

staged by the Actors' Shakespeare Project and based on an adaptation of the Jane Austen classic by playwright Kate Hamill. (June 23; rain date June 24)

The new **Science in Our Park Series** offers hands-on learning experiences for kids (ages five and up). "Dissection Dramatics—Flower Form" hones observation and microscope skills (May 26) and "Get

Your Hands Dirty!—Soil Science" employs digital probes and data collection to unearth natural treasures. (June 23).

FILM

Harvard Film Archive

hcl.harvard.edu/hfa

Extreme Cinema. The Action Documentaries of Kazuo Hara. The Japanese filmmaker will be on hand for screenings of his

often controversial works—among them *Extreme Private Eros*, *The Emperor's Naked Army Marches On*, and *A Dedicated Life*—which center on radical or marginalized characters. (June 10–July 23)

The Complete Howard Hawks highlights the versatile and influential Hollywood director. All of his extant works will be shown, from his silents and early talkies, to classics like *Scarface*, *Bringing Up Baby*, *Gentlemen Prefer Blondes*, and *His Girl Friday*, to later westerns, like the taut 1966 *El Dorado*, with Robert Mitchum, John Wayne, and James Caan. (June 14–August 18)

MUSIC

Harvard-Radcliffe Chorus

boxoffice.harvard.edu

The group performs Joseph Haydn's *The Seasons*, with orchestra and professional soloists. Sanders Theatre. (May 11)

Boston Chamber Music Society

boxoffice.harvard.edu

The program includes *Sonata for Violin and Cello*, by Maurice Ravel, and *Two Rhapsodies for Viola, Oboe, and Piano*, by Charles Martin Loeffler. Sanders Theatre. (May 12)

Museum of Fine Arts

mfa.org

Guy Fishman: Bach Suites. The principal cellist of the Handel and Haydn Society surveys all six suites, performing on his two Baroque instruments. (May 19)

Isabella Stewart Gardner Museum

gardnermuseum.org

Singer/rapper **Maimouna Youssef, a.k.a. Mama Fresh**, combines jazz, gospel, and other incantations to honor "A Woman's Worth." With opening acts Dom Jones and SublimeLuv. (May 30)

Zamir Chorale of Boston

boxoffice.harvard.edu

The award-winning ensemble, focused on preserving and presenting Jewish culture, celebrates its fiftieth anniversary with a gala concert honoring its founder, Josh Jacobs. Sanders Theatre. (June 4)

Events listings are also found at www.harvardmagazine.com.

STAFF PICK: The Allure of Japanese Prints

Drawing from the Harvard Art Museums' extensive collection of Japanese woodblock prints, "Japan on Paper," opening May 25, examines the versatile art form and its history. The technique was used "as early as the eighth century to produce Buddhist texts," according to museum exhibit notes; the nearly 50 featured prints span the early Edo period (1615–1868) through the twentieth century, and capture cultural touchpoints—iconic mountainous scenery, Kabuki actors, and beautiful women—as well as contemplative modern portraits.

The innovative artist Suzuki Harunobu, of the Edo era, was especially known for his renderings of feminine grace. He pioneered the use of full-color reproduction technology that emerged in the 1760s, as evidenced in his *Woman Running to Escape a Sudden Shower*, c. 1765–70. Black slashes of rain charge across the paper, juxtaposed against billowing folds of her silky red-trimmed kimono, the open skirting revealing a lovely naked leg. The effect gives a subtle (or not so subtle) eroticism that feels surprisingly liberating—and modern.

To illustrate aspects of the printing process during the New Prints (*Shin hanga*) movement, almost 200 years later, the museum has mounted a series of images by landscape artist Kawase Hasui that were produced between 1945 and 1951. They all depict the same scene, of simple wooden houses by the ocean, entitled *A Cloudy Day in Mizuki, Ibaraki Prefecture*. Yet the mood of the place and forms differ depending on the shifting colorations, from sketched and water-colored versions to the rich blue tones of the fully realized woodblock color-print.

Perhaps the most haunting piece in the show is the *Portrait of Poet Hagiwara Sakutarō* (posthumous edition dated 1957; original dated 1943), by his friend the artist Onchi Kōshirō. It was created a year after the poet, hit hard psychologically by the war and prone to depression and alcoholism, had died. Untamed black hair and deep furrows don't hide eyes that, even cast downward, convey a soulful eloquence that's hard to look away from. ~N.P.B.

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Harvard Art Museums
harvardartmuseums.org

