



HO MA

2021 YEAR IN REVIEW

DEC · JAN · FEB 2022



Aloha HoMA Community,

THE PAST YEAR AND A HALF has required us to rethink so much of what we once took for granted, and readjust to a series of new norms in our everyday lives. At HoMA, the unprecedented circumstances of this time have created challenges large and small, but have also ushered in a new era of renewed commitment to serve our community and a creative reimagining of how we work.

HoMA's Five-Year Strategic Plan serves as our guiding document—an open, living roadmap through much of this redirection, focused primarily on our desire to enliven and transform the presentation of our collection and exhibitions, and the public programs and educational offerings that benefit our entire community. (Visit myhoma.org/strategic-plan to read more.) You may have seen, heard about, or personally felt our aspiration to uplift community voices and spark important conversations woven into our programs and presentations over the past year or so. Two of our recent exhibitions, *Joyful Return* and *Artists of Hawai'i Now*, continue to be a platform for dialogue, understanding, and relevancy buoyed by expressions of amazing local artists and their thought-provoking artworks. Drawing from the eyes and voices of our community, we are continuously and purposefully reimagining narratives told through the museum.

At the forefront of this reimagination is a reenvisioning of our gallery spaces. In September, we unveiled a reinstall of Gallery 1 titled *In Human Terms*, a thematic presentation of the permanent collection showcasing works across media and millennia that speak to humanity's desire to explore the significance embedded in the human form.

At its centerpiece is a major recent acquisition by legendary contemporary artist Nick Cave, *Soundsuit 8:46* (2021), a mixed-media sculpture of vintage floral textiles and sequined appliques. This artwork responds to recent police violence against people of color, in particular the tragic murder of George Floyd in Minneapolis in May 2020. *In Human Terms* is but one of many steps in our journey to reshape our permanent collection and galleries into active spaces, shift our content to expand representation, collect art of international caliber, and deepen our connection to the place we call home.

Renovations to our Art School continue in earnest, and we eagerly anticipate a grand reopening in the summer of 2022. When our doors open once again, the Art School will look and feel different, anchored by a new state-of-the-art glazing and kiln house—a revamped facility that doubles the size of the ceramics studio and incorporates a glazing studio. The building's outdoor spaces will be architecturally blended to become extensions of the interior for special events and artmaking, and classrooms will be optimized to enhance the studio experience. The building will become more open and accessible through a “creative hub” designed for community gathering, and emphasis will be placed on providing students with more pathways to art education.

So much of our direction and future is shaped by a few very large questions. What is the role of an art museum now and in the future? How can HoMA best meet that kuleana? We seek the answers and navigate the future as a community, remaining committed to honoring our past and staying true to our guiding purpose: to 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.

Warmly,
Halona

HALONA NORTON-WESTBROOK
Director & CEO



EXHIBITIONS

Artists of Hawai'i Now

THROUGH JAN 16, 2022

Through bold, boundary-pushing works, 18 artists explore the struggles and opportunities of our present time and place, through 13 original, place-based installations that 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, experiential exhibition featuring a series of evolving pop-up installations in the museum's outdoor spaces and hands-on guided activities created around community participation.

Among Friends

THROUGH JAN 23, 2022

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 honoluluuseum.org**

From *Artists of Hawai'i Now*

Gwen Arkin, *Photographs of Hawaiian Algae: Cyanotype Impressions* (2021). Cyanotype prints on textiles and paper.

**2021 YEAR IN REVIEW:
EXHIBITIONS**

A Joyful Return to community experiences

THE EXPERIENTIAL, MUSEUM-WIDE *Joyful Return*, which opened in April 2021, was HoMA's first major exhibition since 2020's pandemic-related closure, and the first of its kind for the museum and the many inter-departmental teams that contributed to its concept and creation. In the spirit of hope for the community's return to safe, shared experiences, a wide range of museum staff designed the exhibition to take place primarily outdoors—prioritizing accessibility and community safety—in the form of six pop-up installations. Titled *Return*, *Restore*, *Regrow*, *Reveal*, *Recover*, and *Relive*, each explore variations on the idea of a “joyful return,” featuring a mix of unexpected, interactive elements. These welcoming, hands-on installations rely heavily on the community's participation, each acting as an invitation to engage with art and shared experiences, and bring the exhibition to life.

“Over the past number of months, hundreds of community members and museum guests joined us in activities like providing memories, planting and weaving, creating messages of hope, recording audio, yarnbombing, peeling off an obscured mural piece-by-piece, helping to grow and evolve each installation,” said Aaron Padilla, Director of Learning and Engagement. “Our intent was to find fun, safe pathways for our community to begin reconnecting with art, and with each other, after a year of hardships.”

In addition to the six outdoor installations, the exhibition included an in-gallery presentation of works from the museum's world-renowned permanent collection, on display from April 17–July 25, 2021. *Reflect: Modern and Contemporary Highlights* featured seminal pieces from HoMA's collection of paintings, sculpture, photographs, new media, and works on paper by pioneering 20th-century artists, many of these accompanied by audio and written personal reflections from 18 “Community Voices” respondents. Representative of a range of different backgrounds and professions across Honolulu, this diverse group of individuals provided their own interpretations of the artworks and reminded viewers of the limitless ways to experience and consider works of art.

“Each element of the exhibition was designed for visitors to enjoy and safely partake in different creative and interactive community experiences,” said Catherine Whitney, Director of Curatorial Affairs. “We saw an incredibly positive response from museum visitors and participants, reminding us of the power of art to bring people together.” *Joyful Return* continues through January 9, 2022.

The exhibition 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.

JOYFUL RETURN

by the numbers
**HANDS-ON COMMUNITY
PARTICIPATION**



Total Joyful Return guided activity participants (as of October 2021)

1,142



**Unveiling the
Reveal mural**

369
PARTICIPANTS



**Creating a
message of hope
for *Restore***

221
MESSAGES



**Contributing to
the *Regrow*
garden**

275
PARTICIPANTS



**Helping grow the
Recover 'ōhi'a
lehua yarn forest**

250
PARTICIPANTS



**Submitting photo
memories for the
Return mural**

200+
PHOTOS



**Total number of
HoMA community
audio interviews
for *Relive***

28
INTERVIEWS

ARTISTS OF HAWAI'I NOW

reimagines our past, present, and future

18 CONTEMPORARY HAWAI'I ARTISTS presenting 13 different works make up HoMA's major fall exhibition *Artists of Hawai'i Now*, installed across almost 8,000 square feet of gallery space. Some of the individual artworks are site-specific and immersive, others incorporate visitor interaction as a key component, many employ the use of digital technology and new media, and still others explore the human experience through unconventional practices and materials.

The unifying threads between this diverse lineup of artworks and perspectives are the bold visions of their creators—18 individual voices exploring the struggles and opportunities of our present time and place. From their very first open call for artwork submissions, 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. "These artists created spaces for interaction, reflection, and community-building," explained Chang.

Throughout the fall months, the museum's learning and engagement team worked closely with the exhibition curators to offer a slate of virtual and in-person public programs around the exhibition. Dedicated to fostering community conversation and collaboration, events and programs offer opportunities to interact with featured artists while exploring ideas and issues relevant to Hawai'i. These include virtual community forum events, a series of ongoing livestreamed artist talks, and hands-on artmaking workshops exploring techniques and ideas from individual works, such as basket-making workshops with featured artist Gaye Chan or cyanotype printing with featured artist Gwen Arkin. Said Christine Boutros, Associate





Director of Learning and Engagement, “*Artists of Hawai‘i Now* public programs were designed to investigate how this exhibition can inspire an opportunity for transformation and create conversation around the roles of contemporary art, artists, and community. How can perspectives from these works help us reassess and reenvision the past, present, and future of Hawai‘i?”

As a way to provide visitors with further reading and resources related to the exhibition, HoMA created an in-gallery Resource Center offering more information on each of the 18 featured artists along with connections to their community partners and cultural or historical context around their work.

Said Siu, “It’s been incredible to watch museum visitors engage with the artworks in such a thoughtful, participatory way. My hope throughout this experience has been for this exhibition to provide us all with inspiration and new possibilities for navigating the future together.”

Artists of Hawai‘i Now is on view through January 16, 2022, and features the following artists: Nā‘ālehu Anthony, Gwen Arkin, Andy Behrle, Gaye Chan, Jennifer Goya, Lynda Hess, Christopher Kahunahana, Kapulani Landgraf, Daniel Kauwila Mahi, Lanakila Mangauil, John Mantanona, Manu Mei-Singh, Nicole Naone, Cara Oba, Kyle Oba, Aura Reyes, Juvana Soliven, and Noe Tanigawa.

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 Hawai‘i 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 Restaurants. Special thanks to our community partners: Hawai‘i Council for the Humanities, Arts and Letters, The Value of Hawai‘i, and Waiwai Collective for their support of *Artists of Hawai‘i Now* public programming.



PREVIOUS PAGE
Installation view of Kapulani Landgraf’s *Māmakakaua* and Daniel Kauwila Mahi’s *Kuikawalakii*.
OPPOSITE TOP ROW (LEFT TO RIGHT) Detail of *Ka Poe o Kaka‘ako*, mixed media installation. *Wanted: Basket Makers Apply Here. Will Train.* (mixed media installation and performance) by Gaye Chan. HoMA’s Director, Halona Norton-Westbrook, with artist Noe Tanigawa.
MIDDLE Taylour Chang, experiences the *PIKO* installation. A reception guest with Jennifer Goya’s interactive digital media installation, *Remember ‘Ohi‘a*. Christopher Kahunahana.
BOTTOM Lynda Hess, *1,000 Flowers*. Juvana Soliven.



Hokusai's Mount Fuji was made possible by the Robert F. Lange Foundation and the Atshuhiko and Ina Tateuchi Foundation. Special thanks to our corporate sponsor JCB.

EXHIBITIONS

***Hokusai's Mt. Fuji:*
a showcase of world-
renowned ukiyo-e from
HoMA's collection**

FROM FEBRUARY 2020 through October 2021, the special exhibition *Hokusai's Mount Fuji* captivated visitors in HoMA's Atshuhiko and Ina Tateuchi Foundation Japanese Thematic Gallery. An in-depth exploration of one of the most famous ukiyo-e series in the museum's collection, the exhibition featured individual prints from Katsushika Hokusai's series *Thirty-six Views of Mount Fuji* (c. 1830-1832), displayed one at a time for two-week intervals.

"The intimate consecutive display of these works offered viewers the opportunity to focus upon the subtle, technical details of each individual masterpiece," said Stephen Salel, Curator of Japanese Art. Other sections of the gallery included text panels exploring Hokusai's long and legendary artistic career, the mythological significance of Mount Fuji, and the importance of *Thirty-six Views of Mount Fuji* within the history of Japanese landscape prints.

Much to the HoMA community's delight, Hokusai's renowned print *Great Wave Off Kanagawa* was displayed not once, but twice, over the course of the exhibition—on view in November 2020 and once again in September 2021. This iconic image of *Great Wave Off Kanagawa* is one of the museum's most requested works, and quite possibly the most famous work in the history of Japanese art exploring the majestic power of the sea. Said Salel, "Nothing heightens one's respect for this iconic work more than considering the impact it had on other artists—even across continents, this seascape served as stylistic inspiration."

Significant new acquisitions

SINCE THE MUSEUM'S FOUNDING, HoMA has maintained a highly regarded reputation for its exceptional art collection, with objects telling the story of Hawai'i's central role in the cultural exchange between East and West. As the museum continues to refine its core artistic, educational, and programmatic efforts for the future—purposefully building its legacy around serving Hawai'i as a community resource—access to its world-class permanent collection remains central to its mission.

2021 saw a number of significant new works added to HoMA's permanent collection. These include pioneering digital media artist Jennifer Steinkamp's *Judy Crook 9* (2017), an almost ten-foot-high animated projection imparting beautifully haunting messages of renewal and resilience; contemporary Chinese artist Li Huayi's *Pine Trees and Spring* (2008), an intricate and immersive landscape painting; American photographer Richard Misrach's *Untitled (July 20, 2013 2:02 pm)* (2013), a large-scale photograph from his "On the Beach" series begun during a 2001 visit to Honolulu; American artist Viola Frey's *Fire Suit with Large Yellow Hands* (1983), a towering ceramic sculpture; and a rare, signed print of an iconic photograph by Diane Arbus titled *Xmas tree in a Living Room in Levittown, L.I.* (1963), printed 1963.

The works by Frey and Steinkamp were generously donated by Honolulu Museum of Art trustee Sharon Twigg-Smith. The works by Li Huayi and Misrach were gifts from the artists, and the Arbus photograph was donated by Jeffrey Fraenkel

of the Fraenkel Gallery in San Francisco. HoMA is incredibly grateful to Sharon Twigg-Smith, Li Huayi, Richard Misrach, and Jeffrey Fraenkel for these exceptional gifts, strengthening our ability to provide transformative art experiences for our community.

"Each of these artists is a standout in their chosen medium," said HoMA Director and CEO Halona Norton-Westbrook. "Their works help cultivate deep and meaningful conversations about issues that affect us all. We are so pleased to be able to add these innovative and celebrated works to the permanent collection, continuing HoMA's tradition of excellence and global perspectives."

The museum's most recent acquisition is celebrated American multimedia artist Nick Cave's *Soundsuit 8:46* (2021), a major work revisiting his *Soundsuit* series, and created in response to recent police violence against people of color. *Soundsuit 8:46* is a mixed-media sculpture of vintage floral textiles and sequined appliqués forming the centerpiece of the recent thematic reinstallation of the museum's Gallery 1. Said Norton-Westbrook, "Nick Cave's essential and innovative work is critical to the reimagining of the museum's permanent collection galleries and to the dialogue we seek to foster in our communities."

Nick Cave, *Soundsuit 8:46* (2021). Mixed media including vintage textile and sequined appliqués, metal, and mannequin. Museum purchase with funds from the James Jensen Acquisition Fund for Contemporary Art, 2021 (2021-04-01)





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

OPPOSITE (DETAIL)
Richard Misrach (b. 1949. Lives and works in
Berkeley, CA.), *Untitled (July 20, 2013 2:02 pm)*
(2013) (printed 2020). Archival pigment print
mounted on Dibond. Gift of the artist in memory
of James (Jay) Jensen, 2021.



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

OPPOSITE
 Shirakura Jihō (1896–1970).
Scholars in Garden. Japan,
 20th century. Pair of six-panel folding
 screens; ink and color on paper
 Gift of Terry Welch, 2021
 (2021-03-091ab)



A gift of Japanese modern works

IN MAY 2021, HoMA received a gift of 127 Japanese masterworks from collector Terry Welch. Consisting of 112 paintings and 15 objects, this gift significantly expands the museum's important program in the Japanese modern period, which began with the opening of the country to the outside world in 1854 after more than two centuries of isolation. This period was one of dramatic national changes, and this gift includes works by artists who encouraged public education and promoted the arts as a way to modernize society and redefine Japan's national identity.

Mr. Welch's gift provides HoMA with a comprehensive overview of the arts in early 20th century Japan, further solidifying the museum's role as a leading institution in this field. Shawn Eichman, HoMA's Curator of Asian Art, said, "Each artist represented in these works played a pivotal role in transforming Japanese art at an especially exciting and dynamic moment in history, and their influence is still evident today." The museum is currently planning for a major future showing of this collection.

COLLECTION

On Monet's *Water Lilies* (1917-19)

“*Water Lilies* focuses on the water itself, including the lily pads and reflections of the nearby plants and sky. Without the inclusion of a traditional horizon line, the painting becomes more about color, texture, and light, as opposed to a specific representation of place. Water and sky are almost indistinguishable from one another, and the painting moves toward abstraction.

While visitors to Giverny can explore the house and grounds where Monet lived and worked for over forty years, HoMA's visitors may experience an extensive art collection and our very own lily pond, located in the Chinese courtyard...a site for contemplation, beauty, and serenity. After viewing Monet's *Water Lilies*, please visit our lily pond, notice the reflections in the water, and form your very own 'impressions' of this tranquil space.”

Excerpt from a HoMA Select about Claude Monet's *Water Lilies* (1917-19) by KATHERINE LOVE, Assistant Curator of Contemporary Art



HoMA Selects continues to offer new insights into permanent collection

HoMA'S PERMANENT COLLECTION IS EXPANSIVE.

An encyclopedic collection of artworks from cultures around the globe, each object carries its own stories to share and history to explore. In that spirit, the museum launched the HoMA Selects program this year, created to offer a new pathway for visitors to experience and reflect upon individual works in the permanent collection. The program highlights a different work on view every two weeks, offering visitors special interpretive text written by museum curators and staff sharing insights, stories, and behind-the-scenes details about the artworks and the context within which they were created.

Some of the works chosen as HoMA Selects may be familiar to many museum visitors, like Monet's *Water Lilies*, and some may be entirely new, like sagabon, very early examples of Japanese books printed with movable type.

As the museum team embarks upon its plan to reimagine and reinstall HoMA's permanent collection galleries in the months and years to come, a cross-departmental team of curatorial, collections, and learning and engagement staff are exploring new ways to tell the stories behind these objects.

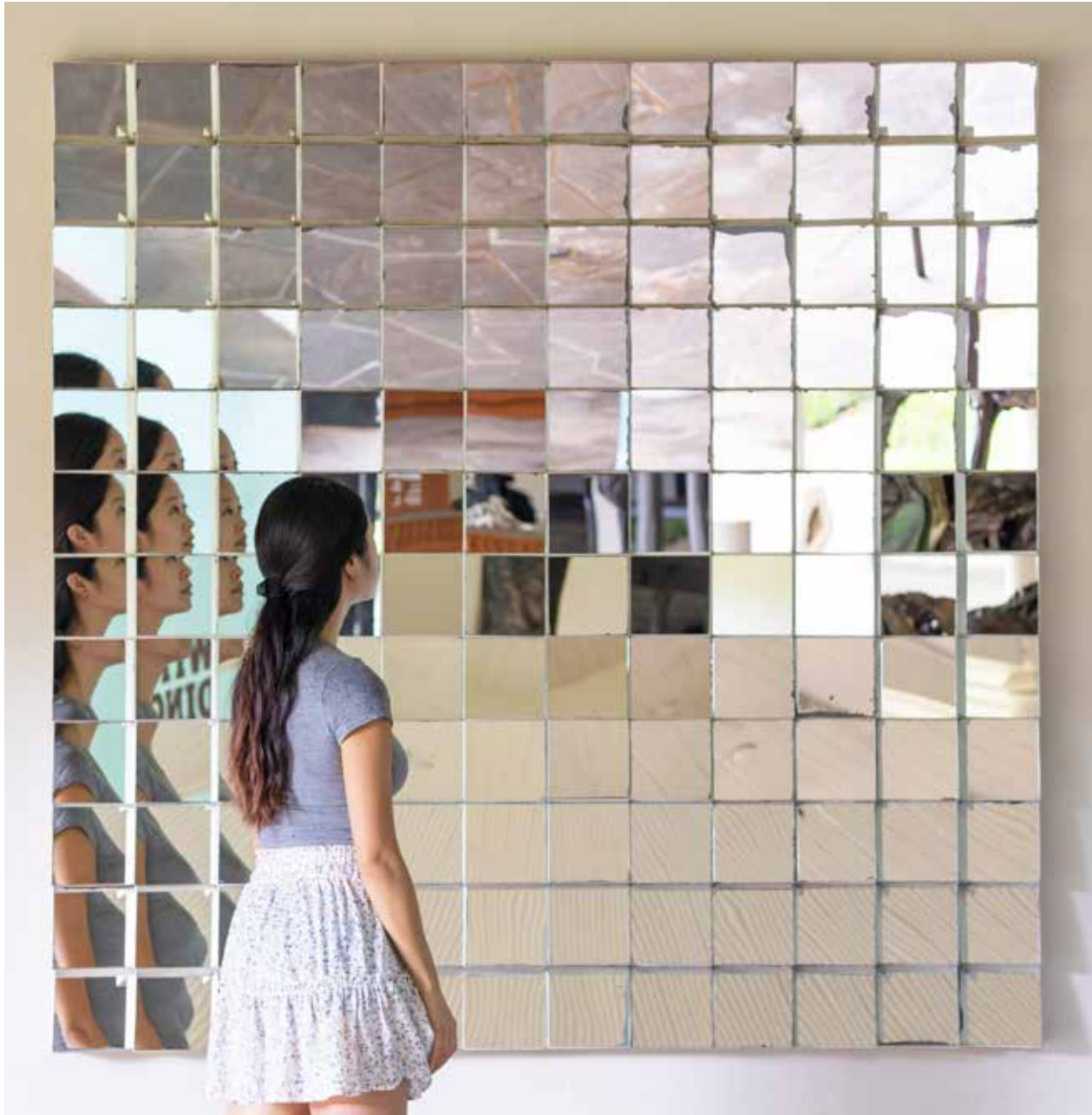
Leading the charge to reenvision these possibilities is Catherine Whitney, Director of Curatorial Affairs. “We're continually thinking about ways that visitors can gain a deeper understanding of the relevance and context around each HoMA Select,” Whitney said. “As we start to reenvision different gallery spaces around the museum in future years—including the Arts of the Americas and a new European reinstallation of treasures from the Kress Collection and related Western world artworks—we're finding fun and compelling ways to present permanent collection installations.”

The big-picture plan for these reinstallations is to take more of a cross-cultural, thematic approach to

many of HoMA's gallery spaces, which will be reflected in the ways the museum presents opportunities for guests to engage with individual works of art. “We have a fabulous permanent collection and are exploring creative ways to do more with what we have,” Whitney explained. “We're also leveraging the expertise of our incredible staff, and the knowledge and different perspectives that they have to share.”

In addition to *Water Lilies*, HoMA Selects for 2022 include collection highlights like Duane Hanson's hyper-realistic sculpture *Secretary* (1972), Lionel Walden's luminous seascape *Hawaiian Fisherman* (1924), John Singer Sargent's distinctive portrait *Mrs. Thomas Lincoln Manson, Jr.* (1891), Satoru Abe's copper and bronze sculpture *The Wheel* (1970s), and Amedeo Modigliani's modernist *Seated Nude* (c. 1918).

HoMA Selects insights can be found alongside each work in the galleries and are accessible online at honolulumuseum.org.



James Seawright (b. 1936. Lives and works in New York.).
Mirror XV (1987). Mirror, fiberglass reinforced cement.
 Gift of The Contemporary Museum, Honolulu, 2011,
 and gift of the Honolulu Advertiser Collection at Persis
 Corporation, by exchange (TCM.1988.33.7).

COLLECTION

CONSERVATION IS AN ESSENTIAL PART of caring for artworks in HoMA's world-class permanent collection. The highly specialized process includes cleaning and restoring individual artworks to maintain their condition and protect precious objects. "When we begin conservation of an object, our goal is to make sure that it will be in excellent condition for at least the next two generations," said Cynthia Low, the museum's Director of Collections.

In November, the museum kicked off its first conservation campaign, a fundraising drive timed around the annual Giving Tuesday celebration and specifically focused on supporting conservation of American modernist James Seawright's *Mirror XV* (1987). Long a fixture in the lobby at the museum's former Spalding House location, this multi-faceted reflective sculpture holds a special place in the hearts of many within the HoMA community. *Mirror XV* is slated to be reinstalled at HoMA's Beretania Campus but requires significant conservation work after years of being on display—an intricate and technical process totaling \$25,000 in cost. Through the generous support of many donors, November's campaign helped to ensure that *Mirror XV* will continue to captivate museum visitors for generations to come.

Stay tuned throughout the next year—and beyond—for additional conservation campaigns focused on significant works in HoMA's collection. We are deeply grateful for the support of our community, which helps us to foster transformative art experiences that make a lifelong impact.

Conservation campaigns launched with James Seawright's *Mirror XV*



For more about the fascinating backstory behind this conservation project, visit HoMA's YouTube channel at myhoma.org/thegretaproject for a behind-the-scenes look at what it took to restore Hanson's *Secretary*.

Conservation project highlights

IN MARCH 2021, Conservation Technician Susan Thomas performed a restoration treatment on a work of Hawaiian bark cloth, *Kapa* (2008), by Marie Leilehua McDonald. Thomas consulted and followed special protocols specifically for paper conservation, with excellent results. McDonald's work went on display in the gallery installation *Reflect: Modern and Contemporary Highlights*, part of *Joyful Return*.

In April 2021, Curator of Textiles and Historic Arts of Hawai'i Tory Laitila completed conservation work on Duane Hanson's hyper-realistic 1972 sculpture, *Secretary*, made of polyester and fiberglass with found clothing and accessories. Under Laitila's direction, HoMA's Collections staff disrobed the figure and prepared some of the fragile clothing items for treatment by Textile Conservator Linda Hee. Assistant Registrar Kyle Swartzlender worked closely with the artist's estate to replace some of the aged found objects that are used in the sculpture,

including a pair of eyeglasses and a toy watch. *Secretary*, known colloquially at HoMA as "Greta," holds a steno pad, and museum staff enjoyed deciphering the notes left behind by previous owners of the sculpture in both cursive and shorthand, which added layers of interest to the sculpture's provenance.

In July 2021, in preparation for its inclusion in the *Artists of Hawai'i Now* exhibition, Laitila and Hee performed a conservation treatment on a historic Hawaiian flag quilt, *Ku'u Hae Aloha (My Beloved Flag)*. The quilt was vacuumed and cleaned, stains were treated with UV light, and the quilt was rinsed, dried, and prepared for exhibition. *Ku'u Hae Aloha (My Beloved Flag)* inspired a work in *Artists of Hawai'i Now* of the same name by featured artist Andy Behrle, who reenvisioned the quilt through digital footage of water sources collected throughout the Hawaiian Islands. The quilt is currently on display in the exhibition adjacent to Behrle's digital counterpart.



ABOVE
TOP Mark Thomas, Collections Manager, and wood conservator, Thor Minnick.
BOTTOM Research on one of HoMA's Shinto statues from Izumo District, Japan, dated from 988-1029.

OPPOSITE
LEFT Tory Laitila and Duane Hanson's (1925-1996), *Secretary* (1972).
RIGHT *Ku'u Hae Aloha (My Beloved Flag)* (late 19th to early 20th century), part of the exhibition, *Artists of Hawai'i Now*.

Global research collective investigates HoMA's Shinto sculptures

FIVE WOOD-CARVED SHINTO SCULPTURES, ancient figures dating from 9th-13th century Japan, line the wall in HoMA's Gallery 19, the space that joins the Japan, China, and Buddhism galleries. Last year, HoMA was approached by researchers Mechtild Mertz of the East Asian Civilizations Research Centre in Paris, and Suyako Tazuru, of the Research Institute for Sustainable Humanosphere in Kyoto, who were interested in performing wood identifications on three of these statues as part of an ongoing study to identify the species of tree used in their creation. In their research, Mertz and Tazuru report that while Shinto statues are significant cultural assets in the history of Japanese wood carving, compared to Buddhist statues, their study has been relatively slow.

Working closely with a Japanese Shinto specialist and a Japanese wood specialist, Mertz and Tazuru were researching a group of 16 standing Shinto statues from the Izumo District in Japan. They had identified two of HoMA's statues as possible members of that same group. HoMA's curatorial and collections teams agreed to the cross-continental research collaboration, hoping that wood sample analysis would provide more information about the museum's statues' provenance and the context around their creation.

With instructions from the Research Institute and the careful hands of wood conservator Thor Minnick, the museum extracted wood samples from each of HoMA's five statues and sent them to Kyoto for analysis. The findings were fascinating. The results of the wood identification were *hinoki* (cypress) and *kaya* (*Torreya nucifera*) woods, and the team discovered that a sample from the *Shinto deity* statue was radiocarbon dated within a range of 988-1029. This date range is contemporaneous with other Izumo District statues, suggesting that it may be part of the same group.

The HoMA team is exceptionally grateful for the collaboration of Mertz, Tazuru, and their research team, and for the chance to further understand some of the hidden histories behind works in our collection.



Community programs reimagined

HoMA SUMMER NIGHTS

In July and August, the HoMA community spent many a weekend evening enjoying special HoMA Summer Nights programming, taking advantage of the museum's open-air spaces to safely enjoy shared experiences under the stars.

The HoMA Café and Central Courtyard stage were host to live performances from some of Hawai'i's best up-and-coming contemporary musicians, including Trishnalei, Scott Magz, Jenna K., and Preston Kauwe. DJ Roger Bong from local record label Aloha Got Soul took on a Saturday night residency in Café, sharing his signature mix of music from across genres and generations.

Museum visitors looking for hands-on creative activities participated in a variety of small-group artmaking workshops led by local artists, exploring sketching, ceramics, textiles, felting, and more.



BAR SERVICE AND PICNIC BASKETS AT THE HoMA CAFÉ

To pair with the museum's new evening programming, the HoMA Café team rolled out a new evening menu featuring beverages and bar bites, as well as picnic baskets designed to be enjoyed outdoors on the museum's Central Courtyard lawn.

A RETURN TO IN-PERSON FAMILY SUNDAYS

We celebrated the return of in-person Family Sunday programming this fall, overjoyed to be able to welcome keiki and 'ohana back to gathering safely for creative activities and art experiences on campus. September's event drew inspiration from the *Artists of Hawai'i Now* exhibition, and October's event was themed around exploring some of the featured artists' use of unconventional materials and practices.



FALL EVENING PROGRAMMING

As the days grew shorter, we continued to offer all-ages events and programs in spaces around the museum, including seasonal movies on the Central Courtyard lawn, artmaking activities, and community-oriented workshops. Especially popular were meditation and yoga workshops in the Mediterranean Courtyard led by local wellness center Hale Mana Aura.

2021 YEAR IN REVIEW: ART SCHOOL

Art School update: a vision for the future

IN OCTOBER 2021, an official groundbreaking and blessing ceremony at the Honolulu Museum of Art School signaled the start of construction taking place at the historic site, a nearly 2,000-square-foot expansion of the kiln house and the creation of open, multipurpose courtyard spaces. Repairs to the Art School and improvement work have been underway for months as part of the renovation project, with the aim to improve the building's infrastructure and facilitate high-quality art education experiences for many years to come.

The Art School expansion and renovation project is supported through a generous private donation and a grant-in-aid (GIA) furnished by the State of Hawai'i Office of Community Services. The building will look and feel different upon reopening in early 2022, with a new design that prioritizes inclusivity, accessibility, and sustainability in its core function and layout—key considerations for this important community resource.

"Our courtyard spaces will become extensions of the building's interiors for events and artmaking," said Director of Campus Operations Jason Morrison. "And our classroom spaces will be optimized to enhance the art studio class experience and provide more pathways to art education. We're excited about what the future of this space will mean for our entire community."



Plans for the building include a state-of-the-art glazing and kiln house that will double the size of the ceramics studio and incorporate a glazing studio, according to Learning and Engagement Director Aaron Padilla. "The addition of a glazing studio to the overall ceramics process will allow us to focus on the crucial steps of surface design and glazing techniques, an enhancement that will be fairly unique in Hawai'i."

Padilla elaborated on what's planned for the future of Art School community spaces, "The building will also include a Creativity Hub, a central space and community resource at the heart of the Art School for making art, interacting with HoMA's Lending Collection, and spotlighting local talent through collaboration with Hawai'i-based artists."

We will continue to share details as construction and renovation to the building progresses, and look forward to welcoming the community to a revitalized space and new opportunities for transformative art and educational experiences in 2022 and beyond.

ABOVE, LEFT TO RIGHT
Jason Morrison, Halona Norton-Westbrook, Christine Boutros,
Aaron Padilla, Kaili Chun, Kitty Wo, and Kahu Kordell Kekoa at
the Art School blessing in October 2021.

New educator resources

THE CHALLENGES OF THE PAST YEAR provided many opportunities for the museum to consider how we can continue to support, create, and innovate experiences for our educational community. With Hawai'i's teachers and educators in mind, HoMA's learning and engagement team created a suite of accessible and adaptable resources—both digital and hands-on—providing different ways for educators to incorporate art into their classrooms.

"We are incredibly appreciative of the dedication within our educator community to the arts and to integrating the creative process into their teaching practice," said Christine Boutros, Associate Director of Learning and Engagement. "Our priority is to ensure accessibility to these resources at a time when the pandemic is a barrier, and to continue to find meaningful ways that we can support classroom learning."

New resources introduced this year include a series of Elements of Art Virtual Field Trips (a stand-in for in-person school field trips to the museum, still currently on hold), Art Packs, and Hands-On Lending Boxes.

The Virtual Field Trips video series, produced internally at the museum, leads students through an exploration of individual elements of art: ideas like color, line, shape, and space, illustrated through examples of works in the museum's collection and artmaking demonstrations. Available on the museum's website, videos come with a guide for using them in a classroom setting, a glossary to reference while discussing each visual element with students, and an outline of supplies needed for the hands-on artmaking activities.

Since late October, Art Packs were issued to over 300 teachers across the state, supporting the Elements of Art Virtual Field Trip video series. Each Art Pack was

stocked with materials and supplies for an entire classroom of up to 35 individuals.

The Learning and Education Department also introduced curated Hands-On Lending Boxes. Free for educators to borrow (including those on neighbor islands), each box includes six 3-D objects and six flat files from HoMA's lending collection for a "see, touch, and talk" deep-dive with students about the Elements of Art.

Said Boutros, "We invite teachers and educators across the state to participate in and use these teaching resources, and are looking forward to the not-so-distant future when we'll be able to host you for in-person field trips and art experiences at the museum once again."

For more information or to sign up for these resources, please visit honoluluuseum.org/educators.



For more information about HoMA's volunteer program and upcoming opportunities, please visit honolulumuseum.org/volunteer-program/

Gratitude for HoMA's volunteers

The museum's diverse volunteer community—from docents to youth volunteers—are an invaluable part of the HoMA 'ohana. The museum is incredibly grateful for the time, talent, and energy of more than 150 volunteers who generously contribute more than 17,000 collective hours annually. A few HoMA staff members shared some of the many ways in which volunteer service had an enormous impact on museum departments and visitor experiences over the past year.



Kyle Swartzlender (second from left) and Kayla Annen (far right) from HoMA's collections team teach the finer points of art handling with volunteer and University of Hawai'i student Adam Parilla (far left) and Visitor Engagement Associate Jamisen Cooper (second from right).

"Here at HoMA, many of you know that our docents are frequently our visitors' chief guides, collaborators, and conversation partners, enthusiastically assisting visitor exploration of the visual culture on view. They take immense initiative to immerse themselves in the worlds within our galleries, supporting our learning and engagement department by nurturing visitor curiosity, and bringing to life the dynamic context of what the visitor sees."

GARY LIU, TOUR PROGRAMS MANAGER

"During summer 2021, the Allerton Library welcomed a group of eight teenage volunteers. They boxed, sorted, shifted, and shelved books with great enthusiasm. We appreciate the contribution of their time, fresh wit, and muscle toward making the library vibrant and new. Thank you, dear youth!"

J. VERA LEE, LIBRARIAN

"The volunteers who have so generously donated their time to assist the collections department over the past six months have been an incredible help in moving our department's collection inventory project forward. Their patience and passion for working with the collection has been lovely to see, as has been watching their art handling skills develop over the months. We hope to continue working alongside them as they progress through their college studies. Thank you Kaila, Cecil, and Adam!"

◀ **KYLE SWARTZLENDER, ASSISTANT REGISTRAR**

"The museum is so lucky to have a group of generous and talented volunteers who have been dedicated to the museum for years. Our special flower group puts so much time and effort into helping us keep the museum beautiful. Few know of all the extra labor that goes into the ever-changing displays of live art that they tediously design in line with the seasons, or with current exhibitions. It is always an amazing experience to see what they come up with. We can't thank our flower volunteers enough for all that they do!"

**KRIS AIHARA, ASSISTANT MANAGER,
OPERATIONS & FACILITIES**

"In 2021, in the midst of a global pandemic, many curatorial and learning and engagement projects and programs

could not have happened without the steady support of HoMA's dedicated volunteers. This is particularly true for the multiple *Joyful Return* courtyard projects that welcomed visitors to participate safely in events throughout the museum's outdoor courtyards.

Since opening in April, *Restore's* flag-making volunteers have guided activities and have been vital in helping HoMA to conduct in-person programming. Prior to the opening of *Regrow* in May, volunteers helped to trim bamboo, build trellises, clean pots, and plant the garden. Ongoing garden workshops have benefitted from volunteers who help check in guests, distribute supplies, assist visitors with activities, set up, and clean up. Volunteers have continued to contribute by coming in to water the garden.

Reveal opened in June, and volunteers have interacted with and assisted visitors in revealing the mysterious mural and in distributing art making activity handouts. Volunteers contributed to *Recover*, which opened in July, in various ways. They assisted The Fuzz Hawai'i (a local group of yarn bombers) in attaching branches, leaves, and pom pom blossoms, and continue to work on these ongoing yarn installations. Volunteers also helped with pom pom making events at the museum."

**SATI BENES CHOCK, CURATORIAL PROJECT
ADMINISTRATOR & EDITOR**

"With the helping hands of the learning and engagement volunteer support team, we prepared supplies and materials for hundreds of Elements of Art Packs for educators in Hawai'i, providing artmaking activities for more than 10,000 students. From trimming paper to counting out pencils and glue sticks, volunteers have been more than enthusiastic about these mundane tasks knowing the students of Hawai'i will get to enjoy the benefit of learning about the Elements of Art while using the materials they helped assemble into classroom art kits for this school year.

Volunteers are essential to our Family Sunday events. With the return of in-person Family Sunday programming, volunteers help families enjoy artmaking and storytelling in the courtyards. From greeting families to assisting with fun art activities, please know whatever the role you play, you are bringing happy smiles back to HoMA. Thank you, volunteers!"

APRIL SHAM, YOUTH PROGRAM COORDINATOR

COMMUNITY

New members of the Board of Trustees



Mark H. Fukunaga

Mark Fukunaga serves as the Chairman and CEO of Servco Pacific Inc., and Chairman of its subsidiary, Fender Musical Instruments Corporation. Servco has automotive operations in Hawai'i and across Australia, and through Fender, is a global leader in musical instruments and e-learning. In recent years, Servco has also been an active investor in early-stage venture capital, particularly in the mobility area.

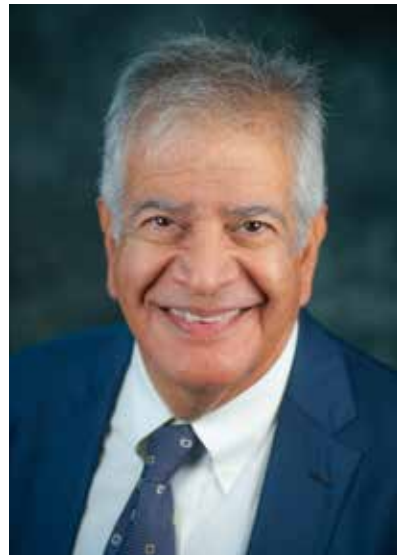
Fukunaga joined Servco in 1988 and held various positions prior to assuming his current position for Servco in 1994. Previously, he was a corporate attorney with the New York office of Cleary, Gottlieb, Steen & Hamilton, and before that, was on the staff of the late Senator Daniel Inouye in Washington, D.C. He also sits on a number of other fiduciary and advisory boards for organizations such as Matson Inc., FM Capital, Children's Discovery Center, Hawai'i Business Roundtable, KCAA Preschools, McInerney Foundation, and Punahou School. He is a trustee emeritus of Pomona College and a past regent of the University of Hawai'i System.

He graduated with a Bachelor of Arts from Pomona College and a J.D. from The University of Chicago.

JD Watumull

Born and raised in Hawai'i, JD Watumull began his business career within the family business of Watumull Brothers, Ltd. As the business evolved, his work within the business transitioned from a clothing buyer for the chain of retail locations into running a multi-faceted apparel wholesale distribution business and real estate investment firm. Watumull Brothers, Ltd. recently celebrated 106 years of being in business in the Islands.

Watumull earned his Bachelor of Science degree in business from the University of Colorado, Boulder, and now oversees a portfolio of family-owned properties with assets in all major Hawaiian Islands, Colorado, Washington, and Oregon. A Trustee of the Urban Land Institute, Watumull is also a former board member of the Queen's Health System, the largest health care organization in the Pacific region and the largest private non-profit hospital in Honolulu, Hawai'i. He is a current member of the board of Mānoa Valley Theatre and board of Gentry Homes, as well as a longstanding member of the Young Presidents Gold Organization, a global leadership community of extraordinary chief executives.



IN MEMORIAM

George R. Ellis

IT WAS WITH GREAT SADNESS that we learned George R. Ellis, former Director of the Honolulu Museum of Art, passed away in June 2021. Ellis served as the seventh Director of the museum—then called the Honolulu Academy of Arts—from 1982 until his retirement in 2003. Under his leadership, the museum reached new heights: he championed art education, created new connections to HoMA's local community, and promoted a truly global collection of world-class art.

Born and raised in Birmingham, Alabama, Ellis attended the University of Chicago, receiving his Bachelor of Arts in art history and later his Master of Fine Arts in painting. He began his career as a painter, becoming Assistant Director of the Birmingham Museum of Art, and later Associate Director at the Museum of Cultural History at the University of California, Los Angeles.

Ellis' tenure as Director of the Honolulu Academy of Arts began in 1982. One of his



greatest passions was education, and during his tenure he led the effort to establish the Academy Art Center at Linekona (now the Honolulu Museum of Art School), providing youth and adult learning art education for communities across Hawai'i. In 1997, Ellis launched his most ambitious plan, renovating the Asian Art wing and expanding the museum with the construction of the Luce Pavilion. His final act as Director was opening the doors to *Art of the Philippines: The George and Nancy Ellis Gallery*. At the time, the gallery housed the only permanent display dedicated to Filipino art in the United States.

The Honolulu Museum of Art community mourns Ellis' passing, and he will always be remembered for his enormously significant contributions in shaping the museum into what it is today.

IN MEMORIAM

Joyce Stupski



THE MUSEUM COMMUNITY mourns the July 2021 passing of Joyce Stupski—visionary leader, philanthropist, and co-founder of the Stupski Foundation. Her passion for education and the arts left a lasting impact on HoMA's art education ecosystem.

Originally from Naperville, Illinois, Stupski was involved with creative pursuits from a young age. She studied music at the American Conservatory of Music in Chicago. She went on to earn a Bachelor of Arts in music, a Master of Arts and teaching credential from Indiana University. Later, Stupski moved to San Francisco to teach children with special needs in the San Francisco Unified School District. Her experience in the classroom made a lasting impression and sparked a lifelong passion for supporting public education through philanthropy.

Stupski's philanthropic efforts were largely focused in the Bay Area and Hawai'i, and she was a wholehearted supporter of the arts and cultural institutions in both regions. Along with her husband, Larry, she co-founded the Stupski Foundation in 1996, which focused on developing public school leaders' skills to help close achievement gaps. The couple's unique approach to philanthropy reflected their passion for working with students and families, belief in the importance of accessibility, and love of the arts. After Larry's passing, Joyce reestablished the Foundation as a "spend down foundation" to realize the couple's shared commitment to their communities

and to provide people with resources to address urgent challenges in food security, postsecondary education, early brain development, and serious illness care in Hawai'i and the San Francisco Bay Area.

In 2017, the Stupski Foundation became a lead partner of the Honolulu Museum of Art with a \$1M grant supporting a three-year expansion of the Visual Arts Integrated Education Program (VAIEP). This program encompassed art immersion in K-12 Title I partner public schools, school field trips onsite at the museum, Young Artist scholarships at the Art School, and professional development workshops for teachers to integrate art education strategies in their core curricular goals.

Glen Galaich, CEO of the Stupski Foundation, said of the Foundation's support of the museum, "Joyce Stupski believed in HoMA's mission that art should benefit the entire community, especially the next generation of young artists. As a longtime supporter of HoMA's immersive arts education program to bring art into the classroom, she leaves behind a legacy of teachers and students who will continue to inspire us through art for generations to come."

HoMA is deeply grateful for Stupski's lasting impact on the museum and Hawai'i's educational community. As a reflection of her legacy, HoMA continues to create and prioritize accessible pathways to art experiences for students and teachers across the state.

Annual Major Giving Circles

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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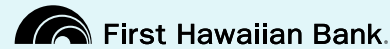
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COVER

From Gallery 10: MODERN AND CONTEMPORARY HIGHLIGHTS

Roy Lichtenstein (1923-1997. Lived and worked in New York.)

Woman Contemplating a Yellow Cup (1995)

Machined aluminum, paint, and wax

Gift of Thurston and Sharon Twigg-Smith, 2014

Toshiko Takaezu (1922-2011. Lived and worked

in Hawai'i and New Jersey.)

Haru (1992)

Glazed stoneware

Gift of The Contemporary Museum, Honolulu, 2011,

and gift of the artist

