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DEC · JAN · FEB 2020

Aloha Museum Members,

AS YOU PROBABLY ALREADY KNOW, on Oct. 29, the museum announced its new director—Halona Norton-Westbrook, Ph.D., who starts her position on Jan. 6. She comes to us from the Toledo Museum of Art, where she was director of curatorial affairs and curator of modern and contemporary art. Her appointment is another important step in ushering in a new and exciting era for our museum. Together with our Board of Trustees, staff and volunteers, we have created considerable momentum toward fulfilling our mission, which I'm confident will continue masterfully under the guidance of HoMA's new leader. In my time as your Interim Director, I've had the great fortune to see and experience first-hand how hard everyone at HoMA works to create the engaging art experiences and education that our audiences enjoy in our galleries, courtyards, classrooms and studios, and throughout our entire community. We have done much to set the stage for what's to come, and we're excited to build upon our success in three key ways:

Instill a sense of place: Our identity is and must continue to be intrinsically reflective of our sense of place in Hawai'i. We are an integral part of the local community, and we must continue to advocate for the advancement of art as an enabler to build and strengthen the communities that we serve. We're excited that community events like Family Sunday presented by Bank of Hawaii Foundation and ARTafterDARK sponsored by Hawaiian Airlines draw new, diverse audiences each month. Our educational and outreach programs continue to engage thousands of students from across O'ahu—many of whom will experience an art museum for the very first time at HoMA.

Support the people behind the art: We must continue to inspire people to unlock their personal and professional potential through art by creating a museum lifestyle for all audiences, demographics and backgrounds. Our classes demonstrate what a painstaking, complicated process it can be to work in certain art mediums, inspiring a deeper appreciation of an artist's craft and expertise. From museum tours



to dialogue-forming programs like A Think & A Drink and the thought-provoking films, performances and community collaborations at the Doris Duke Theatre, HoMA facilitates deeper discussions about art and life in ways that are profound, sometimes controversial, but in the end can always move us forward together.

Provide amazing programs: The centerpiece of our efforts is the collection, preservation, presentation and creation of amazing art across all mediums, genres and generations. We create many rich and unique opportunities for the entire spectrum of art enthusiasts to connect with us, learn with us and to grow with us. We've been very deliberate in planning captivating exhibitions, including the highly anticipated lineup of *30 Americans*, *FestPac 2020*, *Artists of Hawai'i*, and, of course, our ongoing commitment to showcasing remarkable local talent through exhibitions and programs in partnership with the community—such as the recent Hawai'i Craftsmen show at the Art School. I've been honored to be a part of this museum's growth and evolution, and will continue to play a role in supporting HoMA as a trustee, because I believe very strongly in all of the good that HoMA weaves throughout the fabric of our lives.

Mahalo,

MARK A. BURAK
Board Trustee and Interim Director



EXHIBITIONS

HONOLULU MUSEUM OF ART

21st Century Women
THROUGH DEC 15, 2019

Contemporary
Landscapes: Li Huayi
THROUGH JAN 5, 2020

The Aesthetic Refinement
of "Primitive Ukiyo-e"
THROUGH JAN 26, 2020

Lee Bontecou
and Louise Nevelson
THROUGH FEB 16, 2020

Gather Around
THROUGH FEB 2, 2020

Immersive Spaces
THROUGH FEB 23, 2020

DB Amarin:
Tracing the Veer
THROUGH MAR 8, 2020

30 Americans
FEB 22-JUNE 21, 2020

Fūryū: Fabulous,
Fashionable Women
FEB 1-MARCH 22, 2020

Hokusai's Mount Fuji
FEB 15, 2020-FEB 21, 2021

FIRST HAWAIIAN CENTER

Into the Fourth: Hadley
Nunes • Sculptural
Ceramics by Hawai'i
Potters' Guild Member
Artists • Artificial Realities:
Phil Jung and James
Knudsen
THROUGH DEC 20

Hiroki Morinoue:
Evolving Language
JAN 30-JUN 26, 2020

HONOLULU MUSEUM OF ART SCHOOL

Fall 2019
Young Artist Exhibition
DEC 14-27

Honolulu Printmakers
92nd Annual Exhibition
JAN 16-FEB 14, 2020

Then and Now
FEB 29-MAR 27, 2020

ABOVE: Li Huayi (b. 1948, China). *Branches of Pine With Rocks*, 2008. Pair of six-panel screens; ink on silk with gold ground. Collection of Melanie & Jean Salata. (L2016-73.01ab)

SEE PAGE 12 FOR RELATED PROGRAMS.

Organized by the Rubell Museum, Miami. This exhibition is made possible with generous support by Herb and Nancy Conley, Elizabeth Rice Grossman, Priscilla and James Growney, Lynne Johnson and Randy Moore, Judy Pyle and Wayne Pitluck, The Schulzman-Neri Foundation, The Taiji and Naoko Terasaki Family Foundation and Sharon Twigg-Smith.

Rashid Johnson (b. 1977). *The New Negro Escapist Social and Athletic Club (Thurgood)*, 2008. Lambda print, ed. 2/5. Courtesy Rubell Museum, Miami. © Rashid Johnson.

**Henry R. Luce Gallery and
Clare Boothe Luce Gallery
of Modern and Contemporary Art
FEB 22-JUNE 21, 2020**

HONOLULU MUSEUM OF ART presents the exhibition *30 Americans*, featuring works by 30 contemporary artists connected through their African American cultural history. The exhibition includes some of the most recognized and influential figures in the art world from the past four decades, such as **Jean-Michel Basquiat, Mark Bradford, Nick Cave, Lorna Simpson, Mickalene Thomas, Kara Walker, Carrie Mae Weems, and Kehinde Wiley**. These artists create compelling works that refuse to play it safe, taking risks with pieces that are bold, vibrant, provocative, and sometimes confrontational.

Conceived by the Rubell Museum in Miami, Florida, and drawn entirely from its renowned collection, the exhibition has traveled across the United States for the past ten years to great acclaim. HoMA's presentation, spanning two galleries, features 40 carefully selected works in painting, sculpture, installation, photography and video that bring focus to timely, challenging and thought-provoking issues related to race, ethnicity and gender identity; representation of the body; and the significance of cultural heritage and history.

Hawai'i's multicultural context will bring new perspectives to *30 Americans*. The museum, in consultation with community partners, has developed a slate of public programs designed to encourage thoughtful feedback and provide a venue for further discussion around building respect for, and appreciation of, diversity within our interconnected global world.

—**KATHERINE LOVE**
Assistant Curator Contemporary Art

30 AMERICANS





Mark Bradford (b. 1961). *Whore in the Church House*, 2006. Mixed media collage on canvas. Courtesy Rubell Museum, Miami. © Mark Bradford.

Fūryū: Fabulous, Fashionable Women

The Robert F. Lange Foundation Gallery
FEB 1–MAR 22, 2020

DURING THE EDO PERIOD (1615–1868) in Japan, the Tokugawa shogunate occasionally forbade citizens from wearing brightly colored or elaborately decorated clothing for fear that such artistic expression would disturb public order. But there was a place where fashion connoisseurs could gather to show off and admire sumptuous outfits—the Yoshiwara brothel district on the outskirts of Edo (modern-day Tokyo), which remained off the police beat. In this way, the Yoshiwara came to be celebrated as a venue for artistic expression.

This rotation focuses on woodblock prints whose titles include the term *fūryū*, meaning “fashion” or “elegance.” Although some of the women depicted in the prints have their obi sashes tied in front, signifying them as prostitutes, others are either renowned authors of classical literature or characters from works such as the *Tale of Genji* or the *Tales of Ise*. By dressing them in contemporary clothing, the artists erased the indicators of each figure’s social status, essentially elevating the women of the Yoshiwara to the level of tenth-century court ladies.

—STEPHEN SALEL, ROBERT F. LANGE

Robert F. Lange Foundation
Curator of Japanese Art



Kitagawa Utamaro (1753–1806), *Mutsu*. From the series *The Six Crystal Rivers Newly Fashioned (Fūryū mutamagawa)*. Japan, Edo period (1615–1868), c.1804. Woodblock print; ink and color on paper. Gift of James A. Michener, 1956 (13748).

Made possible by the Robert F. Lange Foundation



Katsushika Hokusai (1760–1849). *Mount Fuji in Clear Weather, or Red Fuji*. From the series *Thirty-six Views of Mount Fuji*. Japan, Edo period (1615–1868), c.1830–1832. Woodblock print; ink and color on paper. Gift of James A. Michener, 1970 (15583).

Hokusai's Mount Fuji

Atsuhiko & Ina Goodwin Tateuchi Thematic Gallery
FEB 15, 2020–FEB 21, 2021

FOR AN ENTIRE YEAR, museum goers can get an in-depth look at Katsushika Hokusai’s famed *Thirty-six Views of Mount Fuji* (c. 1830–1832). More than 20 masterpieces will be displayed one at a time for two-week intervals, including *Mount Fuji in Clear Weather* (known also as *Red Fuji*), the renowned *Great Wave Off Kanagawa*, and *Thunderstorm Beneath the Summit*. This intimate display of individual works will offer viewers an opportunity to focus upon the subtle, technical details of each print. Other sections of the gallery will include text panels that discuss Hokusai’s artistic career, the mythological

significance of Mount Fuji, and the importance of *Thirty-six Views of Mount Fuji* within the history of Japanese landscape prints. A large-scale wall graphic will depict all of the prints in the series.

—STEPHEN SALEL

Robert F. Lange Foundation
Curator of Japanese Art

Made possible by the Robert F. Lange Foundation and the Atsuhiko & Ina Goodwin Tateuchi Foundation.



Yoonmi Nam.
Winter Spring, 2019.
 Mokuhanga.

Honolulu Printmakers 92nd Annual Exhibition

HoMA School Main Gallery

JAN 16–FEB 14, 2020

HONOLULU PRINTMAKERS has impacted the community through promoting print culture in Honolulu since 1928. This year, the juror of its highly anticipated annual exhibition is Yoonmi Nam, a print artist and University of Kansas faculty member. Nam brings to the selection process an impartial eye and a unique perspective. “I thoroughly enjoy the process of discovering artists and their work that I am not already familiar with,” says Nam in her juror’s statement. “I am profoundly impressed and moved by so many wonderful artworks that are being made by so many artists all over the world. Especially when it comes to printmaking, being a printmaker myself, it gives me joy to see the visible passion that we all share.”

See the diverse body of work by artists in all stages of their careers, from emerging to established professionals. The statewide showcase is open to all Hawai’i-based artists working in all print media, from traditional to emerging and digital forms, and highlights the islands’ innovative and thriving print community.

—MARLENE SIU

Art School Exhibitions Manager

Hiroki Morinoue: Evolving Language

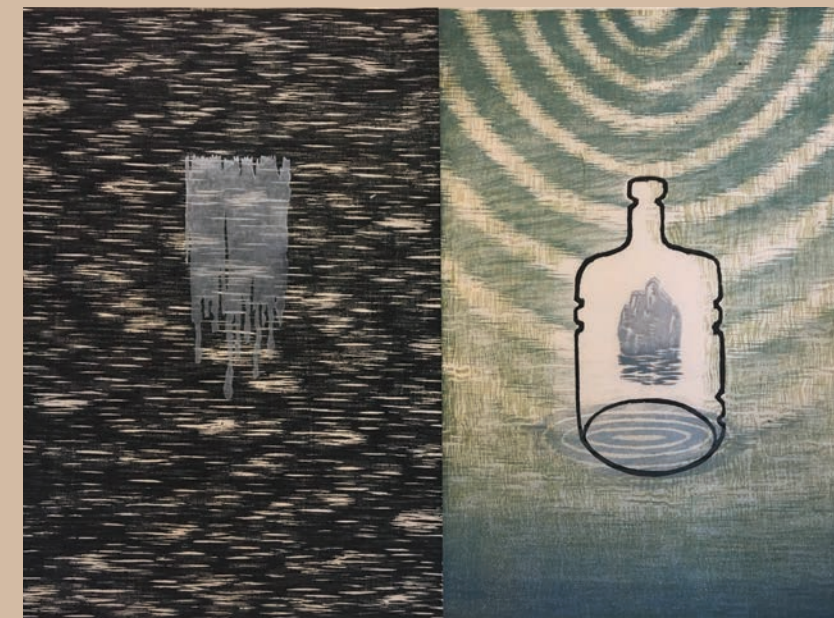
First Hawaiian Center

JAN 30–JUN 26, 2020

IN THIS OVERVIEW of the work of Hawai’i-Island artist Hiroki Morinoue, visitors can examine how the environment of Hawai’i, inspiration from Eastern and Western art history, as well as response to social and political discourse, have combined to inform the artist’s diversity of artistic production, and to shape his vision over almost five decades. More than 50 paintings, prints, books, sculptures, ceramics and photographs dating from 1971 to the present are drawn from the collections of the Honolulu Museum of Art, the Hawai’i State Foundation on Culture and the Arts, and the artist’s personal collection. Born in Hōlualoa, Hawai’i in 1947, Morinoue earned his Bachelor of Fine Arts degree from the California College of Arts and Crafts in Oakland, and traveled to Japan to study brush painting and traditional woodblock printing. *Evolving Language* reveals how Morinoue’s body of work remains relevant today, even as it continues to develop in new and surprising directions.

—KATHERINE LOVE

Assistant Curator Contemporary Art



Hiroki Morinoue (Hawai’i, born 1947). *Iceberg Cube*, 2016.
 Mokuhanga. Courtesy of the Artist.

PRESENTED BY



**Honolulu Museum of Art
 at First Hawaiian Center**
 999 Bishop St.

PROGRAMS

30 AMERICANS

Deepen your knowledge about the exhibition's artists, their work and processes. For dates and more information, visit honolulumuseum.org. See p. 4 for exhibition details.

LECTURES AND WORKSHOPS

Work with Honolulu artists and museum staff in lectures and hands-on workshops designed to increase understanding of how form, concept, and process come together in the creation of a work of art.

VISUAL LITERACY TOUR SERIES: COMMUNITY CONNECTIONS

This special Visual Literacy Tour Series is designed to further the conversation about *30 Americans*. A distinguished Honolulu community member will lead each tour, sharing their expertise on museum studies, identity politics, law, and cultural heritage in relation to select works in the exhibition.

IN-GALLERY SELFIE RESPONSE STATION AND IN-GALLERY PORTRAIT SESSION

Impactful works of portraiture and self-representation are a significant aspect of *30 Americans*. The Selfie Response Station invites visitors to represent themselves through image and text. Written comments will appear as part of the image and be displayed on a monitor during the exhibition.

Explore complex relationships between identity and representation as addressed in *30 Americans*. During the In-gallery Portrait Session, a professional photographer will be on-hand to take formal visitor portraits. These sessions provide the visitor with a unique opportunity to actively engage as a model or subject, and to further reflect on and connect with themes explored in the exhibition.



ARTIST LECTURE:

Mark Bradford

DORIS DUKE THEATRE
SAT, FEB 22 • TBD

Internationally renowned Los Angeles-based artist Mark Bradford (p. 6) will speak about his artistic practice, including his innovative mixed media abstract paintings and community activism. **RSVP required.**

Photo: Sim Canetty-Clarke
Courtesy the artist and Hauser & Wirth

Tour + Talk Story

Get intimate with art. Join our docent-led discussions in the galleries that will inspire you to consider art, cultures and eras in new ways. **Tour + Talk Story is held Tuesday, Thursday, and Sunday, 1:30-3pm.** The tour is free for members, and free with museum admission for nonmembers. **No tours Dec 24, 26, 29, 31.**

Perspectives of Asian and Western Landscapes, Susan Palmore
Dec 3, 8

The Aesthetic Refinement of "Primitive Ukiyo-e," Mary Flynn
Jan 21, 23, 26

The Lives of the Surrealists, Lynn Hiyakumoto
Dec 10 + 12

Interpreting Mythology through Art, Maeona Mendelson
Jan 28 + 30, Feb 2

A Journey Through Your Senses in Chinese Landscapes, Kathy Krammer
Dec 17, 19, 22

The Art of Food, Kristin McAndrews
Feb 4, 6, 9

Contemporary Landscapes: Li Huayi, Mary Flynn
Jan 2 + 5

The Mosaic Beauty of Maurice Prendergast, Carole Iacovelli
Feb 11 + 13

Literati painters of the Edo period, Bob Oaks
Jan 7, 9, 12

Shahnameh: Epic of the Persian Kings, Nancy Whitman
Feb 18, 20, 23

In Celebration of the Chinese Year of the Rat, Nancy Whitman
Jan 14 + 16

30 Americans, Sandra Simms
Feb 25 + 27, Mar 1

Book Club

Read a book selected to connect with museum artwork, then join a discussion in a relevant gallery. **Information: 532-3621. Wed + Sat • 1-3pm**

***Do Not Say We Have Nothing* by Madeleine Thien • Dec 4 + 7**
Led by Nancy Whitman and Lynn Hiyakumoto

In Vancouver, Canada in 1991, ten-year-old Marie and her mother invite a guest into their home—a young woman named Ai-Ming, who has fled China in the aftermath of the Tiananmen Square protests. Ai-Ming tells Marie the story of her family in revolutionary China, from the crowded teahouses in the first days of Chairman Mao's ascent to the events leading to the 1989 demonstrations in Beijing. It is a story of idealism, music and silence, in which three musicians struggle to remain loyal to one another and to the music they have devoted their lives to. Forced to reimagine their artistic and private selves, their fates reverberate through the years, with deep and lasting consequences for Ai-Ming—and for Marie.

***Circe* by Madeline Miller • Jan 25 + 29**
Led by Maeona Mendelson

It is impossible to put down this epic retelling of the classic Greek myths. *Circe* is refashioned as a powerful, compassionate woman who prevails in a world dominated by men and gods. All of the figures are here, including Odysseus, Medea, the Minotaur, Daedalus and Icarus. They come to new life through Miller's unique approach to these familiar stories.

***Beloved* by Toni Morrison • Feb 26 +29**
Led by Susan Palmore and Maeona Mendelson

Set in Ohio in 1873, this Pulitzer Prize winner is the story of how former slaves Sethe and Paul D, psychically crippled by years of outrage to their bodies and their humanity at Sweet Home plantation in Kentucky, try to free themselves from their past. Morrison vividly brings to life the heavy price that slavery and poverty exact on individuals and society years after slavery ended. Morrison, who died in August, won the 1993 Nobel Prize for Literature as an author "who in novels characterized by visionary force and poetic import, gives life to an essential aspect of American reality."

ON STAGE ON SCREEN

Family Film Sunday

JAN 19, FEB 16 10:30AM + 1PM

Every third Sunday of the month, the theater screens children's films for free, as part of Family Sunday presented by Bank of Hawaii Foundation! Film listings will be announced online.



Robert Hass + Forest Gander in The Green Room

WED, DEC 11 • 7PM

In partnership with The Merwin Conservancy, the museum presents an evening with renowned poets and translators Robert Hass and Forrest Gander. The Green Room is an arts and ecology salon series hosted by the Conservancy to foster a reverence for language, nature, and imagination. \$20 | \$15

Honolulu Bollywood Film Festival 2020

JAN 4-19

The 13th Honolulu Bollywood Film Festival brings you the biggest cinematic hits from India. Schedule to be announced online.

Joy Harjo in The Green Room

TUE, JAN 28 • 7PM

In partnership with The Merwin Conservancy, the museum presents an intimate evening with U.S. Poet Laureate Joy Harjo in The Green Room. \$20 | \$15

Honolulu African American Film Festival 2020

FEB 15-26

The Honolulu African American Film Festival celebrates Black History Month with some of the best of black cinema from the U.S. and beyond. Schedule to be announced online.

Honolulu
Museum of Art
Doris Duke Theatre

Films

\$12 | \$10

FAMILY BARGAIN
Regular films are **FREE**
for youth 18 and under.
(Exceptions apply.)

Purchase advance film and concert tickets at honolulumuseum.org/events. Tickets may also be purchased at the Visitor Information Center and the theater box office. **Box office: 532-6097**

For the hearing impaired: The theater is equipped with the Easy Listener Hearing Assistance System. You can pick up a receiver at the concessions stand.

For corporate or private rentals and other theater inquiries, please contact Assistant Curator, Film and Performance, **Sarah Fang at 532.8794 or sfang@honolulumuseum.org.**

Museum members receive discounts on films and performances.

Family Sunday

PRESENTED BY
BANK OF HAWAII FOUNDATION

EVERY THIRD SUNDAY OF THE MONTH
10am-4:30pm
Activities end at 2pm

Bank of Hawaii Foundation sponsors this free day of art projects and entertainment.



Dec 8: Warm Fuzzies

Due to busy holiday scheduling, Family Sunday is a week early in December! Get into the holiday spirit with us at Beretania and at Spalding House. This will be the last Family Sunday at Spalding House. Create magical lanterns and ornaments and make enchanting little creatures with air-dry clay. Kids celebrate the season and their creativity! Take the free shuttle to Spalding House, which closes at 4pm.

Jan 19: 2020 Visions

Enjoy a traditional Lion Dance performed by the Gee Yung Association as we kick off the New Year with good luck and fortune. The Honolulu Printmakers will teach keiki the time honored art of printmaking, while our teaching artists will have some visually compelling craft activities for kids of all ages. When they're done, the entire 'ohana can go on a Gallery Hunt together. Imagine what the future will look like in a drawing contest, and your masterpiece could be featured on the cover of the February Activities Flyer. Lots to see and do as we celebrate the start of the New Year with clarity and focus!

Feb 16: Me, Myself, and I

Children can share their unique perspective and learn about others at this event inspired by the museum's African American Film Festival and the exhibition *30 Americans*, opening Feb. 22. Enjoy art activities with HoMA teaching artists, as well as workshops and performances led by Keiki Breaks and Super Groupers.

PRESENTED BY
 Bank of Hawaii
Foundation

HOMA 2019 IN REVIEW



A YEAR OF POSITIVE IMPACTS

IN LESS THAN A YEAR, the Honolulu Museum of Art's Interim Director Mark Burak, who will return to his role as Trustee and Chair of the Finance Committee when HoMA's new director starts, has made many positive impacts on the museum's programs and operations—but the biggest difference he's made is in staff morale.

Mark took over as Interim Director in February following the departure of Sean O'Harrow. Almost immediately, without drawing a single dollar in salary, he dug into HoMA's biggest challenges, among them, employee engagement. "We had gone through so much change over an abbreviated period of time," said Director of Human Resources Sharon Stillman. "Mark recognized the need for stability for the staff, and that the most important first step was to build trust with employees."

In response, he established monthly "all-staff" meetings to deliver the latest HoMA news and information to employees. That simple gesture engendered trust through his honesty and transparency and signaled to employees that he

was approachable. Mark also supported training initiatives for managers, and commissioned HoMA's first Employee Advisory Committee to recognize the great work of employees and create a sense of community in the museum.

"He's been a stabilizing force for HoMA and a champion for our employees," Stillman said.

HAWAIIAN AIRLINES BECAME A MAJOR PARTNER

THE MUSEUM REACHED A SPONSORSHIP MILESTONE

last year as Hawaiian Airlines entered into a major partnership agreement to underwrite exhibitions featuring artists who hail from the flagship carrier's destinations, beginning with *Lisa Reihana: Emissaries*. In addition, Hawaiian Airlines® Bank of Hawaii World Elite Mastercard® also became the presenting sponsor of ARTafterDARK in 2019, the museum's monthly evening art party dedicated to promoting a vibrant local arts scene.



2019:
BY THE NUMBERS
FISCAL YEAR

GUESTS AND
VISITORS:

260,965

MEMBERSHIP:

12,334

EXHIBITION HIGHLIGHTS

IN 2019, THE MUSEUM PRESENTED 21 exhibitions and smaller rotations and installations. Here are five highlights. You can review them all at honoluluuseum.org.



1. Lisa Reihana: Emissaries, Mar 2-Jul 14: This Māori artist is a shooting star and the museum was honored to show her scrolling, epic video in *Pursuit of Venus [infected]*, which

puts the Western view of Polynesian history under the microscope, alongside HoMA's entire set of 18th-century French wallpaper that inspired it. LACMA and the de Young Museum jointly acquired a copy of the video this year.



2. Constellation—drawing in space by Marian Bijlenga, May 18-Aug 4: This Dutch artist's innovative use of materials such as horsehair, fabric and thread made visitors rethink their notions of textile art. The museum acquired a work from the exhibition.



3. Honolulu Biennial, Mar 9-May 5: As an institutional venue partner with the second Honolulu Biennial, HoMA presented four engaging installations by three artists and one collective participating in the second Honolulu Biennial—[Nicholas Galanin](#), [Kapulani Landgraf](#) (above, opposite), [Postcommodity](#) and [Marie Watt](#). The museum acquired Landgraf's work, *Au'a*, from this exhibition.

4. 21st Century Women, Jun 8-Dec 15: Museums around the world are making a conscious effort to make works by female artists more visible in their galleries, and HoMA honored this movement by showcasing works by international and local female artists from its collection.



5. Contemporary Landscapes: Li Huayi, Aug 24-Jan 5: This survey of 30 years of the pioneering artist's work put forward the idea that Li Huayi's paintings embody the current themes and issues at the forefront of contemporary art discussions today.

ACQUISITIONS

IN 2019, HOMA ADDED 372 WORKS

to its collection. Here are the top five, as selected by the curators.

Kapulani Landgraf (Hawai'i, b. 1966). *Au'a*, 2019. Set of 108 portraits. 108 black and white digital photographs, sound elements (mp3 sound file). Purchase, 2019 (2019-7-01).

Kim Eun-ho (Korean, 1892-1979). *Two Dancers*, 20th century. Korean. Ink and color on paper. Gift of the Family of Donald C.W. and Iris K.O. Kim, 2019 (2019-14-02)

Manuel Neri (American, b. 1930). *Re-Making Mary Julia No. 1*, 1976. Bronze, oil-based pigments. Gift of the Manuel Neri Trust, 2019 (2019-15-01).

Marian Bijlenga (Dutch, b. 1954). *Untitled*, 2010. Horsehair, fabric, stitched. Purchased with funds from the Peter G. Drewliner Trust, 2019 (2019-17-01).

Gladys Kukana Grace (Hawai'i, 1919-2013). *Pāpale* (Hat), 20th century. Lauhala (pandanus), plaited. Gift of Ernesta Masagatani, 2019 (2019-22-01).

ARTAFTERDARK
ATTENDANCE:

12,086

ARTAFTERDARK GOING STRONG AFTER 16 YEARS

LAUNCHED IN 2004 to attract a new and growing generation of art-minded young professionals, the museum's monthly ARTafterDARK event is still going strong—and continues to evolve as a centerpiece of Honolulu's cultural night scene. In 2019, guests continued to revel in the themes and vibrant programming based on exhibitions, film festivals, and of course the museum's permanent collection. And, just this past year, HoMA was thrilled to welcome Hawaiian Airlines® Bank of Hawaii World Elite Mastercard® as ARTafterDARK's new presenting sponsor.

Season highlights included the *Midwinter Night's Dream* kickoff in January, inspired by the Renaissance art in HoMA's collection as well as the Bollywood Film Festival—so along with Free Spirits Mobile Bartenders' specialty cocktail "Juliet's Last Kiss," the evening featured a rousing Bollywood dance troupe. In March, the museum celebrated *GRRRL Power*, reflecting strong and accomplished female artists—Lisa Reihana, Hayv Kahraman, Kapulani Landgraf and Marie Watt—whose work was on view during the evening festivities. April's Earth Day-inspired *Can You Dig It?* theme highlighted the critical importance of sustainability in the museum and throughout the community. Presenting sponsor Hawaiian Airlines® Bank of Hawaii World Elite Mastercard® championed ocean ecology with a special installation by Hawai'i-born, New York-based artist Maika'i Tubbs, while supporting

sponsor 'Alohilani Resort Waikiki Beach offered guests an opportunity to visit Gun Stock Ranch for a tree planting excursion. RE-LEI, a group of local landscape architects and design professionals, showcased their unconventional lei made from recycled materials.

June's *Murder Mystery* was one of the most memorable evenings of the season, turning the museum into a giant game of Clue! With an emphasis on HoMA's Art Deco works and a smoky Jazz Age flavor, guests searched for clues throughout the museum to solve a murder staged by our very own ARTafterDARK committee. Supporting sponsor Servco Lexus captured guests' flapper dresses and fedoras at a special photo booth experience. Then in September, art and technology converged at *Blank Canvas*, featuring visual and aural experiences designed to inspire new perspectives. Jos Vision orchestrated his immersive 3-D projection of works from the permanent collection to the accompaniment of Lucie Lynch's "deep house sound bath." Supporting sponsor Waikiki Beachcomber by Outrigger provided guests with a bespoke album *Makana*.

We capped off the season with *Día de los Muertos*, a special edition event that celebrated the Mexican tradition of honoring the dearly departed. Guests dressed in traditional Day of the Dead attire and enjoyed Mexican-inspired cuisine from EAT Honolulu, a Lotería-style gallery hunt and a marigold memory wall, a fitting mix of revelry and remembrance.





**VISUAL ARTS
INTEGRATION PROGRAM
REACHED ITS FIRST-YEAR GOALS**

IN 2018, the Honolulu Museum of Art received a grant from the Stupski Foundation—\$1 million to be allocated over three years for HoMA’s proposed Visual Arts Integration Program—and 2019 marked the program’s first year in action.

Five years in the making, the program’s long-term planning has paid off. Since the museum opened in 1927, education has always been a top priority. But over the past 15 years, the various components of education and outreach were being developed and facilitated with little to no coordination or crossover. Under the new program, everything is now being consolidated and focused toward aligned goals.

“We attained and surpassed all proposed outputs,” says Director of Learning and Engagement Aaron Padilla. “It was a lot of work, but now everything is tied together and the program holds us accountable for our outcomes.”

The proposed outputs were: work with two to four participating schools, reach 900 students, complete 27,000 student instruction hours, and train 48 teachers over 384 instruction hours.

Previously, teaching artists who led outreach classes at Title 1 schools had to come up with their own curriculum. Now teachers receive training and a curriculum that they can adapt to their specific needs. “We asked ourselves, ‘What is the purpose of HoMA working with the Department of Education and how can we affect change in their culture?’” explains Padilla. “We needed to think about how a teacher on their own can utilize visual arts strategies. Our goal has shifted to training and developing teachers who will be able to use art to teach multiple subjects.”

Associate Director of Youth Programs, Hannah Craft, and Curriculum Specialist and Teacher Liaison, Justin Davies (pictured above leading a teachers workshop), developed the curriculum for outreach classes. “The schools we worked with this year are using our curriculum as a model so



that they can develop their own arts-integrated curriculum. That’s a huge shift,” said Craft.

For the first time, HoMA Learning and Engagement staff were able to get teams from partner schools to visit the museum for a day. “One school actually got substitutes for every class so their teachers could be here. We brought them to the galleries, gave them lots of engagement strategies—how to look at art, how to talk about it, and even how to make it—and generally made the museum more accessible. We want teachers to know the museum is a place where they are welcome, and can be themselves,” says Craft.

“Most teachers who are aware of the museum see us as an opportunity for a specific program, not as a comprehensive resource,” says Craft. But the program is starting to change that, a few schools at a time. Now with Craft and Davies as direct contacts, teachers call to ask for things as basic as, “I want to do a printmaking project, where do I get a brayer?” says Craft with delight, “That’s how connected they feel now.”

Teachers from one school loved the printmaking curriculum so much that they borrowed a printmaking kit from HoMA’s Lending Collection for a first- and second-grade social studies project. Then a teacher applied for—and received—a grant to purchase a printmaking kit for the school so it could be shared among all grades. And Lanakila Elementary School was so excited about the curriculum’s fifth-grade unit, which culminates with a stop-motion animation project that teaches the transfer of energy, that it started a stop-motion animation club this year.

HoMA worked with Kalihi Uka, Lanakila, Pālolo and Queen Ka’ahumanu elementary schools this year, and next year will add Princess Victoria Ka’iulani Elementary to the roster.

**STUDENTS
SERVED
THROUGH
VISUAL ARTS
INTEGRATION
PROGRAM:
3,231**

**SCHOOL TOURS
OFFERED:
384**

**STUDENTS ON
SCHOOL TOURS:
15,860**

**TITLE 1 SCHOOL
PARTNERS:
49**

**TOTAL
TEACHERS
TRAINED:
465**



FAMILY SUNDAY
PRESENTED
BY BANK
OF HAWAII
FOUNDATION
ATTENDANCE:

20,053

ART SCHOOL
ADULT AND
YOUNG ARTIST
CLASS SEATS
FILLED:

3,565

NEW ART SCHOOL EXHIBITION PROGRAM A SUCCESS

THIS YEAR, THE ART SCHOOL LAUNCHED a new exhibition program that emphasizes community partnerships and related programs—while maintaining a schedule that is both well rounded and manageable for everyone involved. “It’s been a success,” says Exhibitions Manager Marlene Siu (seen above with a community jury for the Mezzanine Gallery relaunch). “We’re inviting the community to re-engage with exhibitions— people come for the opening and then come back again through additional programming. The impact of public programming adds layers to the exhibition experience.” This year the Honolulu Museum of Art School hosted eight exhibitions, four organized by community groups and four coordinated by HoMA. Along with the reopening of the second-floor Mezzanine Gallery and the nontraditional Nano Gallery on the first floor, the Art School will host a total of 10 exhibitions in the Main Gallery. Six will be organized by community groups and four done in house. “Everyone has been enthusiastic about the outcomes,”

says Siu. “We are excited about new partnerships and collaborations. This new format allows us to better promote the exhibitions through deeper engagement. A good example of that is when a community group decides to join us in our Family Sunday festivities as part of its programming.” Partnerships with community groups are having ripple effects and bringing in new partners. For example, the Association of Hawai’i Artists’ exhibition *Wahi Pana: A Sense of Place* saw extensive programming that connected the Native Hawaiian Hospitality Association and Marae Ha’a Koa Hawaiian Culture Center with the museum.

NEW CLASSES AT THE ART SCHOOL TO ATTRACT NEW AUDIENCES

to the Honolulu Museum of Art School, Studio Program Manager Sarah Smith has revamped and refreshed class offerings. For people who are not able to commit to 12-week classes, there are now one-day workshops. For example, shibori was shifted from three-month classes to a one- or two-day workshop, to make it

more convenient for students. And for core subject matter such as drawing, there are new, more specific offerings within the genre, like charcoal drawing.

“Instead of casting a wide net,” says Smith, “we are trying to be more focused, tailoring classes for people with specific interests and letting them go deeper. And the new classes have been filling because students are hungry for something new. The school has seen a lot of transitional changes but the one thing that remains consistent is that this is a place for students of all ages to create art.”

FAREWELL TO SPALDING HOUSE

THIS YEAR MARKED A BITTERSWEET MILESTONE

as HoMA’s Board of Trustees voted to prepare the Spalding House property in Makiki Heights for sale in 2020. While many of us will miss the picturesque property that has provided such a serene art locale for more than 30 years, the Board’s unanimous decision to sell was a strong statement of support to consolidate the museum’s

resources and focus on HoMA’s future viability and critical role in the community. Events to honor and celebrate the art, the people and the Spalding House property from September to November brought the art community together in bidding aloha to a place they loved. And while we’ll miss Spalding House’s innovative programming and spectacular views, the museum will continue its strong commitment to contemporary and modern art at HoMA’s Beretania Street campus, the Art School and through HoMA’s community education and outreach efforts.

THE ATSUHIKO & INA GOODWIN TATEUCHI THEMATIC GALLERY OPENED

IN MARCH, what had been the gallery of European 17th-century art was unveiled as the Atsuhiko & Ina Tateuchi Thematic Gallery. This is now a dynamic cultural space where artistic themes are explored through the lens of Japanese art as well as the art of other Asian countries and cultures.

MUSEUM NEWS

Meet HoMA's new Trustees

The museum is excited to welcome four new members to its Board of Trustees, each bringing with them interesting backgrounds and valuable perspectives.



1. Kaili Chun

Acclaimed sculptor and installation artist Kaili Chun specializes in the transformation of physical spaces into unique environments. She apprenticed under Wright Elemakule Bowman, Sr., a Native Hawaiian master craftsman and canoe builder and was the first Native Hawaiian recipient of the Catharine E. B. Cox Award in 2006 and is one of the first Native Hawaiian artists to have exhibited in the Venice Biennale, in 2015.

2. Melissa Lum

Melissa Lum is Vice President and Secretary of Lum Yip Kee, Limited, a Hawai'i-based real estate company. She moved home in 1989 to join the family business, becoming the fourth generation to manage the company. Presently, she oversees property management and administrative operations. In 2006, Melissa co-founded a non-profit organization, EFC Hawai'i, working with students through sports and fitness clinics. The success of the sports programs led to the development of EFC's Social Evolution program which strives to mentor students and teach them about the many different facets of social responsibility and community involvement.

3. Mike Watanabe

Mike is the Chief Creative Officer of BrainPOP, an online educational and learning resource for teachers and students. He is also a mentor for BlueStartups, guiding companies with his expertise in animation, branding and graphic design. Mike and his family have enjoyed and participated in HoMA's programs for as long as they've lived in the islands. He loves that the museum's depth and reach represent a unique opportunity to engage the children of Hawai'i in art—for communication and expression, for civic and cultural involvement, for becoming critical thinkers and life-long learners.

3. Simon Treacy

Simon Treacy has been the President and CEO of the Howard Hughes Corporation in Hawai'i since January 2018. He is a global governing trustee of the Urban Land Institute and a leader in urban planning and land use. He is excited to partner with the museum to discover new ways to enrich the arts in Honolulu. Simon has had the opportunity to live in cities around the world and has learned that art is a great equalizer, bringing people together and distinguishing a unique sense of place.



Museum welcomes new textile curator

NEW CURATOR OF TEXTILES AND FASHION Tory Laitila joined the museum in September. He was previously with the Mayor's Office of Culture and the Arts where as registrar he was responsible for helping manage the city's art collection. His responsibilities included overseeing acquisitions, maintaining and coordinating installations, and rotating more than 1,100 works of art on view at facilities across O'ahu.

Laitila will play a pivotal role in shaping the museum's progressive, forward-looking curatorial direction. "Textiles, especially costume, are the most intimate of artifacts as they relate the stories of specific individuals and seamlessly connect us with their place and time," says Laitila. "In this way, I'm truly honored to serve the Honolulu Museum of Art's mission of bringing our community together to learn, be inspired and connect to the world around us through costume, fashion, textiles and art."

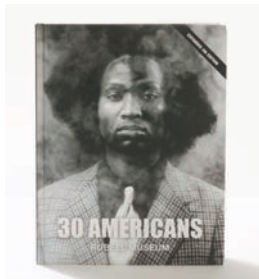
Prior to his work with the City, Laitila was assistant curator at the Hawaiian Mission Houses. He holds a Bachelor's in Art History (with a focus on historic costume) from the University of Hawai'i at Mānoa. He's also no stranger to HoMA—he and his wife have long been regulars at ARTafterDARK, always dressing fabulously to fit the theme.

New in the Museum Shop



MEMBERS' HOLIDAY SHOP PERK:
From Nov. 28 to Dec. 8, members get an additional 10 percent off their membership discount at the Museum Shop—and make a difference with their holiday shopping. All proceeds directly support HoMA.

Wearable art For the exceptional and original woman in your life, Cu Au Atelier jewelry by Los Angeles-based Brazilian designer Michelle Mockiuti is the perfect gift (\$90-\$200). The artist uses fine materials such as bronze, copper, porcelain, gold and silver, which are torched, pounded and molded into geometric shapes. The results are beautiful.



Black power

The *30 Americans* exhibition catalog (\$45) is available in the Museum Shop now. Get to know the wide array of artists whose work will be showcased in this powerful show.



Serenity now!

Contemporary Landscapes: Li Huayi closes Jan. 5. The exhibition catalog (\$19.95) and singing bowls (\$24.94-\$50) make ideal gifts for someone who seeks moments of peace throughout the day.



Story time

Hard cover books are alive and well, especially when it comes to children's books. The Museum Shop's curated selection of engaging books (\$19.95) for your little ones has an emphasis on art and exceptional illustrations.



Playful clay

Local artist Lauren May creates whimsical figures (\$45-\$75) that inspire happiness. They make fun additions to a garden, potted plant or a desk top.

Keeping it Green at the HoMA Café

THIS PAST SUMMER, the HoMA Café became a Surfrider Ocean Friendly Restaurant. To be part of the program, a restaurant needs to meet a rigorous list of criteria, including no use of Styrofoam, following proper recycling practices, using no disposable tableware on-site or plastic bags, selling no beverages in plastic bottles and offering vegetarian and vegan menu options. HoMA Café Food and Beverage Director Josh Hancock and his team are honored to do their part to reduce waste and use sustainable products. For more than five years, it has used 100 percent compostable take-out boxes, utensils, napkins, cups, lids and straws, each made from plant-based renewable resources, all of which are USDA Certified Biobased Products. In 2017, it introduced metal straws and the following year started using reusable nito fern drink coasters; you can pick up a set of both at the Museum Shop and help do your part, too.



FROM THE ARCHIVES



Charlotte Cades and Rudolph Abel performing
A Christmas Devotion, December 20, 1942.

An Artist's Christmas

DURING HOLIDAY SEASONS PAST, HoMA's members' magazine—called *News Bulletin* and *Calendar* back then—would usually feature one of these collection highlights: the 14th-century Italian triptych, the 14th-century French stone Madonna, Albert Bouts's 16th-century *The Holy Family*, or Vincenzo Catena's 16th-century *Madonna and Child*.

As might be expected from an institution full of working artists, however, there were also plenty of collaborative, modern and often quirky interpretations of the season.

In 1942, for example, the museum presented a children's nativity play choreographed by Josephine Taylor, a student of Martha Graham. In 1945, Punahou students staged the Christmas morality play *Christus Parvulus* in Central Courtyard. The play's costume designer? Hawai'i artist Juliette May Fraser. Subsequent Christmas displays included a "surrealist" tree, complete with sea urchins, crab legs and feathers; and a tableau of gift wrapping staged around Giorgio de Chirico's *Le Grande Mécanique*.

As times changed, so, too, did the programming. The "Christmas '70" event, intended for children "and their elders," incorporated light, sound, shadow play and "do-it-yourself surprise happenings."

—DAWN SUEOKA
Archivist

MEMBER EVENTS



MEMBERS SEE IT FIRST!

Mark your calendars for members-only events. Invitations will be sent to members at the appropriate level(s) three weeks prior to the event. Want to attend an event that is offered to members at a higher level? Call Donor Services at 532-8724 to inquire about upgrading your membership. Visit myhoma.org/memberevents to RSVP.

30 Americans opening reception Feb 21

Invitations to the reception will be mailed out 3-4 weeks before the event to members at the appropriate level(s).

ABOVE Glenn Ligon (b. 1960). *Untitled (Negro Sunshine)*, 2006. Neon, ed. 3/7. Courtesy Rubell Museum, Miami. © Glenn Ligon.

HONOLULU MUSEUM OF ART COLLECTORS

A Think & A Drink Schedule

Held every third Thursday of the month, the series is open to Collectors (\$1,000) level members and above. Hear curators, artists and specialized staff talk about art and what they do. Make art, discuss upcoming exhibitions and hear about artists' inspirations. RSVP required, please call 532-8781.

Shibori for the holidays Dec 19 • 5-7:30pm • Art School

Instructor Meleina Hancock gives a quick primer on the art of *shibori*. Learn the basic principles of dyeing with indigo, including folding and wood clamping techniques. Take home a one-of-a-kind piece for the holidays! Space is limited.

Ring in prints in 2020! Jan 16 • 5:30-7pm • Art School

Celebrate the New Year with Honolulu Printmakers! Established in 1928, Honolulu Printmakers hold their 2020 Annual Exhibition in the Art School main gallery. Hear from this year's visiting juror about the exhibition and watch a printmaking demonstration from one of the artists in the Honolulu Printmakers studio. See p. 10 for more on the exhibition.

Insider scoop: the role of a registrar Feb 20 • 5:30-7pm • Luce Pavilion

Registrar Pauline Sugino will share the ins and outs of her role at the museum. Hear personal stories and gain an in-depth, behind-the-scenes understanding of the collection, loans, exhibitions, shipping, research and image requests.

To learn more about the talks or to upgrade your membership, please call 532-8781.

Halekulani Chairman's Circle and Visionary Circle Dinner

In late August, the museum recognized the generous donors who supported the museum with gifts of \$50,000 or more over the last year. Their donations further the museum's daily operations, collections, and exhibitions. As the museum's highest-level donors, they celebrated the opening of the exhibition *Contemporary Landscapes: Li Huayi* with the artist himself and mingled with international collectors and lenders to the exhibition. We value and thank these special friends for their generosity and commitment to the museum. We also thank Peter Shaindlin, Halekulani COO, and Ulrich Krauer, Halekulani General Manager, and their remarkable team for hosting this special event. For more information, contact **Ching Jen Lum, Individual Giving Manager, at 532-3671.**



1: Interim Director Mark A. Burak, artist Li Huayi, Curator of Asian Art Shawn Eichman. 2: Chairman Kitty Wo with artist Li Huayi and Asian Art Museum Director Jay Xu. 3: Lenders Kathy Yang, Patty Pei, and Beijing's INK Studio Director Mee-Seen Loong. 4: Halekulani General Manager Ulrich Krauer with Trustee Ruedi Thoeni, David Franklin, NMG VP of Business Development Gary Payne and Maribel Reyes. 5: Trustee Indru and Gulab Watumull. 6: Trustees Noreen Mulliken and Lynne Johnson with Hawaiian Airlines SVP of Marketing, Avi Mannis.

Anna Rice Cooke Society

In early October, HoMA celebrated the many friends and members who have chosen to support the Honolulu Museum of Art with gifts for our future. At the annual Anna Rice Cooke Society brunch we honored and thanked the individuals who have named the museum in their estate plans and those who are longtime Fellows members of ten or more years. We thank these individuals for their foresight, thoughtfulness and generosity that will sustain the museum's mission to create a meaningful legacy for the future. By naming the Honolulu Museum of Art in your estate plan, you can plan for the future while providing for the long-term financial security of the museum and developing the museum for future generations. **For more information, contact Ching Jen Lum, Individual Giving Manager, at 532-3671.**

The museum is grateful to the following thoughtful individuals who named HoMA in their estate (July 9, 2019–October 3, 2019):

Estate of Ralph F. Glenn
 Estate of Franklin K. Gray
 Estate of Louise D. Guard
 Estate of Thomas R. Guard
 Peter M. Miglec
 Odeza Macaraeg

Anonymous (2)
 Linda Ahlers
 Jeanne A. Anderson
 Frances & Robert R. Bean
 Masako & Roger Bellinger
 Felice Brault
 Mary Anne & Mark A. Burak
 Susan & Stephen Chamberlin
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 Beatrice T. Yamasaki
 Sylvianne & Curtis Yee
 Barbara O. Young
 Jan Zastrow



1: Susan Palmore, Interim Director Mark Burak, Mary Anne Burak. 2: Indru Watumull. 3: Dr. James F. Pierce. 4: Cathy and Steve Levinson. 5: Felice Brault dancing.

Discovery of 1920s visas leads to new direction for the Cox Award

In an example of life coming full circle, in April, long-time museum supporter Richard H. Cox redesignated the endowment he and his brothers set up in 1985 in honor of their grandmother Catharine E.B. Cox, a close friend of museum founder Anna Rice Cooke and the Honolulu Academy of Arts' second director. The endowment originally supported an annual award to a Hawai'i artist in recognition of their work, along with a solo exhibition at the museum. Now, the endowment will allow the museum to purchase key artwork to expand the Arts of Hawai'i collection.

The change was inspired by the discovery of two original visas issued to Catharine E.B. Cox in 1925 and 1927, just as the Honolulu Academy of Arts was being established and opened to the public. With the assistance of archivist Dawn Sueoka, the museum learned that these visas allowed Catharine and Anna Rice Cooke to travel internationally to view and purchase artwork for the museum.

Supported by a 1997 manuscript by Rhoda E.A. Hackler on the "First Forty Years of Anna Rice Cooke's Legacy," the two traveled extensively through Europe and Asia, including Spain, France, the United Kingdom and Japan after determining there were "serious gaps in the collection." With the



Richard H. Cox and Melissa Chimera in front of the work that funds from the Catharine E.B. Cox Endowment helped acquire.

new purpose of the Catharine E. B. Cox Endowment for Arts of Hawai'i Acquisitions, the museum can continue to fill gaps with purchases of artwork.

With partial support from the Catharine E.B. Cox Endowment distribution, HoMA curators have acquired Hawai'i Island-based artist Melissa Chimera's 2019 large-scale diptych *The Farthest Shore*, which was in the recent exhibition *Melissa Chimera: Migrant*.

The museum is grateful to Richard Cox and his family for their support of the museum and their efforts in leaving an indelible mark on the museum through purchases of artwork for many generations to enjoy.

"Once they had completed the inventory, Anna and Catharine realized that there were serious gaps in the collection. The pleasant solution was a buying trip to Japan and then another to Europe. Ruth Knudsen Hanner, a friend from Kauai, remembers having tea with Mrs. Cooke and Catharine Cox when they just returned from a trip to Japan. There, with the help of "experts" they had picked out a variety of objects fit for the museum Anna was now actively planning."

—Rhoda E.A. Hackler, *First Forty Years of Anna Rice Cooke's Legacy*.

Major Giving Circles

OCTOBER 1, 2018-OCTOBER 3, 2019

We are deeply grateful to these special friends for their generosity and commitment to the museum.

THE VISIONARY CIRCLE \$100,000 AND ABOVE

Corine Hayashi	Sharon Twigg-Smith
Vi Loo	Indru & Gulab Watumull
Ruedi Thoeni & David Franklin	Kathleen & Ronald Wo
Walette & Jay Shidler	

DIRECTOR'S CIRCLE \$25,000-\$49,999

Anonymous (1)	Peter Drewliner
Linda Ahlers	Lori & Josh Feldman
Susan & Stephen Chamberlin	Stephanie & Sherman Hee
Richard Cox	Claire & Larry Johnson
Cecilia & Gene Doo	Judy Pyle & Wayne Pitluck

LEADER \$15,000-\$24,999

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Lynn & Jim Lally	David Wollenberg
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HALEKULANI CHAIRMAN'S CIRCLE \$50,000-\$99,999



Anonymous (1)	Lynne Johnson & Randy Moore
Elizabeth Rice Grossman	Flora Ling & Paul Sturm
Priscilla & Jim Growney	

\$10,000-\$14,999

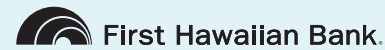
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CHAIRMAN'S LEVEL \$50,000+



DIRECTOR'S LEVEL \$25,000+



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OCTOBER 1, 2018-OCTOBER 3, 2019

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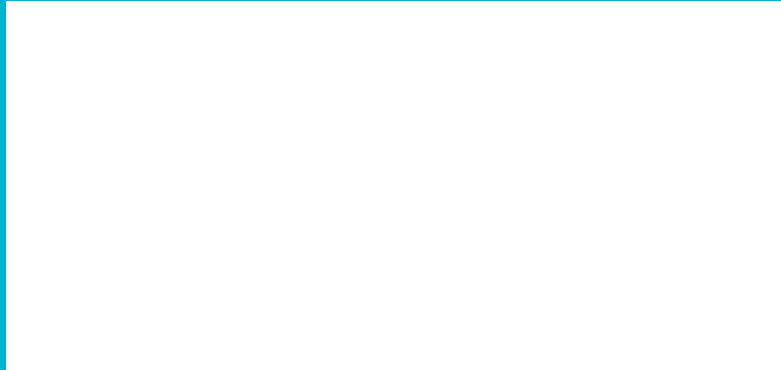
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COVER

From *30 Americans*: Nick Cave (b. 1959). *Soundsuit*, 2008. Fabric, fiberglass and metal. Courtesy Rubell Museum, Miami. © Nick Cave.

