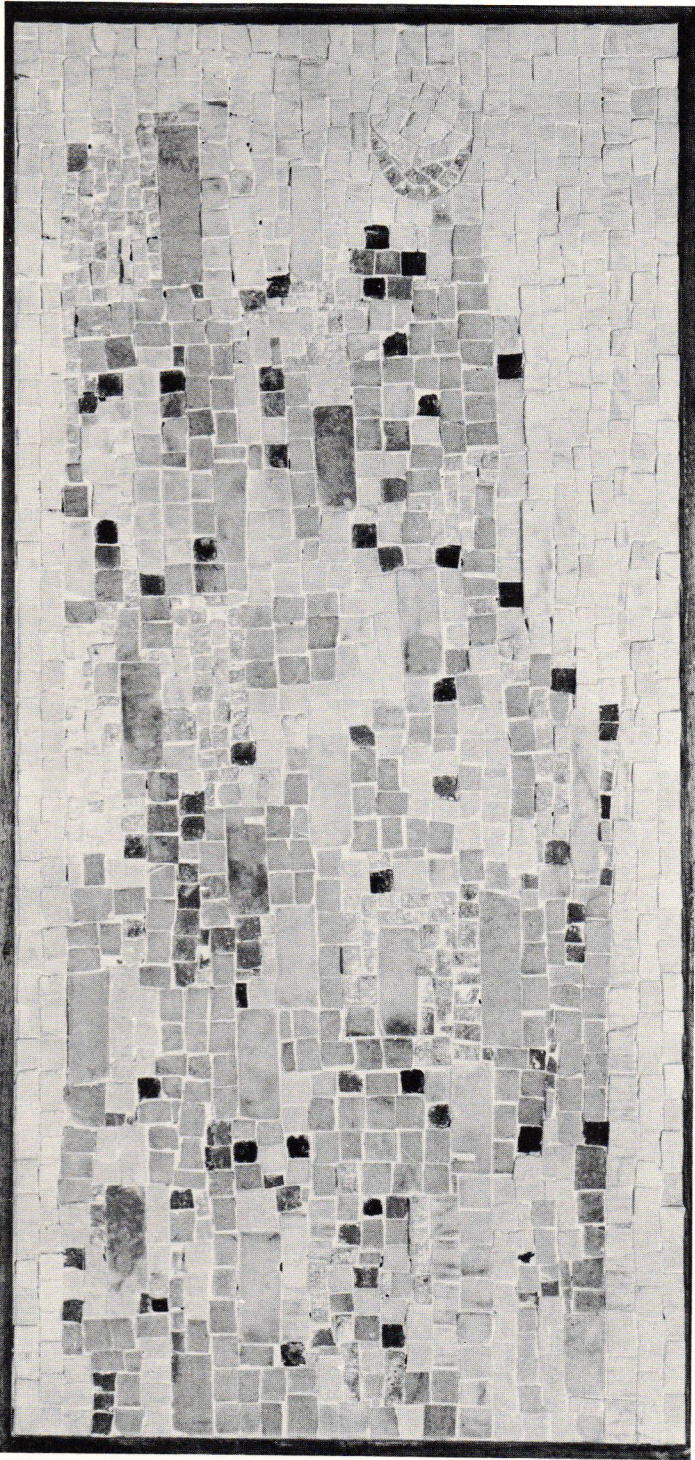
ISAMI ENOMOTO *Wheel-thrown earthenware figure*  
unglazed red clay with heavy grog, 18" tall



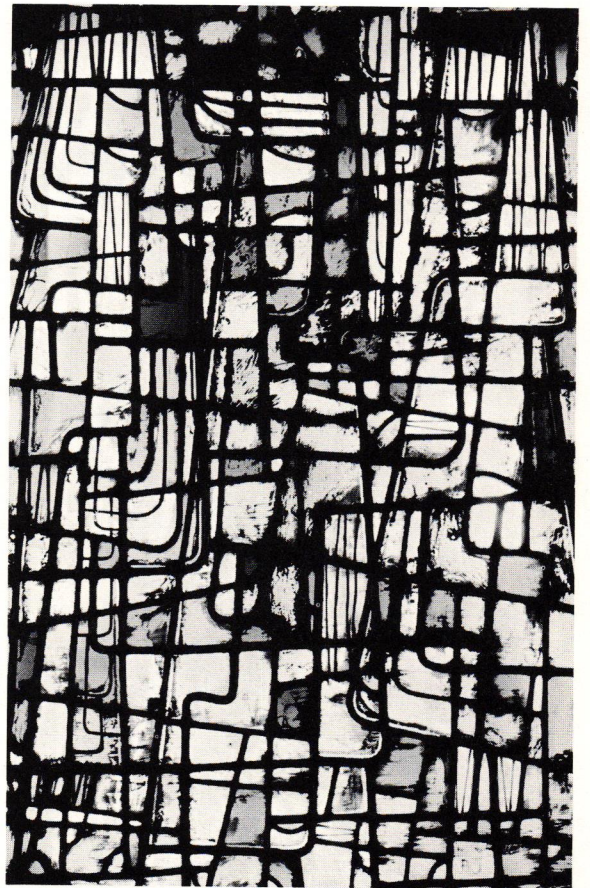
CLAUDE HORAN *Wheel-thrown stoneware forms, joined and beaten into shape*



MASARU OTAGURO *Spiked driftwood* 40" wide, 50" high, 30" deep



BUMPEI AKAJI *Machi* marble and glass tesserae, 24 x 48"



BRONE JAMEIKIS *The Three Wise Men* stained glass window, 36 x 60"

## Book Reviews

*Painting in XVIII Century Venice* by Michael Levey. London, Phaidon Press, 1959. 225 pages, 115 illustrations (8 in color), \$6.50.

Mr. Levey's study of eighteenth-century painting in Venice has two qualities—brevity and wit—that are unhappily seldom encountered in art-historical writing. His book is concise, well-planned, and lively. A short introduction summarizes the attitude held at the time toward art, the leading patrons and connoisseurs, and what little was documented in Venice about artistic practices and life. A brief description of seventeenth-century Venetian painting follows the introduction as background for the body of the book, which consists of chapters devoted to the most important types of painting and the leading practitioners in each category: historical painting, including religious art (Sebastiano Ricci, Gianantonio Pellegrini, Amigoni, Piazzetta, Pittoni, the Guardi family); landscape painting (Marco Ricci, Zuccarelli, Zais); view painting (Canaletto, Bellotto, Francesco Guardi); *genre* painting (Pietro Longhi, Piazzetta, Domenico Tiepolo); portrait painting (Rosalba Carriera, the Nazari family, Alessandro Longhi). The last chapter is dedicated to Giambattista Tiepolo, whom Mr. Levey justly considers to be the greatest painter and the most important historical personage of the epoch in Venice. A final section of fully documented notes forms an extremely useful appendix.

One of the book's greatest pleasures lies in its consistently fresh vision; the author looks at historical occurrences and at artists as if they were newly-perceived phenomena. The recent high esteem conferred on eighteenth-century art in general, not only on its Venetian manifestations, has resulted in absurdly high prices and often in equally bizarrely inflated reputations. The *campanilismo* shown by a number of Italian scholars and critics has further distorted a balanced vision of the facts. Mr. Levey's objective appraisal is consequently understandable in part as a reaction against such optimism and chauvinism; it is often underlined by a piquantly mordant wit. Witness, for example, his epitome of Alessandro Magnasco, "a person whose work has siddled into exaggerated repute after a century or so of judicious neglect," or that of Zuccarelli, whose "gauzy but unwavering light is only one aspect of his monotony." The verbal fireworks create an ironically light tone quite in keeping with the tenor of eighteenth-century art, and the effect is curiously satisfying. Some of us may not always find ourselves in perfect accord with Mr. Levey's statements, but we should be grateful for having escaped customary and fulsome platitudes.

Mr. Levey's remarkably sensitive understanding of many phases of his subject constitutes an exceptional virtue. His original and detailed analysis of the character of *Settecento* historical painting and the peculiar form it assumed in Venice is outstanding; no less satisfactory, his picture of the broad relationships and contrasts between Venetian eighteenth-century painting and contemporary painting elsewhere in Europe. Throughout the book he is very much concerned with such facets of the art. His critical, primarily pessimistic estimate of Venetian culture is fundamentally true and is again helpful in correcting the undeniably romantic picture of Rococo Venice that has grown up, a tradition due in part to the works of some of the artists he discusses. Although he mentions the unique visual beauty of the city, which has helped to create the pictorial enchantment of its painting, he perhaps on the whole underplays favorable environmental aspects, since they are set against and dominated by one brilliant phrase after another like the last Doges' "preordained circle of pompous empty activity."

Clearly evident in this attitude toward Venetian life is the influence of another recent, decisive cultural study,

M. Berengo's *La Societa Veneta alla fine del Settecento* (1956); but I wonder if, beyond this, Mr. Levey may not still be tangibly affected by the Ruskinian theory that an overripe or corrupt civilization cannot, or should not be able to, produce great art. Neither Venice nor any other city in Italy at that time could hope to equal the intellectual intensity of London or Paris, but the fact that the lagunary city produced, within the century, artists as great and varied as Pellegrini, Piazzetta, Tiepolo, Canaletto, and Guardi is far more important for the history of man than its reduced historical role, its reactionary politics, its circumscribed social mores, or the paucity of its literary output. From such a point of view Venice did equal the London and Paris of its day.

The author's handling of individual artists is always stimulating. In general not even the captious specialist can find fault with his characterizations—the eclectic vacuity of Sebastiano Ricci, Piazzetta's anomalous position in the historical sweep of the age's painting and the rare poetic beauty of his few slowly-painted masterpieces, the consummate artistic mastery and the poignant humanity of the mature Tiepolo—all are admirably brought out. Nevertheless, one can question an occasional too-great severity or error. Seventeenth-century painting in Venice was backward and mediocre, as he states, but it was not invariably so, and at least one painting, Liss's altarpiece of St. Jerome in San Niccolo dei Tolentini, is as fine as anything produced in *Seicento* Italy outside Caravaggio and the best Guercinos. He underestimates Pellegrini's historical importance; the Pellegrini exhibition organized last autumn in Venice by Dr. Bettagno demonstrated beyond cavil that artist's primacy in time over Sebastiano Ricci as creator of Venetian Rococo. Again, while it is true that Pietro Longhi has been seriously overrated recently, especially by Italian writers, in his best interior scenes of aristocratic life (granted that they must be carefully chosen) he brought into being, with an unusually delicate brush-stroke and exquisite color harmonies, some of the most delightful paintings of the period.

Finally, in his otherwise estimable and sympathetic study of Giambattista Tiepolo, this reviewer feels that the author is at fault in one important point. His statement that oil painting never suited Tiepolo as well as the fresco technique did is simply not always true. At times throughout Tiepolo's career finished paintings can be found that are as fine as his most scintillating *bozzetti* or his most glorious frescoes. The early canvas cycle for Ca Dolfin in Venice is tremendously impressive and as great as the delicious fresco cycle, roughly contemporary and also a Dolfin commission, in the Archbishop's Palace at Udine. The canvas frieze of the Brazen Serpent, painted for SS. Cosma e Damiano on the Giudecca and now in the Academy at Venice, remains an amazingly vital *tour de force* despite its horribly ruinous condition. The Adoration of the Magi commissioned for the church of Schwarzach Abbey and now in Munich, the truncated Martyrdom of St. Agatha from Saint'Agata delle Benedettine at Lendinara and at present in Berlin, and the great altarpiece of St. Tecla in the Cathedral at Este, are three of the most perfect mature works and all are finished oil paintings.

These criticisms, however, indicate only secondary flaws in a uniformly excellent volume, one which is, moreover, handy in size, well-printed, and whose reproductions, even in color, are fine in quality. In his preface Mr. Levey states that the book is not meant to be exhaustive and that he hopes it will not be too exhausting. His modest apology is misleading; on the contrary, he is to be strongly congratulated for having written the most accurate, sensible, and entertaining survey of one major phase of Italian art that exists. The book deserves to be enthusiastically welcomed by all who are enamored of the eighteenth century, and will give much pleasure to the wider audience that is interested in the history of art as a whole.

Hylton A. Thomas, University of Minnesota

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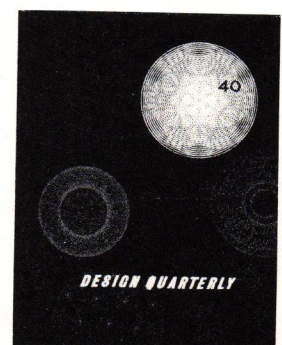
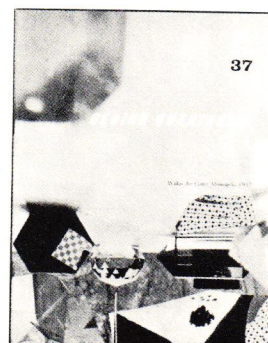
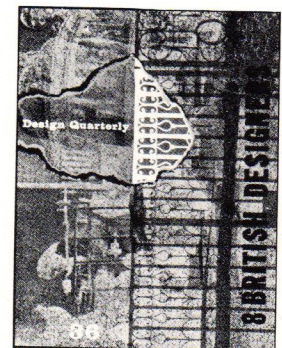
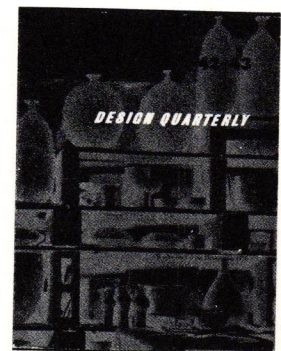
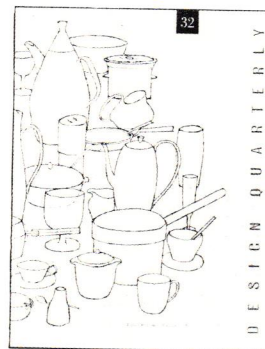
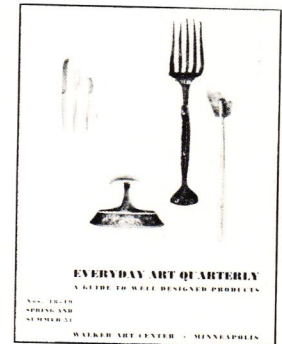
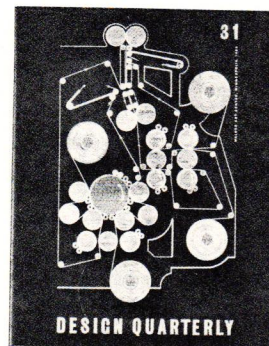
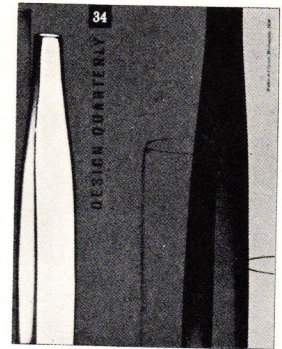
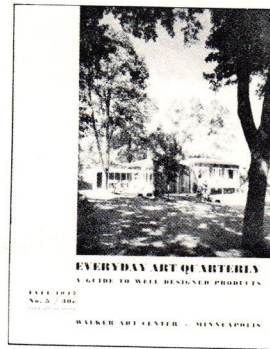
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