



HO MA

SEP · OCT · NOV 2021



Aloha HoMA Community,

I AM THRILLED TO LET YOU KNOW that the Honolulu Museum of Art’s Strategic Plan, the guiding blueprint for our collective work and operations over the next five years, has been approved by our Board of Trustees. We have already begun to actively engage key audiences across the community around the supporting details of our Strategic Plan that will drive and ensure its success. This new document will frame and guide our movement forward as a museum, led by a set of core values, commitments, and a clear institutional vision.

We started the planning process intentionally with the people who know us best—our employees and Trustees. After a series of open, honest and self-reflective conversations within and outside of our walls, we set forth a new vision for HoMA:

“We will inspire and uplift our community through transformative art experiences that celebrate creativity, cultivate wonder, foster empathy and enhance knowledge, deepening our connection with one another and the world we share.”

This aspiration is buoyed by three powerful themes that serve as the foundation for everything we do: first, creating relevant, dynamic, world-class art and education experiences, second, serving the community, and third, embracing best practice stewardship of the museum. These key objectives—which

find their roots in the original DNA of the museum—are supported by projects and actions designed to change and elevate our art and education programs, re-articulate the ways in which we serve and connect with our community, and take great care to protect, preserve and grow our resources so that future generations can continue to enjoy the museum.

At this very moment, HoMA’s campus is animated with the vibrant voices of our community reflected in the outdoor pop-up installations of *Joyful Return*, a community-sourced, community-driven exhibition celebrating a return to shared experiences. And as we turn our attention to fall, we celebrate the voices and perspectives of 18 leading contemporary artists featured in *Artists of Hawai’i Now*, whose compelling and essential works confront some of today’s most crucial and timely themes. Everything we do, from art programming and education, to the care of our buildings, to the important work of sustaining our museum into the future, will be purposefully driven by the core values we’ve articulated in the Strategic Plan.

Of course, we want to be sure you have the opportunity to weigh in as well, make your voice heard and help us shape the future for your museum. You can find details of the Strategic Plan at myhoma.org/strategic-plan, and if you have any comments or questions, feel free to email us at community@honolulumuseum.org. Mahalo to each and every one of you who has supported the Honolulu Museum of Art’s work and mission so graciously over the years. We are indebted to you for your ongoing support as we embark on our new strategic path and direction for the future, rooted in our foundational values.

Warmly,
Halona

HALONA NORTON-WESTBROOK
Director & CEO

EXHIBITIONS



Artists of Hawai’i Now

SEP 16, 2021 - JAN 16, 2022

Through bold, boundary-pushing works, 18 artists explore the struggles and opportunities of our present time and place. 13 original, place-based installations offer a collective vision of how we might navigate the future, representative of the creativity and innovation that Hawai’i offers the global community.

Joyful Return

THROUGH JAN 9, 2022

An innovative, community-driven exhibition featuring pop-up installations in the museum’s outdoor spaces, including the audio installation *Relive* in HoMA’s Chinese Courtyard and community pop-up performances throughout fall.

Among Friends

THROUGH AUG 15

Community lies at the heart of cultural practice in Japan—a way to engage in conversation, celebrate shared values, and contribute new insights. *Among Friends* features painting, calligraphy, poetry, and ceramics to reveal personal connections between artists during the dynamic beginnings of Japan’s modern period.

More exhibition details can be found online at honolulumuseum.org

FROM OPTICAL IMPACT and HoMA SELECTS (p. 20)
Samia Halaby, Palestinian, born 1936. *Red Trees*, 1974. Oil on canvas. Gift of Joseph Cantor Foundation, 1986 (5453.1)

**ARTISTS OF HAWAI'I NOW
OFFERS A COLLECTIVE VISION FOR THE FUTURE**

ARTISTS OF HAWAI'I NOW

- (1) Nā'ālehu Anthony, Gwen Arkin, Andy Behrle, Gaye Chan, Jennifer Goya
- (2) Lynda Hess, Christopher Kahunahana, Kapulani Landgraf, Daniel Kauwila Mahi, Lanakila Mangauil
- (3) John Mantanona, Manu Mei-Singh, Nicole Naone, Cara Oba, Kyle Oba,
- (4) Aura Reyes, Juvana Soliven, and Noe Tanigawa



SOME OF THE WORKS in *Artists of Hawai'i Now* are immersive, like Nā'ālehu Anthony's *Holomua*, a large-scale floor projection of the Hōkūle'a that replicates the feeling of being surrounded by vast ocean, inviting personal reflection and introspection. Gwen Arkin's *Photographs of Hawaiian Algae: Cyanotype Impressions* uses hanging textiles to form a contemplative space resembling an underwater garden, highlighting the cultural and environmental significance of limu, Hawaiian marine algae.

Others incorporate visitor interaction as a key component. Daniel Kauwila Mahi's *Kuikawalakii* creates a virtual universe accessed via mobile device and a ki'i sculpture. Jennifer Goya's *Remember Ōhi'a* is an interactive installation exploring Hawai'i's continued struggle with Rapid 'Ōhi'a Death, a fungal disease swiftly killing native 'Ōhi'a trees.

A few explore the human experience through unconventional practices and materials, like John Mantanona, Aura Reyes, and Noe Tanigawa's *Ka Po'e O Ka Kaka'ako*, a multi-part installation depicting the realities of homelessness, and the creativity and ingenuity required to live on the streets. Gaye Chan's *Wanted: Basket Makers Apply Here. Will Train.* is a performative piece that the artist will demonstrate within the gallery space, weaving baskets from an seemingly never-ending mound of single-use bale straps.

Other works re-imagine traditional mediums through a digital lens. Manu Mei-Singh's *Wages: What Are We Worth?* is a digital painting based on real income figures fueling an evolving, abstracted image. Andy Behrle's *Ku'u Hae Aloha (My Beloved Flag)* (shown right) recreates a historic quilt found in HoMA's permanent collection using digital footage of water sources collected throughout the Hawaiian Islands.

Throughout the diverse lineup of artwork and perspectives, the unifying threads are the bold visions and voices of their creators—18 Hawai'i artists exploring the struggles and opportunities of our present time and place. Within each of the 13 place-based installations on view, these artists

question our relationships to each other and to our shared environment, as well as how we might navigate forward as part of a global community.

"Many of the artists in this exhibition are asking tough questions through their work," explains *Artists of Hawai'i Now* co-curator Taylour Chang. "They're addressing nuanced themes that our community is facing right now."

In September 2019, HoMA put out a call for submissions for the *Artists of Hawai'i* exhibition, encouraging artists to submit proposals for work exploring urgent issues of our time and place. Exhibition co-curators Taylour Chang and Marlene Siu were looking for works that would push the boundaries of the viewer's experience and challenge conventional narratives. The curatorial team received over a hundred submissions, selecting a final lineup of works from local artists in all stages of their careers. They began a close collaboration with each of the artists to support the development and presentation of their works in the exhibition.

"These individuals encompass a broad spectrum of levels within their careers, from emerging artists who have never shown before to artists featured in national and international collections," said Siu. "It has been immensely rewarding to be able to work so closely with this group of talented artists and incredible human beings. I'm consistently inspired by their artwork, as well as their passion and investment in Hawai'i and our communities."

AFTER A YEAR-LONG DELAY, the result is HoMA's major fall exhibition *Artists of Hawai'i Now*, which opened September 16, 2021. The exhibition features works incorporating technology, performance, site-specific elements, and traditional art practices, installed across almost 8,000-square-feet in the museum's main exhibition galleries.

"Visitors can expect to engage with a wide range of mediums, particularly in new media," said Chang. "These artists have created spaces for interaction, reflection, and community-building."





Viewed as a whole, the works in *Artists of Hawai'i Now* comprise a collective vision of how we might approach the future, symbolic of the creativity and innovation that Hawai'i offers the rest of the world.

Said Siu, "I expect visitors to be engrossed and feel exhilarated by the innovative works and voices in this exhibition. And I hope it sparks inspiration as we re-envision possibilities for our future together, as a community."

Visit myhoma.org/artists-of-hawaii-now for more about the artworks and featured artists in this exhibition *Artists of Hawai'i Now*.

PAGE 7
Andy Behrle, *Ku'u Hae Aloha (My Beloved Flag)* (still), 2021. Digital media.

LEFT
TOP Juvana Soliven, *Body Weaponized* (detail), 2020-2021. Mixed media installation.
BOTTOM Christopher Kahunahana, Lanakila Mangauil, Nicole Naone. *PIKO*, 2021 (still). Mixed media installation.

The exhibition was made possible by leading sponsor the Maurice and Joanna Sullivan Family Foundation. Additional support provided by the Dods Foundation in Memory of Diane Dods, Robert and Linda Nichols, Donald and Laura Goo, the National Endowment for the Arts, and Jean E. Rolles. With support by Hawaii Contemporary. Special thanks to presenting corporate sponsor Hawaiian Airlines with additional funding from First Hawaiian Bank, Halekulani Corporation, Nella Media Group, Outrigger Hospitality Group, and Zippy's Restaurant.



ARTISTS OF HAWAII'I NOW

PUBLIC PROGRAMMING

PUBLIC PROGRAMMING related to the *Artists of Hawai'i Now* exhibition was created with our community in mind. Community Forum discussions, artist talks, gallery tours, and artmaking workshops will explore and investigate a series of themes related to individual artworks and perspectives in the exhibition, including sustainability and the environment, innovations in technology, land use, Hawai'i's past and present, and systems of change.

- A series of virtual **Community Forums** featuring artists and community partners will bridge conversations across different topics and sectors. These programs seek to examine our past and present to forge a path toward re-envisioning a future for Hawai'i.
- **Livestreamed artists talks** will be a focal point of the public programming calendar throughout the course of the exhibition. Inspired by their individual practices, artists will exchange questions with each other for dialogue about their creative processes and community building.
- Artists will also lead a series of **artmaking workshops** that allow participants to more deeply engage with the topics and mediums that inform the artists' work. These hands-on workshops will be held on Family Sundays and select Saturday evenings.

Visit the *Artists of Hawai'i Now* public programming calendar at honolulu.museum.org for upcoming program details and registration.

Special thanks to our community partners: Hawai'i Council for the Humanities, Arts and Letters, The Value of Hawai'i, and Waiwai Collective.



RECOVER

JOYFUL RETURN

Installations and guided activities

THE ONGOING MUSEUM-WIDE EXHIBITION
Joyful Return features a series of pop-up installations brought to life by the HoMA community, celebrating a return to shared experiences, art-making, conversations, and personal connections.

Be a part of the *Joyful Return* experience!
Join us for special hands-on guided activities throughout the coming months, and help these installations evolve and grow. Visit the “What’s On” page at honolulumuseum.org for event details and registration.

RETURN • THROUGH DEC 19, 2021

Return is a community-sourced mural collage located in Central Courtyard behind the familiar bronze statue of Penelope by Émile-Antoine Bourdelle, animated with museum visitors’ photographic memories of friendship and community. Have a favorite photo of yourself, friends, or family at HoMA? Please share! Digital photo submissions can be sent to joyfulreturn@honolulumuseum.org.

RESTORE • THROUGH JAN 9, 2022

The *Restore* installation, on view in Central Courtyard, is made up of individual quilted flags created by museum visitors, local students, and volunteers, stitched together into banners celebrating the interconnectedness of ‘ohana, our island, and the world.

REGROW • THROUGH JAN 9, 2022

A community greenspace and hanging garden in Kīna‘u Courtyard developed in partnership with Hawai‘i artist Rebecca Maria Goldschmidt. Join us for hands-on guided activities referencing local practices and sustainable plant stewardship, celebrating plant cultivation, Hawai‘i’s environment, and biodiversity.

REVEAL • THROUGH JAN 2, 2022

A mural project created in collaboration with local artists Wooden Wave (Matthew and Roxanne Ortiz), installed in Kīna‘u Courtyard and initially obscured with a black vinyl surface. During guided activities, visitors are invited to remove the vinyl (page 12), gradually revealing the mural’s final form: a colorful painting celebrating community, biodiversity, and our common hopes for a future filled with joy.

RECOVER • THROUGH JAN 9, 2022

Led by local fiber artists The Fuzz Hawai‘i and created with crowd-sourced textiles from the community, *Recover* takes the shape of a crochet and knit ‘ōhi‘a lehua forest, transforming museum spaces (shown left). Sign up for a guided activity creating yarn ‘ōhi‘a lehua blossoms to be added to the evolving forest scene.

RELIVE • THROUGH DEC 19, 2021

Relive is an interactive sound experience amplifying and celebrating the sounds and voices of HoMA. Located in Chinese Courtyard, this installation weaves together excerpts of interviews with the HoMA community, incorporating individual voices as they describe works of art and recall fond museum memories, celebrating the experiences and connections that bring us together.



REVEAL



RELIVE

The sound of shared experience

Chinese Courtyard
THROUGH DEC 19, 2021

TAKE A SEAT on one of the benches in the museum's Chinese Courtyard. A lotus flower blooms in the pond before you, and birds flutter in the branches above. And all of those voices you're hearing? You're in the middle of the newest *Joyful Return* installation, *Relive*, a unique sound experience that weaves together voices and memories from the museum community.

If you sit on or stand beside either of the two benches on the Diamond Head side of the courtyard, you'll hear recorded voices from HoMA visitors and community members intermixed with music, crowd noises, and other ambient sounds—all representing a collective aural experience that was missed during periods of isolation and museum closure last year. Heard together, this experience amplifies the variety and breadth of individual voices and perspectives that make up the museum community, combining them into a reflection of the museum's role as a gathering place over decades.

For those who wish to immerse themselves in *Relive*, each of the two speakers offers a different 30-minute-long aural experience.

"One really interesting aspect of *Relive* is the fact that it's an entirely audio experience, and in that way subverts the kind of visual structure that you often see in the museum," said Asian Art Curator Stephen Salel, one of four HoMA staff members chiefly responsible for bringing this project to life. Rounding out this cross-departmental team are Sarah Fang, Assistant Curator of Film and Performance, Josh Hancock, Food and Beverage Director, and Scott Kubo, Digital Image Editor, each with their own unique backgrounds in the audio, musical, and production realms, and instrumental in shaping this project in different ways.

The *Relive* team tapped local talent to collaborate on the creation of these recordings, enlisting local producer Lock Lynch, founder of Analog Rock Machine studio, and sound designer and engineer Jason Taglianetti, whose work can currently be heard at Hawaii Public Radio.

"*Relive* is a delightful creation," explains Lynch, who produced each recording. "It's a time capsule of voices discussing the restorative power of fine art in the wake of a tumultuous year. The words of these visitors convey a wide range of emotions: relief, gratitude, and—most profoundly—hope."



Japanese Art Curator Stephen Salel conducts an audio interview for *Relive*.

"It was a real treat for me to hear the stories we got in this project." Taglianetti adds. "Hearing other people's stories about the museum, and what it means to them, was like discovering it again for the first time."

When compiling personal anecdotes and memories for the sound recordings, the *Relive* team drew upon both their own connections as well as a broader call to the community at large. The end result was footage from dozens of interviews with people from all walks of life.

"We talked about favorite memories at the museum, meaningful artworks, and even had philosophical discussions, like the role that an art museum can play in society today," explained Salel. "We wanted to make sure that our questions were broad enough so that they could answer according to their own personal experiences."

"The project so far, at least for us as team members, has been enlightening," said Kubo, who said that the team initially reached out to many of their connections at the museum for interviews: coworkers, students from the art school, friends. But, as Kubo explained, there were quite a few surprises. "Leigh-Wai Doo, whose family has been part of the museum community for generations, came in one day specifically to record an interview with us—he remembers the museum from a different era. And no matter who we interviewed, each expressed things we would never have been aware of if not for this project."

For Fang, one of the most fulfilling aspects of the *Relive* was connecting personally with community members who contributed to the project. "I was able to interview a few folks for *Relive*," she explained. "Having these deeper conversations—beyond the basic "How are you?"—with strangers, or people who I haven't seen in a long time, was a lot more nourishing than I expected."

Hancock describes his experience with this project as uplifting. "It was exciting to hear these different voices speak so highly about the institution, and how their lives were personally touched by it."

One of the voices you'll hear in *Relive* is a particularly youthful one: that of Hancock's six-year-old daughter, Arya, who's spent much of her life exploring the museum's grounds and courtyards. "I was really

happy to hear her talk about the museum and the Penelope statue in Central Courtyard," Hancock said.

One of the effects of the recordings is to highlight common experiences across lives and generations. Kubo recounted one that stands out: "When Mr. Leigh-Wai Doo was the same age as Arya, he had a very similar experience to one she describes in her interview. It's amazing to hear about that experience crossing time."

Said Salel, "Both Arya and Mr. Doo talk about playing in the pond in the Chinese Courtyard—which is right in front of you as you're sitting on the bench listening to their voices. Although we didn't in any way plan for this, we just had some wonderful luck there."

You'll hear many voices in the sound recordings—some which you may recognize—but you won't hear any names. "It's a democratic artwork," Salel said. "The content was provided by people in our community. We decided that we would let the interviewees remain anonymous, so the magic of the piece is coming from the words and voices of those we interviewed, the collective power of those anonymous voices."

Hancock hopes that as visitors sit on the benches in Chinese Courtyard, surrounded by these voices and memories of *Relive* paired with the natural sounds of the outdoor space, they'll attain a deeper appreciation of our community and shared experiences.

And as for those voices, Lock said "I think that the memories they share boil down to a single, common theme: the sense of enchantment for which this museum is famous is just as palpable as ever."

Visit myhoma.org/joyfulreturn for more about *Relive*.

Joyful Return was made possible by leading sponsor the Maurice and Joanna Sullivan Family Foundation. Additional support provided by Sharon Twigg-Smith, Stephen and Susan Chamberlin, and Herb and Nancy Conley. Special thanks to presenting corporate sponsor First Hawaiian Bank with additional funding from First Insurance Company of Hawaii.



Reliving museum memories

AS PART OF AN INTERVIEW for the *Relive* project, longtime HoMA community member Leigh-Wai Doo shared wonderfully rich memories from his childhood, when his family home stood just a block away from the museum and art school.

"As a young child, I would go into the Chinese garden area—the little fishpond with the flat ponds there—and lay down on my belly, because I was on crutches, and try to catch the red swordtails and the little guppies, and put them in a milk carton that I brought from school. And people were so nice, maybe because I never caught any! The guards were friendly, the entry was free, there were no inhibitions, nobody scolded me for doing what I was doing, and it was like my backyard. We lived at 1035 Kīna'u Street and 1030 Beretania Street, which is just one block away from here, so we would play at Thomas Square regularly, in our large yards, and here, at what was then called the Art Academy.

I'm 75 now, so when I was trying to scoop fish, that might have been 1952. Also, about that time, all my brothers and sisters and I and cousins took art classes.

We were never good as artists, but it really kickstarted my brother Ken-Wai, and he would keep the dinosaurs that he made in clay. This was our neighborhood, and we were received as neighbors, and people of the community. I later found out that Anna Rice Cooke's purpose in creating a museum was the education of the diverse children of Hawai'i. And she taught classes herself—the atmosphere was really fulfilling her direction and that goal.

Around our home, about 1927, my grandfather built a white wall with Chinese green tiles, and it turns out Anna Rice Cooke did the same thing, in the same year, with the same tiles! They must have gotten together and did that. In 1927 [my grandfather] Doo Wai Sing brought his batch [from China] to build his white wall, and so did Anna Rice Cooke. And her tiles are the entire three-quarters of the wall surrounding the Chinese garden, now called the Joanna Lau Sullivan Chinese Courtyard, where I used to catch the red swordtails and guppies...or tried to, anyway."

EXCERPTED FROM A PERSONAL INTERVIEW with Leigh-Wai Doo, June 2021

ON VIEW

Among Friends: the importance of an artistic community

Gallery 3
OCT 28 - JAN 23, 2022



COMMUNITY LIES AT THE HEART of cultural practice in Japan—art is a way to engage in conversation, celebrate shared values, and contribute new insights. This conversation can transcend both time and space, and happen not only with friends near at hand, but also with luminaries from the past, whose presence continues to be felt through the traces of their brush. Similarly, art reaches beyond the audience for whom it was first intended, inviting future generations to add their own voices.

Tomioka Tessai (1836-1924), who was actively involved in the arts throughout his long career, is the thread that connects the various

artists and artworks in this exhibition, including his mentor, the nun Ōtagaki Rengetsu (1791-1875)—who endured the tragic deaths of her family to become an inspired poet and artist—to the brash young Hashimoto Kansetsu (1883-1945), who boldly reinvented the tradition of the scholar-artist.

Among Friends: Collaboration in Japanese Art, located in the Atsuhiko and Ina Goodwin Tateuchi Thematic Gallery (Gallery 3), brings together painting, calligraphy, poetry and ceramics to reveal the connections between these artists and the importance of an artistic community during the dynamic beginnings of the modern period in Japan.

Tomioka Tessai (1836-1924), Imao Keinen (1845-1924), Tajika Chikuson (1864-1922). Set of Five Blue-and-white Sencha Cups. Japan, Taishō period, 1911-1912. Porcelain decorated in underglaze blue. Purchase, 2005 (13226.1-5).

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



Anonymous. *Lingzhao as the Bodhisattva Kannon*. Japan, Muromachi period (1336-1573), c. 16th century. Woodblock print; ink on paper with hand-applied color. Purchase, 1954 (13433)

Made possible by the Robert F. Lange Foundation

Premodern Publications: The Origins of Japanese Printmaking

Gallery 21
OCT 21 - JAN 9, 2022

WOODBLOCK PRINTS produced between the 14th and early 17th centuries are extremely rare. The Japanese printing industry was not established until the late 1600s, when publishers developed an efficient system with which to carve and print woodblocks. Before that time, only well-funded organizations such as Buddhist temples could afford such labor-intensive endeavors, therefore, the earliest known Japanese prints tended to focus upon religious topics, with reproductions of sutra chants and other sacred writings. Literacy rates throughout the archipelago were still quite low at the time, and some of the texts were illustrated by anonymous artists in order to facilitate understanding. In this way, the art historical movement known as ukiyo-e was born.

On view in the museum's Robert F. Lange Foundation Gallery (Gallery 21), *Premodern Publications: The Origins of Japanese Printmaking* explores these early versions of ukiyo-e. Presented beside these prints are some of the first books printed with moveable type from around 1615. Because the inclusion of Chinese ideographs (kanji) would have made such typesetting prohibitively complicated, the books are written entirely in phonetic characters.

GALLERY HIGHLIGHTS



Nick Cave's *Soundsuit 8:46* anchors a HoMA gallery refresh

Gallery 1
ON VIEW BEGINNING SEP 23

THIS FALL, a poignant new sculpture by artist Nick Cave will join contemporary works from HoMA's permanent collection in a refreshed installation titled *In Human Terms*. Cave's sculpture, on loan from the Jack Shainman Gallery, New York, takes center stage alongside photographs by Catherine Opie, Robert Mapplethorpe, and Franco Salmoiraghi. These new additions to the gallery expand on its multicultural theme, which showcases paintings, sculptures, and wall reliefs representing the human figure in art from antiquity to the present day.

Museum visitors may recall that three of Nick Cave's sculptural *Soundsuits* were included in HoMA's presentation of *30 Americans* in 2020. These *Soundsuits* were first conceptualized as a response to the 1991 Rodney King beating and resulting Los Angeles riots. Cave created the suits as a form of protection and camouflage that would hide gender, race, and class—distinctions that have historically been used to stereotype and oppress. The striking, life-size *Soundsuit 8:46* (2021), is a direct response to continued police brutality over the course of the last year. Constructed from vintage floral textiles and sequined appliques, the sculpture derives its title from the killing of George Floyd, murdered by police in Minneapolis in May 2020.

LEFT (DETAIL) AND ABOVE
Nick Cave, *Soundsuit 8:46*, 2021.
Mixed media including vintage textile and sequined appliques, metal, and mannequin.
Courtesy of Jack Shainman Gallery, New York, 2021.
© Nick Cave. Courtesy of the artist and Jack Shainman Gallery, New York.

HoMA Selects

More to art than meets the eye

“Witnessing Van Gogh’s painterly technique firsthand, one senses how his vibrant color choices and activated brushstrokes transform the surface of the canvas into a cacophony of energy and palpable life force. Standing in front of a Van Gogh landscape years ago at the Metropolitan Museum in New York, I began to sense the gallery walls fall away and felt myself enveloped by a field of flowers and trees animated with color and movement. In this transformative moment I became distinctly aware of the power of art to alter a viewer’s perception of the world around them.”

—KATHERINE LOVE, Assistant Curator of Contemporary Art

Vincent van Gogh (Dutch, 1853 - 1890). *Wheat Field*, 1888. Oil on canvas. Gift of Mrs. Richard A. Cooke and Family in memory of Richard A. Cooke, 1946 (3771).

Samia Halaby, Palestinian, born 1936. *Red Trees*, 1974. Oil on canvas. Gift of Joseph Cantor Foundation, 1986 (5453.1).

Li Huayi (b. 1948. Active China and United States.) *Pine Trees and Spring*, 2008. Ink and color on paper. Gift of the artist, 2021.

Jennifer Steinkamp, *Judy Crook 9*, 2017. Single-channel digital video projection installation. Dimensions variable. Gift of Sharon Twigg-Smith in honor of Jay Jensen, 2020 (2020-01-02).

IN AUGUST, the museum’s Curatorial team introduced the first of 24 **HoMA Selects** in the galleries with a deep dive into Vincent Van Gogh’s *Wheat Field* (1888) penned by Katherine Love, Assistant Curator of Contemporary Art. Love described how Gogh uses multi-directional brushstrokes and warm color to draw our attention to sheaves of harvested wheat, sharing more about the artist’s intent and personal philosophy to elevate our understanding of this celebrated painting.

The HoMA Selects program is designed to offer new perspectives on works in the museum’s permanent collection—some that may be familiar, like *Wheat Field*, and others that may be entirely new to museum visitors.

Focused on a different work from the museum’s encyclopedic permanent collection every two weeks, HoMA Selects is designed to be experienced in person by visitors engaging with individual works in the galleries. While visiting the museum, keep an eye out for special signage next to each selected artwork, and find stories, facts, and behind-the-scenes insight from museum curators and staff.

Besides Van Gogh’s *Wheat Field*, recent HoMA Selects included pioneering artist Samia Halaby’s abstract painting *Red Trees* (1974), painter Li Huayi’s intricate landscape *Pine Trees and Spring* (2008), and trailblazing digital media artist Jennifer Steinkamp’s spellbinding animation *Judy Crook 9* (2017). Explore HoMA’s galleries and follow along with us as we celebrate the stories behind HoMA’s collection of world-class art.



MUSEUM NEWS

HoMA's Strategic Plan will shape the museum's future

IN MAY, THE MUSEUM'S BOARD OF TRUSTEES

unanimously approved HoMA's five-year Strategic Plan, which draws upon the museum's history and purpose to chart a course for its next chapter in a rapidly changing world. Over the next five years, the Strategic Plan will transform HoMA into a relevant and sustainable 21st century museum, a place ever more deeply rooted in our commitment to accessibility and community.

At the core of the plan is our commitment to inspiring and uplifting the community through transformative art experiences that celebrate creativity, cultivate wonder, foster empathy, and enhance knowledge in order to deepen our connection with each other and the world we share. Ambitious? Yes. "But highly attainable, with the ideas and support from the key audiences that uplift HoMA on so many different levels," said Director and CEO Halona Norton-Westbrook.

The Strategic Plan was developed over an eight-month period, from the fall of 2020 into the spring of 2021. The process was highly collaborative, with major input and feedback from the museum's staff and Board of Trustees at every step of the way. The plan will also lay the groundwork for the museum's Annual Plan this year and into the future—plans that are directly supported by the wider museum community.

"That HoMA's Strategic Plan ought to be knowable, relatable and supportable to the art community was just intuitive," said Mike Watanabe, Chair of the

museum's Education Committee. "But we needed a way to introduce the concepts through an open conversation rather than relying on the written word."

Introducing the plan to the museum community during a pandemic was another story. Small group forums in the style of town hall meetings presented a solution, with the added benefit of a more intimate setting. "We quickly came to the conclusion that convening small groups would allow us not only to maintain safety, but it would also facilitate much deeper conversations than can occur in large groups," said Education Committee Co-chair Kaili Chun.

The first town hall meeting was held on July 12 in the HoMA Café, with several eager participants ranging from educators to artists to administrators, each with a passion for cultivating the arts in Hawai'i and increasing community access to art programming.

"The mix of participants lent itself to rich discourse that provided us with key learnings which will be incorporated into the museum's annual planning process," said Norton-Westbrook. "It was such a successful experience that we've decided not only to continue these meetings this year, but also incorporate them into our annual planning process in an ongoing way."

In future weeks and months, we'll continue to engage the local community and museum members as we begin our journey to bring the plan to fruition. If you would like to express your thoughts or give feedback, please email community@honolulumuseum.org.



Vision

We will inspire and uplift our community through transformative art experiences that celebrate creativity, cultivate wonder, foster empathy and enhance knowledge in order to deepen our connection with one another and the world we share.



At a glance: HoMA's Strategic Plan

The museum's new Strategic Plan, a framing document guiding HoMA's movement into the next five years, was approved by the museum's Board of Trustees in early 2021. The plan is comprised of three primary elements: first, statements of the museum's purpose, commitments and values that inform and shape our approach to all that we do; second, a vision for HoMA's future; and finally, three strategic priorities that chart the museum's course forward.

PURPOSE

The Honolulu Museum of Art is a home for art and education that exists for the benefit of the entire community, presented in a setting that promotes beauty, harmony, learning, self-awareness, and connection.

COMMITMENTS

The museum is grounded in three core commitments:

- Promotion of art and education
- Accessibility for our community
- Care for our campus and resources

VALUES

With care, respect, and empathy we will:

Embrace an approach grounded in excellence, innovation, and sustainability to ensure that the Honolulu Museum of Art will continue to serve and inspire our community for generations to come.

Prioritize inclusivity and accessibility as we strive to honor, celebrate, and reflect the diversity of Hawai'i.

Strategic priorities

CREATE RELEVANT, DYNAMIC, WORLD-CLASS ART AND EDUCATION EXPERIENCES

The museum will create high-quality and accessible art and education content that celebrates diverse voices and perspectives and connects meaningfully to the art of our time and place. We will breathe new life into the permanent collection galleries and library, more closely connect the art school and the museum, and continue to showcase and celebrate the work of local and global contemporary artists through museum programming.

SERVE THE COMMUNITY

The museum is committed to nurturing the community of which it is a part. In all we do, we endeavor to develop expanded opportunities for meaningful engagement and connection in order to impart creativity, wonder, and empathy to our entire community. We will work to redefine the visitor experience and establish an Art School Creativity Hub as part of fostering a healthy arts ecosystem.

EMBRACE BEST-PRACTICE STEWARDSHIP

As we strive to serve our community now and for generations to come, the museum will commit resources and time to evaluate, study, plan and implement a best practice, cohesive approach to the stewardship of HoMA's campus and finances.

To read the full Strategic Plan, visit myhoma.org/strategic-plan.



Next stop Zippy's—and HoMA!

THE MUSEUM HAS PARTNERED with Zippy's restaurants, Hawai'i's go-to spot for local comfort foods, to issue eye-catching, conversation-starting beverage cups imprinted with HoMA's *Artists of Hawai'i Now* visual identity. Next time you visit a Zippy's restaurant, pair a cold beverage with your chili cheese fries or won ton min and check out the new cups, designed by the museum's own creative team.

"We are thrilled that Zippy's offered us their cups as a way to promote *Artists of Hawai'i Now* this fall," said Design Director Anjali Lee. "*Artists of Hawai'i Now* showcases a multi-media, collective reimagining of Hawai'i's future, grounded in a respectful knowledge of its cultural past and an exploration of current issues. The exhibition's graphic identity is a reflection of all of these elements at play, expressed through the moire patterns found on video monitors, slightly futuristic type choices, and the vibrant colors we see in Hawai'i every day."

"We're excited to launch this first-ever partnership with HoMA," said Zippy's Vice President of Marketing Kevin Yim. "While our businesses may be different, both Zippy's and the museum are dedicated to serving the people of Hawai'i, and reaching the community in new and innovative ways."

Cups will be available at Zippy's restaurants through October 2021, or while supplies last.



Participants in HoMA's eight week volunteer program.

Youth volunteers lend a hand to HoMA's Collections department

HOW DID YOU SPEND your summer vacation? HoMA's newest group of youth volunteers might tell you theirs was spent exploring the inner workings of a museum.

This group of high school students and recent graduates participated in an eight-week volunteer program created specifically to support the museum's Collections department. Five current high school students took on volunteer positions assisting museum librarian J. Vera Lee in the Robert Allerton Art Library, and two high school graduates worked closely with Kayla Annen, Assistant Collections Manager and Kyle Swartzlender, Assistant Registrar, tracking and documenting artworks in storage.

Not only was this program created to provide youth volunteers with opportunities for unique experiences, but positions were designed to foster new skills and expertise potentially useful at school and future jobs. "I learned how to sort books," said one volunteer, "but I also learned how to work well with other people." Another participant reported that

their experience in the library opened their eyes to the vast cultural and social history of the art world. "I've learned that there is so much art that comes from different cultures and different styles," they said.

Part of the program's appeal was the chance to get behind-the-scenes at HoMA. "It's given me a deeper understanding of the museum and how it works," said graduate volunteer Kaila Flores. "I didn't realize only a small percentage of art is on display at the museum, and that there are racks upon racks of unseen art." Flores points to "shelf reading" (organizing books based on information on their spines, an essential part of library stack maintenance) as a unique skill she picked up during her time at HoMA, explaining "I can use this skill later if I decide to work at a state or school library or bookstore."

HoMA is incredibly grateful to each and every one of these youth volunteers for their service over the course of the program, and for sharing their time, energy, and talent with the museum.

NEW STAFF PROFILES

Christine Boutros, Associate Director of Learning and Engagement

CHRISTINE BOUTROS joined the museum team in July, overseeing day-to-day operations within the museum's Learning and Engagement department and working closely with Aaron Padilla, Director of Learning and Engagement. A longtime educator and arts community advocate, Boutros comes to HoMA with years of experience in both traditional education and arts education in a museum setting, along with a passion for creating inclusive environments to ensure equitable access to the arts.

Hailing from Melbourne, Australia, Boutros became familiar with HoMA while collaborating with the museum team in her former role as Associate Curator of Education at Shangri La Museum of Islamic Art, Culture and Design. Her experience working within community-oriented arts organizations includes time in a public programming role at Kansas City's Charlotte Street Foundation, as well as six years at Kansas City's Nelson-Atkins Museum of Art as the Manager of Community and Access Programs.

At HoMA, Boutros will oversee Learning and Engagement programs within museum walls, and will be instrumental in developing HoMA's Visual Arts Integration Program (VAIP) in public schools, finding new ways to work with Hawai'i's Department of Education to provide arts education access to as many students as possible.

A core component of Boutros' work is to break down barriers to make programming as accessible as possible. "As we begin the process of reopening to the larger community here, we'll continue to focus on accessibility," Boutros explained. "We'll consider those visitors who typically may not see



themselves or find themselves here at the museum, and begin talking with those groups about how we can create and strengthen relationships." She's made it a key part of her practice to work collaboratively with community groups to create strong partnerships and experiences, ensuring sure they're reflective of needs and sustainable for the long-term.

Looking toward the weeks and months ahead, Boutros is most excited to help shape the evolution of HoMA's arts education programs in a post-pandemic environment. "I think the pandemic has changed things. We have an opportunity to think differently about ways we can connect with the community even when we can't be physically together, and to reinvent programs in new, creative ways."

Speaking of creative: Boutros has always been musical, having played the piano since childhood, but a piano didn't make the packing list during her latest move back to Hawai'i. Her solution? She picked up an oboe, and is on her way to mastering the much-more-portable woodwind.

Eduardo Hernandez, Major Giving Officer



EDUARDO HERNANDEZ joined the HoMA Advancement team in July as the museum's Major Giving Officer. Originally from New York City, Hernandez has made Hawai'i home since 1999—give or take a few years spent living, working, and volunteering on the mainland and around the world—and comes to the museum with years of experience in nonprofit and community organizations and strategic consulting.

Early in his career, Hernandez became committed to contributing to the greater good through activism and finding ways to serve the community. His experience is rich and varied: he is a former Director of Development at the Maui AIDS

Foundation, former Council Chair on the Kaimuki Neighborhood Board, a principal at EMH Consulting, and worked in development for organizations like Ballet Hispanico, Rainbow Railroad, the San Francisco AIDS Foundation, and Gregory House programs—each bound together with the common thread of supporting community. Hernandez is also currently on the Board of Directors at the Hawai'i LGBT Legacy Foundation. "I learned my profession by being an activist for equality, social justice, health, wellness, and arts initiatives," he explains. "HoMA is an intersection where these passions can thrive, and I can be part of strengthening my community."

Hernandez's philosophy around advancement at the museum is about much more than securing financial resources. He explains, "It's a collaborative endeavor to embrace the art, culture, and learning that is our heritage, and gift it in perpetuity to Hawai'i and the world." He is looking forward to creating and cultivating personal relationships with the HoMA community and identifying opportunities to invest in the future of the museum. "It's incredible to be part of a vision that founder Anna Rice Cooke set in motion nearly 100 years ago," he said, "to further the museum as a multicultural home for art and learning."

Fellow cycling enthusiasts will find that Hernandez is up for talking story about bikes anytime. An amateur road cyclist, he's ridden his bicycle from San Francisco to Los Angeles four times, part of an extraordinary annual fundraising event known as AIDS LifeCycle. In the early 2000s, he organized the Paradise Ride, helping lead 100 cyclists across O'ahu, Kaua'i, Maui, and Hawai'i Island to raise funds around local HIV/AIDS efforts. Lately, he's become an avid Biki rider, relying on the streetside bicycle service for his commute to work—but admits that it's no substitute for a long weekend bicycle ride.

Eduardo is looking forward to connecting with the HoMA community and meeting members of the museum 'ohana.

Dine al fresco with HoMA Café picnic baskets

THEY SAY EVERYTHING TASTES BETTER out of a picnic basket. On Friday and Saturday evenings, the HoMA Café offers picnic baskets to enjoy outdoors in the museum's Central Courtyard. Grab a friend—or a few—a basket or two, and a complimentary lauhalā mat for a picnic on the grass.

Baskets are \$50 each and designed for two people: each comes with a selection of two sandwiches or entrees off the Café's evening menu, one appetizer, two beverages, and two cookies. For maximum dolce vita, optional half bottles of prosecco or sparkling brut may be added, along with other items from the evening menu at listed prices.

Baskets are available Fridays and Saturdays from 5-7:45pm, and can be ordered in-person at the Café. Plan to pick yours up early! A limited number of baskets are available each evening, and are first-come, first-served.



New items and old favorites return to the Café lunch menu

THE HoMA CAFÉ has been bustling with diners, and we're grateful for the support of museum members and visitors.

As our dining community returns, Chef Ben Abes is adding a few dishes back to his contemporary, casual lunch menu, including Pan-seared Salmon with a creamy garlic spinach sauce, the Seared Ahi Niçoise Salad, the Grilled Chicken Caesar Salad, and the return of the ever-popular Filet Mignon Sandwich (below). Check out the full menu at honoluluuseum.org/cafe.

Reservations are recommended at the HoMA Café. Please call **(808) 532-8734**.

Grilled filet mignon, caper onion relish, green leaf lettuce, and Hau'ula tomato on a house-made bun



Celebrate the artistry of Hawai'i

NEW ITEMS in the HoMA Shop are inspired by the *Artists of Hawai'i Now* exhibition, a reflection of the level and range of creativity, artistry, and handcraft among our local artists.

Locally-made items include a new puzzle from Surf Shack Hawai'i featuring artwork from Punky Aloha, reed diffusers scented with tropical fruits and flowers from Jules & Gem, handprinted kitchen towels from artist April Sham, and new handmade works from Hawai'i ceramicists.

Keep an eye out for artist Lauren Trangmar's gicleé print map of the Hawaiian Islands, brimming with her signature mix of finely detailed mythological and real-life imagery. Each print is a limited edition, signed and numbered, and includes a glossary book of stories to accompany the map.

The Shop is open during museum hours, including extended evening hours on Fridays and Saturdays, and all proceeds directly benefit museum programs and exhibitions. Visit the HoMA Shop online at shop.honoluluuseum.org.

ARTISTS OF HAWAII
NOW

The Shop will be selling handmade baskets from Gaye Chan, one of the featured artists in *Artists of Hawai'i Now*. Made from recycled baling straps and crafted onsite in the gallery, these baskets are part of her piece *Wanted: Basket Makers Apply Here. Will Train.*, an exploration of giving waste materials new life and community skillsharing tactics.

As an extension of Chan's work in the exhibition, the wholesale price of each basket in the HoMA Shop is determined by the hours it took to produce, calculated at Hawai'i's minimum wage.



BECOME A MEMBER

Make the most of your HoMA membership

HoMA'S UPDATED MEMBERSHIPS include revamped benefits and levels to allow you more opportunities to get involved in everything the museum has to offer—and beyond!

HoMA's new Patron (\$600) level membership, which grants year-round access for up to four adults total, gives you a taste of our A Think & A Drink events and their behind-the-scenes insight on museum happenings, and includes reciprocal museum admission perks as well.

Your membership directly supports HoMA's programming and community access, bringing people together through experiences that celebrate creativity and education, strengthening our connections to one another and the world we share.

Curious about HoMA's new membership levels and benefits? Visit honoluluuseum.org/membership for more information. It's easy to renew or upgrade your membership: call 808-532 8781, email donorservices@honoluluuseum.org, or visit the museum's front desk.



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JULY 1, 2020-JUNE 30, 2021

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

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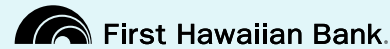
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Daniel Kauwila Mahi

Kuikawalakii, 2021

3-D printed sculpture, digital media

