



HO MA

JUL · AUG 2021

Aloha HoMA Community,

THROUGH THE CHALLENGES OF THE PAST YEAR, the proverbial silver lining for the Honolulu Museum of Art has been the gift of time, space, and freedom to explore the history of the museum, its path to the present, and most significantly, what implications they have for our future. In 2020, thanks to the hard work of our staff, the foresight of our trustees, and the generosity of our community, we had the great fortune to take a pause and re-evaluate the many facets of our programming, collection, and operations.

The result has been an invigorating process to refine our blueprint for the future, doubling down on our core art and education efforts, making the museum more accessible and inviting to our community, and building HoMA's legacy through strategic attention to our campus. With a great deal of purpose and intention, we have focused our priorities in order to serve the greater good and reaffirm the purpose that we serve in this community.

Throughout this year, HoMA will be unveiling the strategic path that will lead us to deeper audience engagement, institutional relevance and organizational sustainability for generations to come. As an inclusive, community-focused museum, we invite you to weigh in, ask questions, and help us chart the journey together. You may have already noticed some of the seeds we've sown in the fertile ground of innovation, like the *Joyful Return* exhibition, an experiential, interactive, community-driven exhibition that relies on many hands to bring it to life. We're also in the midst of planning for HoMA's fall exhibition, *Artists of Hawai'i Now*, which will showcase works by 19 boundary-pushing Hawai'i artists, bringing together technology, performance, site-specific installations, and traditional art practices.

We've reshaped our hours to center around the weekends and evenings for convenience, to accommodate families looking for fun, educational ways to spend time together. Our online and digital art



resources have offered a new dimension to our accessibility and outreach efforts, which will continue forward in the future. HoMA's Art School is being renovated, allowing us to invest in the infrastructure needed to improve and enhance the studio classroom experience for artists of all ages and skill levels. These purposeful shifts are the direct result of the introspection and discoveries we've made over the past several months in the interest of serving you better.

As HoMA nears its 100th anniversary in just a few years, we are excited to continue sharing all that's in store for our exhibitions, collection, programs, and events, and to unveil some new ideas about our role here in Hawai'i. Although we are living in uncertain times, this is the beginning of a thrilling new chapter for the museum—and we cannot wait to celebrate and share it with you. Thanks to all of you for your ongoing commitment to HoMA and support of our programs, and your belief in art as a fundamentally essential part of the human experience.

Warmly,
Halona

HALONA NORTON-WESTBROOK
Director & CEO

EXHIBITIONS

Joyful Return

THROUGH JAN 16, 2022

An innovative exhibition featuring pop-up installations in the museum's outdoor spaces, alongside *Reflect: Modern and Contemporary Highlights*, celebrating some of HoMA's most iconic artworks in the main exhibition gallery spaces.

Hokusai's Mount Fuji

THROUGH SEP 2021

An in-depth exploration of one of the most famous ukiyo-e series in the museum's collection: *Thirty-six Views of Mount Fuji* (c. 1830 - 1832) by Katsushika Hokusai (1760 - 1849).

In Stillness:

Kamran Samimi

THROUGH AUG 15

Samimi finds inspiration from a range of sources and cultures, choosing to see materials as spiritual mediums that may be channeled to create art.

FROM JOYFUL RETURN, REFLECT

Robert Arneson (1930-1992). Lived and worked in Benicia, CA). *Up Against It*, 1978. Molded and hand-built glazed stoneware. Gift of The Contemporary Museum, Honolulu, 2011, and gift of Eileen and Peter Norton.

Trial and Success:

Variant Color Schemes

in the Prints of

Utagawa Hiroshige

APR 22 - JUL 18, 2021

A selection of ukiyo-e by the iconic Utagawa Hiroshige illustrating a surprising degree of artistic experimentation within his designs.

The Private World

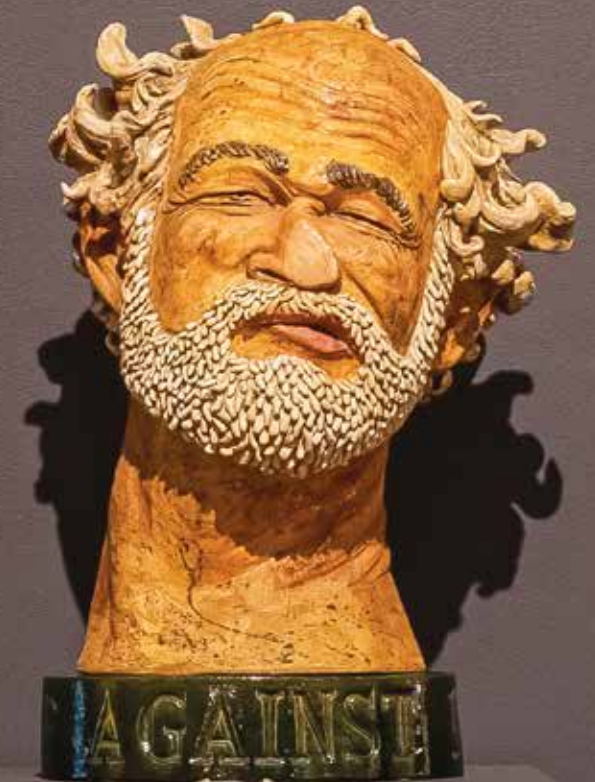
of Surimono

JUL 22 - OCT 17, 2021

A showcase of special woodblock prints known as *surimono* (literally, "printed things"), typically characterized by elegant materials and rare printing techniques.

More exhibition details

can be found online at
honoluluuseum.org



Lifting Their Voices

Through *Reflect: Community Voices*, 18 Honolulu residents share their pandemic-informed art interpretations. In the process, they reveal the various facets of our shared experience.

ONE OF THE 18 is an art therapist, Gabriella Simpson.

The eleventh, a concert master, Ignace “Iggy” Jang. The eighth, a high school student, Austen Dooley-Carll.

Some sat in the cushion of a swivel chair in the Honolulu Museum of Art, a microphone capturing the vibrations of their voice along with those of the humming traffic on nearby Victoria Street. Others spoke into the mics of their computers and phones from the safety of home.

Regardless of how they captured their story, every one of these 18 people made themselves vulnerable in an effort to connect with art, and more significantly, with other members of their community after an inescapably tough year, in the HoMA project *Community Voices*.

Simpson candidly shares how the pandemic affected her and her clients, considering aloud what the idea of home means during this crisis as she considers the 1998 Jennifer Bartlett installation *House with Open Door*.

Jang talks about art’s ability to propel us forward during hard times as he examines Sam Gilliam’s 1970 painting *Rio*. Dooley-Carll poetically describes what it feels like to look at the abstract wave in Robert Motherwell’s oil on canvas, *Untitled* (1963).

These insights come from a few of the 18 unguarded recordings that comprise *Community Voices*, art interpretations from Honolulu community members from all walks of life. Each connected personally with a work of art from *Reflect: Modern and Contemporary Highlights*, part of the larger



community-driven spring exhibition *Joyful Return*. (Individual audio recordings are accessible via QR codes on the object labels in the galleries until July 25.)

Reflect features seminal pieces by iconic twentieth century artists in HoMA’s collection, over half of whom are women and artists of color. The artists themselves persevered through personal and political turmoil, including illness, war, and the fight for racial and gender equality.

Through *Community Voices*, we’re reminded that museum visitors have weathered the same. And through them we learn that not only are our own interpretations and experiences with art valid, they are important.

“These recordings are heavy recordings; they’re talking about difficult things,” said Mindi Gandara, HoMA’s lead interviewer for the project. “A couple people broke down crying. For people to feel comfortable enough with us to have a challenging conversation was really, really moving.”

Gandara was on the team of four who embarked on finding community members with different ages, backgrounds, and job titles who would participate in this ambitious engagement project. Rounding out the team were curators Katherine Love, Taylour Chang, and Tory Laitila.

Sam Gilliam (b. 1933. Lives and works in Washington, D.C.). *Rio*, 1970. Acrylic on canvas. Gift of The Contemporary Museum, Honolulu, 2011, and gift of James Jensen. Interpreted in *Reflect* by Ignace “Iggy” Jang, Concert Master at the Hawaii Symphony Orchestra.





ABOVE 1998 Jennifer Bartlett's 1988 installation *House with Open Door*. BOTTOM LEFT TO RIGHT Michael Pili Pang (left), kumu hula and city administrator, shown here with HoMA Curator Tory Laitila, reflects on Marie McDonald's *Kapa*. MIDDLE Dr. Kristen Scholly, Chair of Health Promotion at the University of Hawai'i at Mānoa, with Duane Hanson's *Secretary*. RIGHT HoMA Curator of Film and Performance, Tylour Chang.

The breadth of community members that museum staff drew on spoke to the uniqueness of the Honolulu Museum of Art team's community connections. Together they were determined to disprove myths around who is entitled to view art and offer an interpretation. It's for everyone, they said resoundingly—no art history degree required.

"The project really honors the community voices perspective as equal to, if not more important than, the typical curatorial voice that tends to dominate the museum space," said Chang, HoMA Curator of Film and Performance. "Having placards of the community voices side by side with the typical descriptions of art that normally come from an institutional voice was an intentional move, to showcase how important, vital, and relevant our community responses are to art in the galleries."

It was an exercise in celebrating the lens that this particular group of people, from this particular place, could put on some of the collection's most important works, according to Chang.

"Our community took these very famous works of art and breathed new life into them in ways that maybe no other community in the world could," she said. "That power lies in the community more so than it does in the curators. What gets shown in New York or L.A. is going to have a different resonance in Hawai'i."

HoMA is seeking more of the community's interpretations, stories, and emotional connections with its works of art. While exploring *Reflect*, scan the Visitor Responses QR code or visit <https://myhoma.org/visitor-reflection> to share your own interpretation of an artwork. The museum will share selected responses on its social media channels.



Maile Meyer's interpretation of Kapulani Landgraf's *Kahulumanu* alongside the curator's in the gallery.



SEEING IS BELIEVING

Intimidated by the idea of interpreting art? Katherine Love, Assistant Curator of Contemporary Art, shares how to get the most out of a gallery experience.

Take the first minutes to observe and absorb. "My advice is to stand in front of something and give it a few minutes, even before you read the label."

Next, decipher what's drawing you in or pushing you away.

"Maybe you like the color, or you're intrigued by the scale. This also might be the moment you decide you don't like it; that's okay, too."

Finally, make connections. "What kind of emotional response is it bringing for you? Perhaps joy, maybe sadness, maybe even disgust; all of those are valid. Not all art is meant to be beautiful, especially contemporary art, which often deals with challenging themes."



RETURN

APR 17 - DEC 19, 2021

Return is a community-sourced mural/collage behind the monumental bronze figure of Penelope by Émile-Antoine Bourdelle—a long-familiar icon in HoMA's Central Courtyard. Penelope stands as a mythological motif, symbolizing the classical notion of return, and welcoming our visitors' return to the museum after more than a year of the pandemic. The contemporary, colorful mural behind her is animated with museum visitors' memories of friendship, endurance, and community.

We're still sourcing imagery for the mural! The HoMA community is encouraged to email photographic memories from months and years past—perhaps from an art class you took, a fun museum event, or simply a joyful moment captured at HoMA. Email photos to joyfulreturn@honoluluuseum.org.

RESTORE

APR 17, 2021 - JAN 9, 2022

Located in the Walter F. and Mary Dillingham Frear Sculpture Terrace, this garden installation is made up of community-sourced, quilted flags created by museum visitors, local students, and volunteers. Each contributor wrote or drew their wishes for family, community, or earth-based health in 2021 on fabric squares, colorful "wishes" stitched together into flag-like banners that wave in wind-activated motions of welcome.

Individually, the squares represent voices from people of all ages, offering diverse perspectives on the current state of our world and our hopes for a healthier tomorrow. Collectively, the flags activate an outdoor space and celebrate the importance of interconnectedness of 'ohana, community, our island, and the world.

JOYFUL RETURN

Pop-up installations

With community engagement at its core, *Joyful Return* is a museum-wide exhibition unfolding across HoMA's outdoor spaces throughout the year. Featuring local contemporary artists and community partners, hands-on art making, hanging gardens, sound experiences, modern masterworks, murals, and crowd-sourced projects, this non-traditional exhibition activates HoMA's museum spaces to celebrate a safe, fun return to artistic and community engagement for all ages.



REFLECT: MODERN AND CONTEMPORARY HIGHLIGHTS

APR 17 - JUL 25, 2021

Reflect features seminal pieces from HoMA's celebrated collection of paintings, sculpture, photographs, new media, and works on paper by iconic 20th-century artists presented in HoMA's main exhibition galleries—the majority of whom are women or artists of color.

This installation includes audio and written “reflections” by 18 *Community Voices* respondents from different backgrounds and professions across Honolulu. These individuals were invited to select a work of art in the exhibition and interpret it from the perspective of their own lives, reminding us of the importance of community dialogue within broader museum conversations, and that there is no singular way to interpret art.

Feeling inspired, and want to add your thoughts about a work in the exhibition? Scan the QR code while visiting *Reflect*, or go to myhoma.org/visitor-reflection.



REVEAL

JUN 12, 2021 - JAN 3, 2022

Wooden Wave (husband & wife art duo Matthew and Roxanne Ortiz, left) collaborated with the museum to create a 28-foot-long painting entitled *Crossing Currents*. At first covered in black vinyl—symbolizing the trials of the pandemic—the vinyl will be slowly peeled off by visitors, piece by piece, to reveal the brightly colored mural beneath. The communal revealing of the mural represents the strength and diversity of our community, and Wooden Wave's mural design speaks to the beauty and vulnerability of the island's biodiversity.

Visit the **“What's On” page at honolulumuseum.org** to sign up for a guided activity and participate in the great reveal.



REGROW

MAY 15 - DEC 19, 2021

Community partner and Honolulu-based artist Rebecca Maria Goldschmidt will develop a community greenspace in Kina'u Courtyard, enlivened by plants found in Hawai'i.

Over time, and with the help of many hands, the courtyard will be transformed into a hanging garden constructed of rope and bamboo trellises will include bamboo benches, coconut planters, and other organic elements referencing local practices and sustainable plant stewardship.

Related programming will teach visitors how to make planters and cultivate plants in celebration of Hawaii's environment and biodiversity—check out the museum's **“What's On” page at honolulumuseum.org** for a schedule of hands-on guided activities.

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.



RECOVER

JUL 17, 2021 - JAN 9, 2022

Led by local fiber cooperative The Fuzz Hawai'i (“aknitymous,” “archiPURLago,” and “granny²”) and using crowd-sourced textiles from the community, *Recover* consists of crochet and knit textiles installed on a variety of surfaces and architectural features in Palm Courtyard and throughout the museum.

The colors and designs of *Recover* are based on the theme of 'ōhi'a lehua trees. Culturally and ecologically significant to our islands, these trees are endangered by Rapid 'Ōhi'a Death disease, with parallels to the devastating pandemic we faced over the past year. Visitors will encounter transformed museum spaces, as well as the opportunity to engage and reflect on the themes of climate change, disease, and recovery.

RELIVE

SEP 25 - DEC 19, 2021

A crowd-sourced sound installation combining Honolulu voices, music, laughter, and other ambient sounds playing in the Chinese Courtyard beginning in September. Led by two local media engineers and producers, Jason Taglianetti and Lock Lynch, the installation records and replays our community's fondest memories of HoMA in order to reference the ambient crowd noises and social sounds so missed during periods of closure and quarantine. This aural installation, experienced through special parabolic domes, will amplify individual voices and celebrate HoMA's strong connection to our shared community relationships.

In a complementary offering to the *Relive* sound experience, HoMA's Mediterranean Courtyard will serve as a community venue for pop-up performances of music, dance, poetry, and speakers in the fall.

ON VIEW

Groups of Mountain Climbers and a changing status quo

Gallery 3
AUGUST 12 - 29

Made possible by the Robert F. Lange Foundation and the Atsuhiko & Ina Goodwin Tateuchi Foundation. Special thanks to our corporate sponsor JCB.



IN HOKUSAI'S PRINT *Groups of Mountain Climbers* (Japan, Edo period, c.1830-1832), **part of the ongoing exhibition *Hokusai's Mount Fuji***, the artist depicts a group of pilgrims climbing Japan's Mount Fuji. As viewers can tell by the lack of foliage around them, the climbers have reached a point close to the volcano's summit. Propelling themselves up a steep path, shown from bird's-eye view in the lower right, the climbers ascend a ladder, take a moment to catch their breath, and enter a rest stop that has been carved into the hillside and simply furnished with some tables and straw mats.

As the climbers approach the entrance, they remove their sedge hats, revealing that all of them have shaved the tops of their heads, as was customary for all adult males at that time. Because of its sacred

nature, the summit of Mount Fuji, like sumo wrestling rings, was off limits to women. One of the earliest documented instances of a woman defying this ban was in 1832, around the time this print was produced. Over the following decades, more women challenged the status quo, and in 1872, the newly formed Meiji government abolished the ban altogether. Hokusai himself, who trained his daughter Katsushika Ōei (c.1800-c.1866, known also as Ōi) as a woodblock print designer, would have wholeheartedly approved.

Hokusai's Mount Fuji remains on view through September 2021.

Katsushika Hokusai (1760-1849). *Groups of Mountain Climbers*. 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, 1991 (21858).

The Private World of Surimono

Gallery 21
JULY 22 - OCTOBER 17

Made possible by the Robert F. Lange Foundation.

A new gallery rotation from HoMA's collection of ukiyo-e goes on view beginning July 22, featuring special woodblock prints known as *surimono*.

Totoya Hokkei (1780- 1850). *Chinese Beauty with Dragon-Headed Lute*. From the series *The Lesser Water Dragon Year of the Tenpō Era*. Japan, Edo period (1615-1868), 1832. Woodblock print; ink and color on paper. Gift of James A. Michener, 2006 (28577).

IN CONTRAST to commercially produced ukiyo-e prints, which primarily reflected the mainstream interests and aesthetics of general public, *surimono* (literally, "printed things") were privately commissioned by well-educated patrons in the 19th century. Many collectors were well-educated literati who gathered in small groups to create and discuss paintings and poetry. *Surimono* were often made to commemorate a special occasion, such as the dawn of a new year, or the publication of a poem. In accordance with the refined tastes of their literati collectors, *surimono* were typically characterized by elegant materials and rare printing techniques. Included in this rotation are works by *surimono* specialists, such as Ryūryūkyō Shinsai (1764-1820) and Totoya Hokkei (1780-1850), as well as the renowned ukiyo-e designers Utagawa Hiroshige (1797-1858) and Katsushika Hokusai (1760-1849).



An iconic depiction of Krishna

Gallery 23
ON VIEW BEGINNING JULY 22



Plate with Krishna Scene. India, 17th-18th century. Ceramic. Gift of Mr. and Mrs. Gulab Watumull, 2016 (2016-43-12).

IN LATE JULY, SEVERAL OBJECTS

donated to the museum by Mr. and Mrs. Gulab Watumull will go on display in the Jhamandas Watumull Gallery of Indian Art. These include statues and a rare ceramic plate related to the story of Krishna, one of the most beloved deities in Indian culture. Krishna, whose name means “dark,” is easily identifiable in illustrations by his blue skin.

An avatar of the supreme Hindu deity Vishnu, he was born as a human child into nobility. An especially iconic example of Krishna in HoMA’s collection, which depicts him as a child, is *Dancing Krishna* (8640.1), an impressive bronze from the golden age of Indian sculpture (the Chola dynasty). It was prophesied that Krishna’s wicked ruler, his uncle, would someday be killed by one of his nephews. Fearing the baby would be assassinated, Krishna’s mother hid him in a rural village, where he grew up among cowherds, who came to call him “butter thief” due to his playful antics. As Krishna grew up, his mischief eventually extended to the daughters and wives of cowherds, who are often shown around him in adoring crowds, as in the plate shown here. One in particular, Radha, was especially devoted to Krishna. In fact, her love is often used as a metaphor for the central concept of *bhakti* in Hinduism, spiritual passion that joins the human soul to the divine.

Judy Crook 9 reveals secrets of nature

Gallery 14
ON VIEW BEGINNING
JULY 1

IN JULY, HoMA UNVEILS a spellbinding new optical experience, *Judy Crook 9*, 2017, by digital media artist—and pioneer in the world of animation—Jennifer Steinkamp. This animated projection of almost ten feet in height accelerates the seasonal changes of a tree over a year’s time into a few short moments. Viewers can’t help but be drawn into the magical, unseen power of nature as the branches dance, bud, blossom, wilt, and whisper natural secrets of resilience and regeneration in hauntingly beautiful ways. Come spend a few quiet, transformative moments dancing with this resilient tree of life—a must-see for museum visitors of all ages.

Judy Crook 9 will join two other permanent collection works in the gallery: Richard Misrach’s *Untitled (July 20, 2013 2:02 pm)*, 2013, from the artist’s *On the Beach* series, begun while he was visiting Honolulu in 2001, and Li Huayi’s *Pine Trees and Spring*, 2008, an intricate landscape conveying a sense of timeless nature transcending human concerns.



Jennifer Steinkamp (American, b. 1958), *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). © 2021 Jennifer Steinkamp

COLLECTION HIGHLIGHT

Souvenir spoons reveal layers of history

HoMA's COLLECTIONS DEPARTMENT tends to the museum's permanent collection with great care, and each has their own personal areas of interest when it comes to the HoMA's diverse collection of artwork. Assistant Collections Manager Kayla Annen is particularly drawn to works from the Arts of Hawai'i collection. Recently, while working with items in the museum's Holding Room (where artworks go while transitioning through the museum), she looked closely at a box of silver spoons. Upon further inspection, the items turned out to be Hawaiian souvenir spoons from the early 20th century, detailed with intricate design. Though they're not currently on view, Annen shared her research into the backstory of the spoons, which turned out to be full of layered meaning.

Souvenir spoons first gained popularity in Europe, and the trend made its way to the United States in the late 1800s. According to Tory Laitila, HoMA's Curator of Textiles and Historic Arts of Hawai'i, "The souvenir spoon is a wonderful keepsake for a traveler, as opposed to a postcard which might be sent on to a friend or family member. The spoon was usually purchased at a site or from a seller in the locale and would be a treasured memento, triggering memories of a voyage."

The fad eventually made its way to Hawai'i in the very early days of tourism in the islands. Hawaiian souvenir spoons were crafted by Henry F. Wichman (1866-1921), a German immigrant from New York who worked as a jeweler and engraver for King Kalākaua. Wichman's artistry can be seen in the spoon which displays Kalākaua's royal coat of arms at the top end of the handle (fourth from left in the accompanying photo).

Aside from the spoons' origins, they hold another fascinating line of reference, which Annen discovered while researching the objects. These spoons were a bequest to the museum from Renee Halbedl of Honolulu (1894-1980). However, they didn't originally belong to Renee. Each spoon is engraved with either the initials "W.T." or the name "Wilhelmina." Upon further research, it appears that they were the possessions of Wilhelmina Tenney (1891-1951), who lived with Halbedl in 1940 in Tenney's family home on Lunalilo Street. The two were friends, and had a working relationship during this time. According to one source, Halbedl and Tenney donated their time to an organization called Waikiki Hostesses. In support of the servicemen during WWII.

Perhaps the most striking aspect of the history of these souvenir spoons is the imagery used to create them. The depiction of taro leaves for the bowls of the spoons, an 'ulu affixed ornamentally to the top, and the use of Kalākaua's coat of arms reference a time when Hawai'i was known for a drastically different way of life. The swift militarization and financial ventures that took place over the course of the 19th and 20th centuries imposed Western values and systems on Native Hawaiian structures, which led to the closure of local farms and resulted in dependence on outsourced food from the United States. The shift dramatically altered Hawai'i's culture and the imagery used to convey it—souvenir items in later years were more likely to bear designs with hula dancers, palm trees, or prominent local landmarks. These souvenir spoons carry not only the multifaceted layers of provenance, creation, and ownership, but also the memory of political and social changes in the islands.



Souvenir spoons, circa 1920s-1940s. Silver, gilt (one with shell and enamel). Bequest of Renee Halbedl, 1981.



The country's best art museum collections require space, time, and special care. The Honolulu Museum of Art's curators aim to ensure the museum's thousands of works receive all three.

IMAGINE THE BEST BASEMENT TOUR YOU'VE EVER BEEN ON.

More than 12,000 Japanese woodblock prints—the third largest collection in the United States? Check. One of the strongest collections of Korean ceramics outside Korea? Check. Paintings by Paul Gauguin, Georgia O'Keeffe, Pablo Picasso, and Diego Rivera? Check, check, check.

All this, and we've only scratched the surface of what is surely the island's most special storage space. The Honolulu Museum of Art is blessed with an exceptional art collection, where thousands of objects tell the story of Hawai'i's central role in the cultural exchange between East and West.

But like all storage spaces, space is limited. In the case of HoMA, there are more than 55,000 objects to manage—an incredible and resource-intensive quantity. As the institution approaches its one-hundredth birthday, it confronts the question of how to find the best forever home for every object, while ensuring any new objects are added sustainably.

Director Halona Norton-Westbrook and Director of Curatorial Affairs Catherine Whitney are embarking on this significant task, alongside HoMA's curators, conservationists, art handlers, and other team members.

"Our aim is to consider the original spirit of the museum and how we're going to embody and live that now," said Norton-Westbrook. "We want to celebrate the incredible quality of what we have. At the same time, we want to be thoughtful and intentional in how we grow the collection so that any additions continue our tradition of excellence and add to the global perspective we pride ourselves on."

There is an art (pun intended) to overseeing a great art museum collection.

The best are managed judiciously, with the ultimate goal of balance: finding the right new works to add while protecting precious objects already owned, and ensuring space exists in the galleries and in storage for all of it.

"We take our job as stewards seriously, so making sure that art has the right climate, that it's cared for, that it's not going

Refining Beauty



to be moved a lot if it is fragile, and that it sees the light of day once in a while, are all important considerations," said Whitney.

When space and resources are a commodity, new additions have to be purposeful.

"We are really looking at objects that are engaging and memorable to people, that they'll want to bring their friends and family to see, that have a wow factor that sparks something in the visitor," Whitney said. "Any new works have to achieve that, as well as bridge our past with our present, adding strategic depth and focus to our existing collection and growing it in new ways."

One prime example is a gift HoMA received in December 2020, the Viola Frey sculpture *Fire Suit with Large Yellow Hands*. The work, generously donated by HoMA Board of Trustees Vice Chairman Sharon Twigg-Smith, hits dual notes of being visually

striking and historically meaningful. (Read an interview with Sharon Twigg-Smith on page 22.)

"First, it's really arresting; it grabs your attention as soon as you see it," Norton-Westbrook said. "And second, we have this world-class ceramic collection, both historic and contemporary, so having a work like this by a really important, pioneering female artist is a fantastic continuation of what makes HoMA's collection unique."

Having access to exceptional works of art, like the Frey sculpture, that show humanity's capacity for incredible craftsmanship and storytelling help visitors put their own experiences in context. That moment in the gallery with an incredible, thought-provoking painting, sculpture, textile, or installation is ultimately the end goal of all the behind-the-scenes efforts, according to Norton-Westbrook.

"We feel responsible to build on this tradition of excellence that extends back to our founding almost a hundred years ago," said Norton-Westbrook. "And most important to that tradition was the desire of creating something great for the community. The people who view it are ultimately what bring a collection to life."

PAGE 18 Viola Frey (1933-2004). Lived and worked in Oakland, CA). *Fire Suit with Large Yellow Hands*, 1982-83. Glazed stoneware. Gift of Sharon Twigg-Smith, 2020.
ABOVE Ceramics in HoMA's Korea Gallery.

GIFTING AN EXPERIENCE

Some works of art create transformative experiences for visitors. Here, we look at three gifts of art that have had a meaningful impact on HoMA's collection.



Richard Misrach, *Untitled (July 20, 2013, 2:02 pm)*
Gift Year: 2021. Donor: Richard Misrach.

The artist donated this photograph in memory of late HoMA curator Jay Jensen. Jensen led the artist to a spot on Oahu that became the subject of his two-decade *On the Beach* series, well-known photographs directly influenced by his connection to HoMA.



Katsushika Hokusai, *Great Wave Off Kanagawa*
Gift Year: 1955. Donor: James A. Michener.

A successful novelist, James A. Michener was an connoisseur and promoter of Japanese art, in particular ukiyo-e. He went on to help HoMA establish one of the world's leading collections of Japanese woodblock prints, the Hokusai work among them.



Gold Belt

Gift Year: 2003. Donor: Gulab and Indru Watumull. HoMA Emeritus Trustee Indru Watumull and her late husband Gulab have been tireless advocates for Indian art, ending HoMA's India Gallery and helping to build the collection through numerous donations. Among the highlights are *Gold Belt*, given in honor of their fiftieth wedding anniversary.

DONOR PROFILE



Sharon Twigg-Smith

AS A DEVOTED PATRON OF THE ARTS and a passionate collector, there are few who have made a bigger impact in bringing the world of contemporary art to O'ahu than Sharon Twigg-Smith. Currently the Vice Chair of HoMA's Board of Trustees, Twigg-Smith is an artist, teacher, retired curator, and community volunteer. In 2011, after HoMA's merger with The Contemporary Museum (TCM) Twigg-Smith joined HoMA's Board of Trustees where she has served with dedication ever since.

HoMA has been incredibly fortunate to have been the recipient of hundreds of artworks over the years from the personal collection of Twigg-Smith and her late husband, Thurston. Most recently, she made a donation of three significant contemporary works: a sculpture by Bay Area artist Roy De Forest titled *Dog Bench #3* (2004), a digital video by artist Jennifer Steinkamp titled *Judy Crook 9*, (2017), and a large ceramic structure from ceramicist Viola Frey titled *Fire Suit with Large Yellow Hands* (1982-1983).

We caught up with Twigg-Smith to hear more about these works and what collecting art means to her.

How has your background informed your collecting?

Art has been part of my life since I was very young. As an artist, my first collections were pieces I traded with fellow artists. Aside from the experiential part of looking at art, I like knowing how something is made. The signature of the brush, the patina on bronze, the feel of wood.

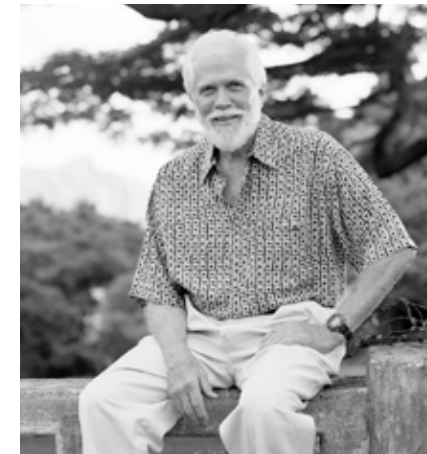
When I was first employed as a curator for architectural projects, I found it interesting to create spaces with art. Later on as a corporate curator, concentrating on a collection as a whole body of work changed my parameters and ideas about longevity for collections. As a private collector, there is no way to describe the excitement of adding a new piece of art to your living space and watching it change the dynamic of everything in it.

How did you get involved with arts philanthropy?

In my early years in Hawai'i, I gave what I could to the museum only, because that's where my interest was. Twigg's (Thurston Twigg-Smith) feeling of responsibility for his community later influenced and convinced me to spread my net beyond the museum when I was able to give more. The museum is still my focus, but I support other things as well now. I got interested in philanthropy because I don't think most people realize how important art is for our well-being. We have a responsibility to instill this in youngsters in our community through education and opportunities.

What drew you to the artworks by Steinkamp, Frey, and De Forest?

Beginning in the reverse order of meeting them, Roy De Forest was an artist and teacher, part of the Bay Area outburst of Funk, whose figurative narratives were particularly Californian. Viola Frey was a very small woman who made great big art. What's not to like? Her figures parody real life in gigantic proportions that made them hard to ignore and hard not to love. Jennifer Steinkamp is an installation artist who reminds us that art is all around us, in the everyday occurrences of a tree dropping its leaves or changing seasons. Art is the secret of "looking" and perception. Her videos are mesmerizing and magical if you open yourself to the experience.



As an experienced collector, do you have any thoughts or hopes for the future of contemporary art locally?

I think more and more we are experiencing art installations, art that is experiential and tangential, art that is temporary, momentary or a brief experience, but touches our core. This is art for everyone. That's an exciting proposition for Honolulu.

OPPOSITE: Sharon Twigg-Smith and Halona Norton-Westbrook.
ABOVE Thurston Twigg-Smith, 1997.
Roy De Forest (American, 1930-2007). *Dog Bench #3*, 2004. Powder coated cast bronze and aluminum, stainless steel, glass. Gift Sharon Twigg-Smith, 2020.



The Sculpture Teaching Fractions

In See Art, Make Art tours, fine art is the teaching tool of choice for reaching thousands of Honolulu students.

THE POLISH-AMERICAN SCULPTOR Elie Nadelman might not have imagined she'd be teaching fractions in 2021 when she completed the gleaming, elegant bust *Head of a Girl* in 1910.

But in a sense, that's what she and the other artists who are part of the Honolulu Museum of Art's collection are doing. The function of fractions, the science of color, and the history of globalization are a few of the lessons that their sculptures, paintings, and installations teach.

The museum's long-running See Art, Make Art (SAMA) tours are designed to speak to the Hawai'i State Department of Education's curriculum goals in innovative ways, serving thousands of students every year. In the 2018-2019 school year alone (the year before the pandemic necessitated a pause on regular operations), nearly 16,000 pre-K to 12th-grade students attended a SAMA tour.

The program proves fine art can bring core lessons to life in dynamic ways, recasting the museum school tour from extracurricular field trip to dynamic teaching tool. HoMA is able to do this without putting financial strain on students or schools, thanks to the generosity of donors who support the program and make the entire experience—even bus rides if needed—free of charge.



Head of a Girl by Elie Nadelman, 1910, marble, Honolulu Museum of Art, 3264.1.
LEFT Students in courtyard, HAA, 1934. Education Department (Album 1934-002)

"This commitment to education has been part of the museum since the very beginning," said HoMA's Director of Learning and Engagement Aaron Padilla, who in his role has worked closely with the Hawai'i State Department of Education for nearly 17 years. "Our founder Anna Rice Cooke's original charter spoke directly to working with, inspiring, and educating the children of Hawai'i. It's one of the best things about HoMA."

Padilla himself had his first museum experience at HoMA on a school tour. He encounters parents who, like he did, first visited the museum on a field trip—parents who are now chaperoning their own children on SAMA tours. It's a shared childhood experience of so

many in the community, and it lays the foundation for art appreciation in adulthood, Padilla said.

SAMA tours were developed in part to ensure that those foundational experiences remain part of growing up in Honolulu. As funding for experiences outside school campuses dwindled, HoMA was faced with figuring out how to remain supportive to teachers, who were under strain to meet core competencies for their students. The HoMA team decided to think from the educators' perspectives.

That meant entering the galleries with math, science, social studies, and literature in mind, examining how the face on that Nadelman sculpture, for example, could teach children about proportions and fractions, or how a Roy Lichtenstein painting could be a prime starting point for discussing the science of color and vision.

HoMA's Learning and Engagement team revamped their entire slate of school tours, creating six different experiences that supported the Hawai'i State Department of Education's goals for children of every age. And they made sure every tour had a making component in addition to the seeing, reinforcing important lessons through hands-on creation.

On the math-focused tour, for example, students measure their own faces and attempt a proportionally correct self-portrait. "So many childhood experiences in museums are about 'don't touch,'" Padilla said. "And how painful is that! We reinforce what they saw in the gallery with tactile experiences in the studio."

The team pays close attention to benchmarks and standards that teachers must reach with their students, meeting regularly with members of Hawai'i's State Department of Education for updates and guidance.

"We knew we really needed to be able to shift our language, the way we interpret our works of art, to meet the specific needs of our particular audiences. So we locked into that," Padilla said. "Teachers told us, 'This is actually going to make it a lot easier to incorporate a trip to the museum into my lesson plans.'"

For Amy Sun, a middle school math teacher at Hawai'i Technology Academy in Waipahu, the SAMA

tour was an opportunity to make the intangibles of math more visible for her eighth grade students.

"The tours open up your eyes to how your curriculum can come alive," Sun said. "I teach students who are at an age where they start to hate math, and activities like these tours help me combat that. I think the impact is tremendous."

Giving teachers an accessible and free teaching resource in a time of limited school budget support isn't possible, Padilla reiterated, without the support of donors and museum members.

"That is a really important function that we can't take for granted," he said. "These types of experiences thrive at the museum because of community involvement and commitment from so many people, and we're so thankful for it."



Demonstration by children for children, May 5, 6, and 7 1942.
Education Department; demonstration (Ed-demos_194205-001)



Transforming education through access to art



Philanthropist and hotelier Herbert Takami "H.T." Hayashi

TWO YEARS AGO, HoMA WAS HONORED to receive a multi-year, million dollar grant from the H.T. Hayashi Foundation. This transformative gift reflects the foundation's ongoing commitment to art education by directly supporting HoMA's in-classroom visual arts integration education programming (VAIP), working with educators and students to bring focus back to art in Hawai'i's schools and classrooms.

Through the VAIP program, the museum partners with underserved schools in and around Honolulu to provide in-depth visual arts programming tied to Hawai'i Department of Education curricular goals. When the past year's unprecedented public health crisis put a pause on in-person programs, the museum adapted visual arts education resources for students and teachers to a virtual platform. "One of the foundation's long-term goals is to see art back in public schools in a comprehensive way. We believe that given its size and scope, HoMA has great potential to help achieve this goal in the years ahead," said Corine Hayashi, H.T. Hayashi Foundation's Board President.

The H.T. Hayashi Foundation was founded in 2005 as a reflection of the legacy of philanthropist

and hotelier Herbert Takami "H.T." Hayashi, one of Hawai'i's most successful, self-made entrepreneurs, who created economic opportunities for the people of Hawai'i and created unforgettable experiences for visitors at his world-renowned hotels. The foundation's mission, a reflection of Hayashi's belief in everyone's ability to change their lives for the better, is to improve the lives of the people of Hawai'i through the core values of love, compassion, humility, perseverance, and accountability.

One of the foundation's areas of focus includes supporting the comprehensive, statewide return of art to school curriculum in Hawai'i, committed to the belief that access to art at an early age helps people to develop traits that are valuable to a healthy and thriving adulthood, like resilience, compassion, empathy, risk-taking, and creativity. The foundation's generous funding has been and will continue to be integral in supporting HoMA's ability to increase visual arts instruction in public schools. As schools continue to reopen this year, the museum celebrates the legacy of H.T. Hayashi through our shared work to revitalize visual arts education in Hawai'i.

ART SCHOOL 2.0: transformation in progress



MAJOR IMPROVEMENTS are underway in various phases at HoMA's Art School: structural changes and renovations that will allow the museum to continue providing a broad range of diverse and high-quality studio programs at all skill levels for our entire community to enjoy.

One of the most obvious components of the building improvement project is a roughly 2,000- square-foot, single-story expansion of the existing kiln house, complete with new kilns and newly designed ceramics-focused work spaces. Another highly visible component is the complete transformation of the area surrounding the building's exterior into a beautifully designed courtyard space, which will be used for programming, events, and workshops across all media and disciplines, aligning with programming and activations in other museum courtyards on its main campus.

The project extends far beyond what's visible from the outside. "Less obvious but equally important are the critical repairs and improvements to the storied building," said Director of Campus Operations Jason Morrison. "The work will significantly improve the arrangement and functionality of the print, ceramics, and textiles studios, and also upgrade the building's air conditioning, ventilation, and drainage, and electrical systems."

The Art School's closure last year—necessary to protect community health and safety—came at a time when HoMA had already been contemplating making improvements to the building.

"These improvements to create the highest level of art education facilities are crucial, but at the same time we understand the extended closure is difficult, particularly on the heels of the most isolating circumstances any of us have experienced before," said Director of Learning and Engagement Aaron Padilla. "During the renovation, we've introduced a new model of education and audience engagement through digital and distance learning until we're able to meet safely, learn, and create together once again in the Art School. Education has been at the core of our mission, and will always play a critical role in how we serve our community."

Stay tuned for future project details. The HoMA team is committed to sharing updates with the museum community as work progresses.

Staying connected through “Loose Threads”



WHEN SARA OKA, HoMA's former Curator of Textiles, heard about the flag-making project for the *Restore* installation, she knew just who to call. Oka is part of a group called Loose Threads, community members brought together by a love of textiles, with origins in a long tradition of volunteers supporting HoMA's curatorial departments. During her time at the museum, the Loose Threads volunteers “were very hands-on with the actual preparation of works for display as well as assisting with the special storage needs of artwork and textiles. They were the unseen heroes of every exhibition.” Oka retired in 2019 after almost 25 years at HoMA, but the group has stayed closely connected.

Some members of Loose Threads have been working together for decades. Oka explained that each member joined Loose Threads at different times, some beginning their tenure alongside HoMA's prior Curator of Textiles, Reiko Brandon. The moniker “Loose Threads” was given by a former HoMA employee, Ruth Tamura. Each member has a love of textiles and basic sewing skills—currently, the group is made up of Anne Kase, Coral Prince Wilson, Gail Lee, Gwen Harada, and Mary Anne Akao. Over the years, several dedicated group members have passed on, including Eva Marie Judd, Amy Meeker, and Ethel Aotani. Said Oka, “We, and the museum, owe them a lifetime of gratitude.”

Lauren May, HoMA's Administrative Support Coordinator, describes Oka as someone whose creativity runs deep. “Her love for life, art, and the community shines in all she does,” said May. “The one thing that I have always noticed and admired about Sara is the way she connects people together. Although she is retired now and no longer working at HoMA, Sara still finds ways to be part of the HoMA community.”

Inspired by the *Restore* project, Loose Threads got together in February and spent an afternoon creating flags that act as messages of hope. “Since most of us were fully vaccinated, we decided it was safe to gather outside to work on it together,” Oka said. “It was a celebration of sorts, as our last in-person gathering was in March 2020. Getting together in person was a treat.” Creating flags for *Joyful Return* was Loose Thread's first project since the start of the pandemic.

“Watching everyone infuse their own artistic style into their flags was fun to see,” said Oka. “Displaying personal responses in public spaces creates a patchwork of ideas, layered with a variety of meanings.”

The *Restore* exhibition, made up of community-sourced, handmade flags is on view through January 9 in the Walter Frear sculpture garden as part of *Joyful Return*.

Flags from *Restore*.
Sara Oka (second from left) and Loose Threads.

STAFF PROFILE:

Kayla Annen, Assistant Collections Manager

KAYLA ANNEN has worked as HoMA's Assistant Collections Manager since November 2019. Her work researching the Hawaiian souvenir spoons for the article on page 16 is an extension of her essential work caring for artwork and objects in the museum's collection, working closely with the other members of the Collections Department team.

Annen finds that, sometimes, people aren't exactly sure what an Assistant Collections Manager does at the museum. To put it broadly, she spends her days caring for the artworks and gallery spaces at the museum, managing and organizing the art in HoMA's vaults to ensure that they're stored and cleaned safely, and ensuring that the museum follows best practices in cultural competency, environmental controls, and storage of historic and valuable objects.

The job is full of moments that remind Annen of the link between artwork, history, and humanity. “Our team is always in awe of the things we find when we go through museum vaults and look through the shelves,” she said. “We'll find something like a ceramic dish, and I think about how the dish was made by somebody decades or centuries ago, was used and stored by other people, and then eventually ended up here—it's a really magical thing to be able to work with these objects.”

To Annen, the most fulfilling aspect of her job is to be able to protect and care for the works in HoMA's collection she's most drawn to: those in the Arts of Hawai'i collection. Annen got her master's degree at the Center for Pacific Islands Studies at the University of Hawai'i at Mānoa, where she focused on Hawaiian material culture and the museum movement in Hawai'i during the Kalākaua period. Instead of going the museum studies route, she took on a number of internships at different museums in Honolulu, working at Iolani Palace, with Bishop Museum's ethnology department and



archives as a graduate research assistant, and then with HoMA when the museum was preparing for the *Ho'oulu Hawai'i: The King Kalākaua Era* exhibition.

Most recently, along with the day-to-day care and protection that the museum's collection requires, Annen worked alongside teams across the museum to prepare and install the works in *Reflect: Modern and Contemporary Highlights*, part of *Joyful Return*. She'd seen all of the works before in the museum vault, so none of them were a surprise, but she was struck by the power of the entire installation once the works were in the galleries together. “The end result of this exhibition is so magnificent, in the way that it's set up,” Annen said. “For people to see and experience these works by really heavy-hitting artists from the museum collection is pretty amazing. It makes us proud to know that these works are part of our collection.”

Kayla Annen with her favorite work in HoMA's collection, Madge Tennent's World War-II era painting, *Untitled (Woman with Gas Mask and Bunny Hoods)*.



Easy like Sunday morning

SUNDAY BRUNCH IS BACK at the HoMA Café. Enjoy beloved Café brunch favorites like Shakshouka (Moroccan eggs) baked in an aromatic tomato sauce (left), Classic or Vegetarian Eggs Benedict, French Toast made with Punalu'u sweet bread, and Steak and Eggs with herb-roasted potatoes and carrots. Pair brunch dishes with a selection of special "morning cocktails," including the Classic, POG or Mango Mimosa, and the spicy, refreshing Michelada. Select lunch items are available during brunch as well, all perfect for a leisurely morning spent in the Café's open-air setting. Reservations recommended for both brunch and lunch service. Please call (808) 532-8734. See the current brunch menu at honolulumuseum.org/cafe.

Local musicians take the stage at the HoMA Café

IN APRIL, the museum introduced a live music series as part of HoMA Summer Nights, featuring performances from some of Hawai'i's best up-and-coming musicians along with weekend bar service in the open-air HoMA Café.

Live music at the museum on weekends will continue throughout the summer. Find the current performance lineup and details at honolulumuseum.org.

Honolulu-based singer/songwriter, IZIK.



There's joy to be found in the HoMA Shop

NEW ITEMS IN THE MUSEUM SHOP

are inspired by the museum-wide *Joyful Return* exhibition. Look out for books based on the iconic artists represented in *Reflect: Modern and Contemporary Highlights*, art supplies and children's books inspired by sustainability and community, and pops of exuberant, wearable color on HoMA-exclusive Baggu bags and Alicia Niles lollipop glass earrings.

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:

honolulumuseum.org.

Andy Warhol





Updated HoMA member perks!



MEMBERSHIP REFRESH

BECOME A MEMBER of the Honolulu Museum of Art and you—and maybe a friend or two—can live the “museum lifestyle,” with free museum admission, enjoying the grounds and galleries anytime you like. It also means early access to exhibition openings, invitations to special events, and discounts at the HoMA Café, HoMA Shop, and Doris Duke Theatre.

Updated membership benefits and tiers launch on July 1, 2021! Consider becoming a member or renewing your membership to make the most of all the museum has to offer. Visit the Join & Give page at honolulumuseum.org to see all of the current perks of museum membership. HoMA memberships are designed to fit a variety of interests, activity, and levels of philanthropic support.

Renew your membership or purchase a gift membership for a friend on our website at honolulumuseum.org, by calling 808-532-8724, or visiting us in person at our front desk. Thank you for your commitment to the arts in our community.

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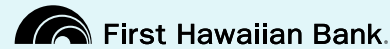
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COVER (DETAIL)

Richard Diebenkorn (1922-1993. Lived and worked in California.) *Ocean Park No. 78*, 1975. Oil and charcoal on canvas. Purchase, National Endowment for the Arts grant and matching funds, 1975.

