

# ART

by Jean Charlot



so runs his thesis, should enlighten us as to what kind of a man Joseph Hazen is.

### Good will

One thing is sure. Joseph Hazen is a man of good will. He is doing the community fine service by letting us study his paintings at leisure.

If they have anything to tell us about the collector, it is that Hazen appreciates art in depth, with a dash of romanticism thrown in.

He visualizes the job of art-making as a struggle by the artist to realize to the full his value as an individual.

And his choice of paintings suggests that such a glorious struggle should leave visible scars. Heavy impastos and tense color chords are favored over decorative pulchritude.

Hazen's spoken statements confirm what the pictures already suggest. This beautiful display came to us after being shown at the Israel Museum in Jerusalem. And the reason for its being here lies in a curiously logical simile.

Hazen likens Hawaii to Israel. He sees them as jutting outposts of Western culture, both facing Asia.

Recent events tinge with a hint of military logistics an image originally intended to hold true only in the realm of culture.

But the statement confirms the fact that this collector conceives of art not as a frill but as a force, sparking events rather than reflecting them.

John Coolidge, pairing together the collector and his collection, started me thinking. And somewhat disagreeing with him. Such fiercely individual works can hardly have any other valid meaning than to be themselves.

The catalogue is carefully planned and its reproductions are excellent. It lists all pertinent facts for each individual painting.

The booklet can be bought for a dollar. Buy it, as I do not intend to preen myself by borrowing its scholarly data.

John Coolidge, director of the famed Fogg Art Museum, wrote the foreword. He likens the strongly individualized collection to a self-portrait of the collector.

Inclusions and omissions, Collectors there are of all

kinds. Some realize what tenuous hold they have over the works of art they paid for. Some never learn that lesson.

Dr. Barnes was a collector of the latter type. He jealously hoarded his treasures. When he bought works from an artist he considered the works, and the artist as well, his property.

In a New York gallery, I followed Barnes in amazement as he took the painter Giorgio de Chirico on a guided tour of Giorgio de Chirico's one-man show.

Commandingly, he would explain to the bemused artist the stylistic intricacies of what he saw.

"This horse with its mane flying, Giorgio, that shows a romantic influence. And this Greek temple in ruins, it stands for the classical influence, Giorgio."

The artist sheepishly followed the collector, politely interjecting a few "Aye, Sir" in the cracks of silence between pronouncements.

At one point the painter advanced something on his own, something close to his heart.

### The varnish

"Now my pictures, Mr. Barnes, I varnish them according to a recipe recorded 300 years ago by Francisco Pacheco, the father-in-law of Velazquez. That varnish, I prepare it myself and it will last for centuries."

Barnes impatiently dismissed the interruption. He went on lecturing de Chirico on the art of de Chirico!

Other collectors are wiser. Not long ago the Arthur Murrays showed their private collection of Impressionist masters at the Contemporary Arts Gallery.

Their attitude was totally self-effacing. They let the lovely paintings speak for themselves.



AT ACADEMY — Jackson Pollock's "Figure" is a 1944 work. It is in the Hazen Collection on display at the Honolulu Academy of Arts, second floor, until August 13.

learned how to make visible the invisible: Air!

Between our "Lady Meux" and the onlooker, translucent layers of atmosphere interpose their gauze.

Thus as regards its roots in the past. Painted in 1881, the picture also probed into the future.

In it, realism is held in check by a subtle priority, that of a free motion of the brush for motion's sake.

Within the next decade, a new form of art, "Art Nouveau" came into fashion. The free motion of the brush swelled into calligraphic dynamics.

Whistler lived just long enough to witness the novel esthetic spread over posters and fabrics, typography and wallpaper.

As he shied away from the masses, it is better to be-

lieve that Whistler failed to realize how the new and popular style was in part of his own making.

On the second floor of the Academy, the Joseph H. Hazen collection remains on loan until August 13.

This major event is a boon to art students and art lovers. Jets that fly to Hawaii bring us unfailingly their daily crop of tourists, but only exceptionally does a cargo of works by master painters reach our Islands.

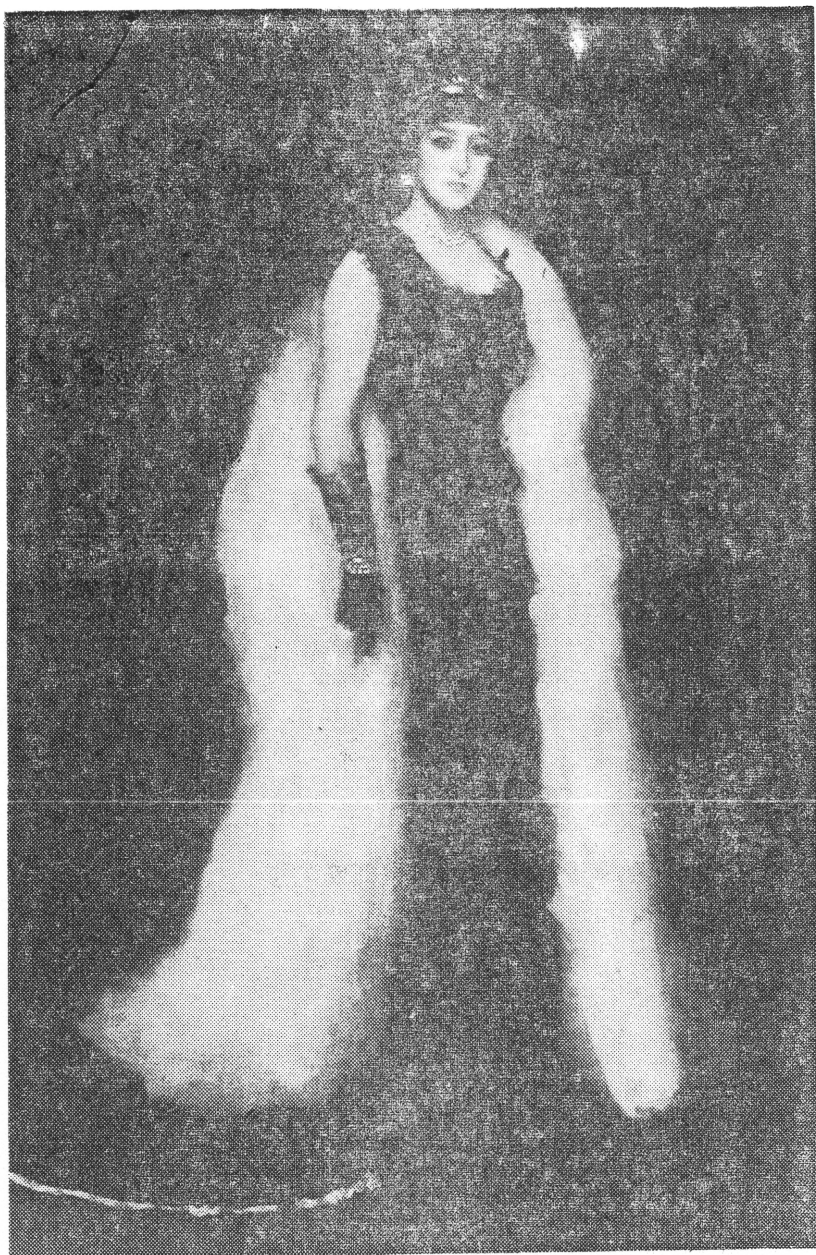
Ranging from the 1880's to the 1960's, the group is at its strongest in regard to contemporary masters. Their immediate forerunners, who laid solid foundations for the many styles we loosely refer to as modern art, also are represented.

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BY WHISTLER: "Arrangement in Black, No. 5: Lady Meux" by James Abbott McNeill Whistler, is on display at the Honolulu Academy of Arts.

## Academy is buying Whistler work

A monumental painting by James Abbott McNeill Whistler — the artist whose famed "Whistler's Mother" hangs in the Louvre in Paris — is on display at the Honolulu Academy of Arts, which is arranging for its purchase.

The painting has been shown only once before in the United States, in an exhibition of Whistler's works in a New York gallery in 1960.

James W. Foster Jr., Academy director, has written to all Academy members announcing the installation, in Gallery Two, of "Arrangement in Black No. 5: Lady Meux."

"This magnificent full-length portrait, owned privately in England, offers a singular opportunity to acquire a major painting by an American artist considered one of the most important figures in the development of modern art," Foster's letter says.

"Its entry into a public collection will be a significant

event among museums in this country and abroad."

The Academy is appealing — for the first time in its history — to each member for a donation "to make a distinguished acquisition possible in this, our 40th anniversary year."

The portrait was painted in 1881. It is of the wife of Sir Henry Meux, a member of a well-known firm of London brewers. She was one of Whistler's patrons. The painting is 76½ inches high and 51¼ inches wide, and signed with a butterfly. It was in the private collection of Ian Gilmour Esquire of London.

The academy announced no purchase price, but it may run as high as \$200,000.

"Whistler's Mother," the artist's most famous painting, is actually titled: "An Arrangement in Grey and Black" and was painted in 1871, in Paris.



IN HAZEN COLLECTION—Picasso's "Le Faune aux Etoiles" done in 1955. It is in the Hazen Collection on exhibit at the Academy of Arts.

## Academy has received \$305,000 from estate

Court records indicate the Honolulu Academy of Arts has received more than \$305,000 income from the estate of the late millionaire art patron Robert Allerton.

Allerton, who died in 1964 at 91, maintained a home at Lawai-kai on Kauai.

Information from the clerk of the circuit court in Piatt County, Ill., shows that disbursements under the section of Allerton's will concerning the academy totaled about \$537,000 in 1965 and about \$378,000 for the period from January, 1966, until March, 1967.

The Academy received one-third of the total.

Allerton's will was probated in Illinois because his legal residence was at Monticello.

Under the terms of his will, one-third of the income from his estate — after deductions for separate bequests, expenses and taxes — was to go to the Honolulu Academy of Arts.

The other two-thirds of the income of the trust was to be given the Chicago Institute of Art, another of Allerton's great art interests.

The Illinois clerk of court said he assumed the Honolulu academy obtained one-third of the 1965 and 1966 disbursements. The clerk also said the best estimate of Allerton's gross estate was more than \$22 million, before taxes.

Philip E. Spalding, chairman of the academy's finance committee, said the \$305,000 income figure seemed "approximately right."

Spalding said it is difficult to know exactly what the running total is because the money "comes in at odd moments and in odd amounts."

Spalding said he did not know the amount of Allerton's gross estate, but he did know the residue left for the two art museums was far under the \$22 million gross estimate given by the Illinois court clerk.

The finance chairman said most of the Allerton estate income obtained by the academy is used for operating expenses and if any is left over, it is included in the purchases fund.

James W. Foster, the academy's director, did not comment on the income figures.

Allerton was the son of a Chicago meat packer. As a youth, he studied art in Munich and Paris.

Realizing he did not have the skill to be a great painter, he turned his talents to philanthropy after inheriting his father's meat fortune.

He donated more than 200 pieces of art to the Honolulu academy.

Its most famous work — Monet's "Water Lilies" — was purchased in Allerton's memory.