

HO MA

SEP · OCT · NOV 2022

Dear HoMA Community,

FLOWERS OF ALL COLORS, shapes, and kinds take center stage this fall at the museum. As Henri Matisse once said, “There are always flowers for those who want to see them.” So, at a time when autumn leaves fall gently to the ground, the Honolulu Museum of Art unseasonably yet joyfully celebrates the timeless beauty and effervescence of flowers throughout our galleries, courtyards, events, and programs.

Headlining this botanical celebration is internationally acclaimed artist Rebecca Louise Law and her new exhibition *Awakening*. An immersive floral installation brought to Hawai'i for the very first time, the year-long exhibition celebrates the Islands' deep connection to flowers, reflecting local cultures, ecosystems, and landscapes. Community is—and always has been—foundational to Law's work. In collaboration with Law, we've activated our own community in new ways over the past several months, gathering volunteers and museum staff to source and assemble components of the awe-inspiring installation.

In conjunction with Law's ground-breaking work, HoMA presents *Cross Pollination: Flowers Across the Collection*. A collaborative effort from our Curatorial team, the exhibition brings together a diverse and striking selection of floral-centric artworks from throughout the museum's permanent collection. The trend continues in November with *Moemoeā*, Maui-based artist Noah Harders's dreamy and inventive presentation of petals, leaves, lichens, and other found objects constructed into wearable art that is part mythology, part haute couture.

As you may know, we're celebrating the acquisition of three paintings by renowned Chinese American contemporary artist Hung Liu with an exhibition showcasing her unique artistry. The late artist's paintings and mixed media works reference both East and West, addressing themes that are both personal and political. Through a curated display of acquired and loaned works, we pay tribute to Liu and her remarkable career.



Finally, the hallways and classrooms of the newly renovated Honolulu Museum of Art School are filled once again with excitement, activity, and, yes, art making! Our faculty of full-time art instructors has developed a curriculum inspired by the museum's permanent collection and special exhibitions. Visits to the galleries supplement each course offering in order to connect the studio learning experience with a deeper understanding of art history, and to the creative process of artists throughout the ages.

As we each reckon with unwavering changes to the world around us, emerging studies now suggest that museum visits can actually help with anxiety, depression, chronic pain, and even the prevention of dementia. While the science and evidence around this phenomena continue to develop, we at HoMA have always been certain of one fact: that arts and culture are a core part of our well-being, and an essential element for all of us to thrive.

On behalf of everyone here at the museum, I would like to extend a personal invitation to you to spend time in the galleries—which belong to each of us—and to discover the unique benefits that art may bring to your life. To our members and regular patrons of arts and culture organizations throughout the community, I want to thank you for your ongoing support to enliven and grow the arts landscape here in Hawai'i. Mahalo, and we look forward to seeing you at the museum!

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO

EXHIBITIONS

Japanese Design: Rinpa

THROUGH OCTOBER 9, 2022

This exhibition introduces fundamental principles of Japanese design through permanent collection artworks from the Edo period (1615-1868).

Mauka to Makai, Honolulu Cityscapes of the 1850s

THROUGH OCTOBER 16, 2022

A look back in time at the changing cityscape of 19th-century Honolulu through prints, watercolors, and drawings from HoMA's permanent collection.

Islamic Textiles: Connecting Lines 2

THROUGH JANUARY 2023

Five Middle Eastern, Central Asian, and Southeast Asian works dating from the eighteenth to twentieth centuries illustrate the diversity of Islamic textiles in the museum's collection.

Reveries: The Art of Hung Liu

THROUGH MAY 28, 2023

Paintings and mixed media works from contemporary Chinese American artist Hung Liu reference both East and West and straddle the line between the personal and the political.

Cross Pollination: Flowers Across the Collection

THROUGH JUNE 4, 2023

A diverse arrangement of artworks from HoMA's vaults and galleries explores the emotional, psychological, and spiritual resonance of flowers in art.



Rebecca Louise Law: Awakening

SEPTEMBER 17, 2022-SEPTEMBER 10, 2023

The debut of renowned British artist Rebecca Louise Law in the Islands, *Awakening* transforms two galleries into immersive experiences celebrating Hawai'i's deep connection to pua.

Navigating a Minefield: A Manga Depiction of Japanese Americans in the Second World War

OCTOBER 27, 2022-MARCH 5, 2023

Selections from a graphic novel by producer Stacey Hayashi and comic artist Damon Wong, exploring the artistic contributions of contemporary Asian American artists.

Moemoeā

NOVEMBER 3, 2022-JULY 27, 2023

Maui-based Noah Harders's debut exhibition uses found materials to merge our surrounding ecology with a fantastically imagined world.

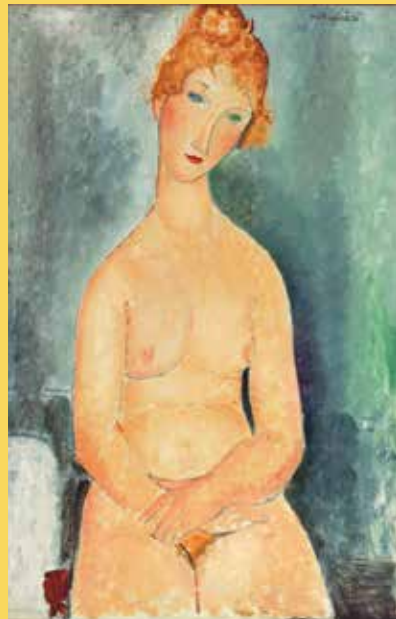
David Driskell (American, 1931-2020). *Sunflower*, 2009. Linocut. On loan from the collection of Robert and Jean Steele. See page 18.

FALL HIGHLIGHTS

PROGRAMS

Connect with museum curators, staff, and visiting artists during this fall's slate of in-gallery **Curatorial Conversations, monthly HoMA Selects Talks, special artist talks, and more.**

Find our full event schedule by visiting **What's On** at honoluluuseum.org



**Amedeo Modigliani:
Why the Long Face?**

GALLERY 1 • THURSDAY, SEPTEMBER 1, 2PM

Through the lens of Italian artist Amedeo Modigliani's *Seated Nude*, 1918, Director of Curatorial Affairs Catherine Whitney will lead a HoMA Selects Talk examining our tendencies to romanticize the poverty and behavioral health issues of this artist and other male modernists throughout history.

Included with admission; reserve tickets at honoluluuseum.org.



**Awakening, A Conversation with
Artist Rebecca Louise Law**

DORIS DUKE THEATRE • FRIDAY, SEPTEMBER 16, 7:30PM

Join us for a conversation between artist Rebecca Louise Law and HoMA's Director & CEO Halona Norton-Westbrook as they discuss *Awakening*. Through Law's contemplative approach and signature use of botanical and found materials, the installation provides pathways toward regaining our lost connection to the natural world.

Included with admission; reserve tickets at honoluluuseum.org.



**Nakabayashi Chikuto:
Plum Blossoms**

**GALLERY 27 • THURSDAY,
OCTOBER 6, 2PM**

In this HoMA Selects Talk, Curator of Japanese Art Steven Salei will discuss the origins of literati painting in China during the early 17th century, the importation of the literati style to Japan during the 18th century, and the symbolism of the plum tree in both artistic traditions.

Included with admission; reserve tickets at honoluluuseum.org.



Sam Gilliam & Jazz

**GALLERY 10 • THURSDAY,
NOVEMBER 3, 2PM**

Tour Programs Manager Gary Liu leads a HoMA Selects conversation exploring the influence of jazz music on the work of American color field painter Sam Gilliam.

Included with admission; reserve tickets at honoluluuseum.org.



In conversation with Noah Harders

GALLERY 14 • SATURDAY, NOVEMBER 5, 6PM

Talk story with Maui-based *Moemoeā* artist Noah Harders and exhibition curator Aaron Padilla, HoMA's Director of Learning and Engagement. Dive into daydreams, found objects, and the creative vision behind the artworks in Harders's debut museum exhibition.

Included with admission; reserve tickets at honoluluuseum.org.

LEFT TO RIGHT

Amedeo Modigliani (Italian, 1884-1920). *Seated Nude*, c. 1918. Oil on canvas. Gift of Mrs. Carter Galt, 1960 (2895.1).
Rebecca Louise Law by Chuck Heiney Photography.
Nakabayashi Chikuto (Japanese, 1776-1853). *Plum Blossoms*, 1834. Gift of James H. Soong, 2014 (2014-63-03).
Sam Gilliam (American, 1933-2022). *Rio*, 1970. Acrylic on canvas. Gift of The Contemporary Museum, Honolulu, 2011, and gift of James Jensen (TCM.2007.34.5).
Noah Harders (Hawai'i, b. 1994). *First Time, Face to Face, Blue Jade Flower*, 2021. Courtesy of the artist (photo by Noah Harders).



*Awakening connects us
to the natural world*

GALLERIES 12 & 13
SEP 17, 2022-SEP 10, 2023

AWAKENING—the act of suddenly becoming conscious or coming into an awareness—is an apt title for the immersive, nature-based installation by renowned British artist Rebecca Louise Law (b. 1980). On view at the Honolulu Museum of Art from September 17, 2022–September 10, 2023, this exciting new exhibition transforms two of the museum’s second-floor galleries into a vast hanging garden, constructed with the help of local volunteers. Like the artist’s previous installations, *Awakening* is a contemplative space, inviting visitors to move through the monumental assemblage toward a greater environmental consciousness and deeper awareness of nature’s vulnerability. “I create spaces to reconnect us to the land and also to each other,” Law explained. “We are all nature, and everything matters.”

This exhibition marks the artist’s debut in the Pacific region. With over 20,000 pieces of endemic and imported flora sourced locally from O’ahu botanical gardens, parks, and beaches, the installation also includes more than one million pieces of natural material, gathered and strung by flower enthusiasts and community volunteers from countries around the world over nearly two decades. Law uses—and reuses—everything in her zero-waste practice, and develops her installations intuitively in each different space, with materials guiding the end results. “I work organically, softening hard lines by mimicking rhythms and patterns we see in the natural world...I have to be flexible whilst working with nature,” she explained. “I’ve learnt to hold the art lightly, working with nature rather than against it.”

“Rebecca’s work is awe-inspiring and unique,” said Director and CEO Halona Norton-Westbrook. “We are truly honored to be able to partner with her to bring a truly immersive and authentic art experience to a broad range of audiences in our community.”

Community engagement is a key component of each of Law’s installations. “I work as closely as possible with local hands and local natural materials,” she explained. Over the summer, the museum put out a call to the museum community for donations of specific types of florals to be included in *Awakening*, including bougainvillea, bozu, gardenia, hibiscus, kukui, ylang-ylang, orchid, pikake, puakenikeni, and shower tree flowers, amassing and preparing the

PREVIOUS PAGES Rebecca Louise Law, *Community*,
RIGHT Rebecca Louise Law, *Life in Death*

donated blooms in a dedicated space at the Art School. In July and August, teams of volunteers gathered to collect flowers and botanical materials from gardens around Honolulu, sourced marine debris from local beaches, and volunteered countless hours preserving and cutting flowers and assembling materials for the exhibition. Law explains her iterative approach to working with local communities in painterly terms: “I see my art practice as ‘painting in the air’ with the space as my canvas, the flowers my paint, and the viewer ‘entering the painting’. I love the beauty of the many hands that have made it. Bringing all walks of life together to sit down and make something with their hands is rewarding for everyone.”

Law’s latest project at HoMA highlights the artist’s deepening concern for the viability of the natural world amid our intensifying environmental crisis. Unable to remain silent, Law has recently begun to incorporate marine plastics and found consumer debris in her hanging garlands to disrupt any false sense of nature’s permanence in the face of industrial expansion and waste. The inclusion of marine plastics in *Awakening* marks this turning point for Law, an unsettling focal point among the natural materials. “To be honest,” she explained, “it made me feel sick to include a small area of plastic debris. The installations have been a haven of nature since I began making them in 2003. I often use the terms ‘painting with flowers’ and ‘enveloping the viewer in nature’...but it felt right to take notice of what is happening on the beaches in O’ahu.”

These plastic fragments, washed up on the island’s beaches and gathered by local volunteers, stand in





for our consumer-driven culture and its infiltration into our water, air, and earth. Through this stunning community collaboration, Law asks us to slow down, to consume less, and to spend more time connecting to each other surrounded by the gifts that earth provides, even if for only a few thoughtful moments. “Law’s work offers restorative and contemplative refuge from an increasingly chaotic and consumer-driven society,” said Catherine Whitney, the museum’s Director of Curatorial Affairs. “I hope *Awakening* will inspire visitors to marvel at humanity’s connection to nature and instill an appreciation for it, while inspiring us all to take better care of it through essential sustainable practices.”

LEFT Rebecca Louise Law, *Life in Death*

EXHIBITION PRESENTED BY

HAWAIIAN
AIRLINES.

ADDITIONAL GENEROUS SUPPORT FROM



TORI RICHARD
HONOLULU



Susan and Stephen Chamberlin, Jean E. Rolles, Priscilla Growney, Elizabeth Lacy, Joyce Tomonari, Lynne Johnson and Randy Moore, Linda and Bob Nichols, and Kitty and Buzz Wo. Special thanks to the I-ON Group.



The community comes together to create *Awakening*

IN JUNE, HoMA staff members donned hats and sunscreen to head to Kahuku beach for a shoreline cleanup. In search of marine debris to include in *Rebecca Louise Law: Awakening*, the day’s activity also helped to protect Hawai‘i’s ecosystems and landscape. Simultaneously, Honolulu residents began to gather and save flowers from backyards, leftover lei, and floral arrangements to eventually become part of Law’s immersive installation at the museum.

In July and August, teams of volunteers visited botanical gardens to forage for flowers and assembled in an Art School classroom to begin the painstaking work of cutting and bending wire and stringing together botanical material and marine debris—piece by tiny, treasured piece.

For each of her installations over the past two decades, Law has remained intentional about engaging local communities and volunteers to help create each site-specific project. We are grateful to each volunteer and member of the HoMA community for their contributions in bringing this very special exhibition to life.



Diaries of an Awakening ROBERT ALLERTON LIBRARY SEP 17, 2022–SEP 10, 2023

AN INTIMATE VIEW into the artist’s creative thought process and responses to social and seasonal moments, Rebecca Louise Law’s diaries are expressions of her daily life reflected in pressed flowers, prose, and illustrated diaries, on view in the museum’s Robert Allerton Library.

From November 2019 to December 2020, during a time of both personal and global grief and unrest, Law took up the practice of slowing down and recording nature:

“I looked at the land that surrounded me and I noticed the micro as well as the macro. Every insect and plant came alive, and the sunset concluded each day. I stopped looking at social media, the television, and papers. I stopped and I looked at everything that physically surrounded me, the immediate world around me. I looked at life. I looked at the earth. I looked at systems. I looked at identity. I looked at fragility. I looked at rhythms.

It made me grateful. It made me rethink our connection to this earth and my core values. [This exhibition] calls for an awakening. It asks that we as human beings consider what is actually happening on this fragile earth...What are our individual core values? Are we working together or apart? Who and what is suffering? Why? What can we do? The diary was an awakening moment for me—a reset. It marks a time when lives across the world shifted, and many woke up.”



Moemoeā

NOVEMBER 3, 2022–JULY 27, 2023

GALLERY 14

MAUI-BASED ARTIST Noah

Harders was born and raised in Waikapū where he lives on land inhabited by his ancestors for hundreds of years. Having attended the School of The Art Institute of Chicago, Noah returned home to Maui and used his experience as a floral designer to create wearable art made of flowers, leaves, lobster shells, fish bones, and other organic materials. Noah describes his growth as an artist—which spans multiple practices including installations, traditional basket weaving, fashion design, and photography—as a “crazy progression of finding myself.”

Moemoeā, roughly translated, means “to dream” or “fantasy.” Through his connection to fantasy and found materials, Harders fully reveals his technical skill in expressive self-portraits shot in his home studio, drawing us into his surrealist, haute-couture creations.

Fantasy and found materials: an interview with Noah Harders

In his first-ever museum exhibition, *Moemoeā*, Maui-based artist Noah Harders presents a body of work that expresses and explores an interior world in ways that words can't. Harders spoke with exhibition curator and Director of Learning and Engagement Aaron Padilla, sharing more about his process, vision, and hopes for the exhibition.

AARON PADILLA: You've talked about your love for nature, but you also talk a lot about fantasy. Can you tell me more about fantasy and your sources of fantastic inspiration?

NOAH HARDERS: I feel like the world we live in is kind of like a fantasy when you really look at what's around us. [For example,] the creatures that live at the bottom of the sea adapt to living down there with bioluminescence. The way that their form has to change to be in that environment—the fact that it was all just created by evolution and by adaptation—that's mind boggling! And it's real. We live around it and amongst it.

That's kind of where the fantasy aspect of my inspiration and designs came from—the nature that we live amongst, reimagined into a humanoid form. I ask myself: "What if we suddenly became hybrids with the plants and animals around us?"

AP: Instagram made you "the guy who makes unique masks out of flowers." How does that sit with you?

NH: I've always had that starting point with flowers, but when I started to incorporate different materials, like lobster shells and snails and fish bones, it opened my eyes to [this]: literally anything that I see can be a material.

So, yeah, I'll probably always be "the flower mask guy," but I would love for people to take away that anything that you can imagine is possible. Taking the time to figure it all out is the biggest battle.

I wish that I could have seen an exhibition like the one I'm hoping to create when I was a younger artist. Before I grasped this side of myself, I would have been inspired by a show where somebody was being as weird as they like to be.

AP: People might not understand it, but the act of articulating something that you thought of in your brain and making it real is pretty powerful.

NH: These were all just ideas for me for a long time. As long as I can remember, I've always had the out-of-the-box ideas compared to all of my classmates, or compared to what I had to do for my career as a florist. I shut down those voices that were saying "No, this is a little bit weird," or "This is kind of out there, so maybe not." And sitting here now, looking at all of them—wow! They're real now, and they're not as weird as I envisioned them.

AP: Tell me about the beginning: what is the first artwork you made that you can remember?

NH: I don't know if there's a specific piece that I can recall [as my first], but I just remember the act of creating with whatever was around me. Growing up, my grandma would save all of these mayonnaise jars and old pots and pans and kitchen utensils and tools. She had them all on this counter and we would just play with them—go cut leaves, you know, pick flowers and get a bunch of mud, and try to shape things around a spatula, or whatever.

Also, when we were growing up, there was this company that used to lease our ninety-year-old farm from us. They had probably 100 or more broken down tractors and construction vehicles, and the beds of all the trucks were filled with random things. I remember going down there and taking screwdrivers and prying off all of the little logos on the cars and organizing them into patterns, and then taking old records and spreading them around the farm and making different shapes.

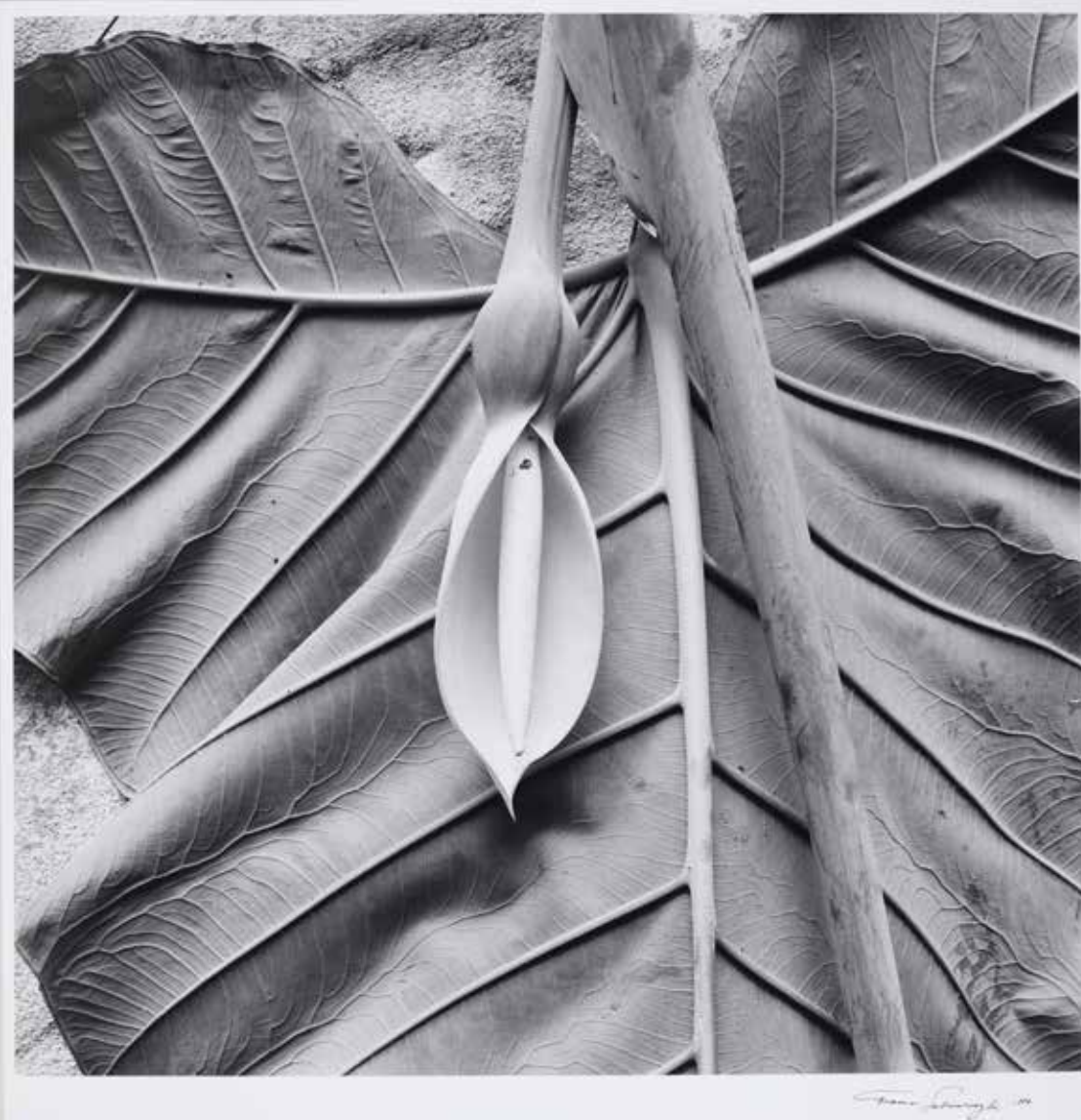
Now that you ask me this question, I'm realizing that I kind of always just used whatever I had around me to create, and maybe I didn't even realize it was art at the time. I was just having fun and using things that we found.

PREVIOUS Noah Harders (Hawai'i, b. 1994). *Resilience*, Plumeria (Frangipani), 2020. Courtesy of the Artist (Photo by Noah Harders).
RIGHT *Towards the Light*, Sunflower, 2020. Courtesy of the Artist (Photo by Noah Harders).



Moemoeā opens November 3 in Gallery 14. Join us among his artworks Saturday, November 5, for an in-gallery conversation with the artist about his debut museum exhibition. Find details on page 5.

Franco Salmoiraghi's enduring depictions of Hawai'i



IN MARCH, longtime museum supporters James and Cherye Pierce generously gifted to HoMA a portfolio of thirty-seven black-and-white silver gelatin prints by acclaimed Hawai'i-based photographer Franco Salmoiraghi. The portfolio illustrates Salmoiraghi's keen ability to capture the enduring beauty of the Hawaiian landscape and its people, and feature Hawaiian plant life, nudes, and figural studies which artfully express layered metaphors of human connection to the land and environment.

After receiving his MFA in photography and art history from Ohio State University in 1968, Salmoiraghi moved to Honolulu for a teaching position at the University of Hawai'i at Mānoa, and in the mid-1970s was instrumental in documenting the Native Hawaiian protests over the bombing of Kaho'olawe. His works have been exhibited widely in Hawai'i, and the museum is thrilled to have added these important photographs, created over a nearly two-decade span, to the HoMA collection.

Salmoiraghi has stated about his own work: "Rather than focusing on majestic scenic views, I choose to depict the ordinary and the hidden. Sometimes my camera has led me into the unknown, toward nearly inaccessible places with historic references and spiritual links to the past. After many years, Hawai'i remains a place of formidable and subtle mystery for me."

The acquisition of this portfolio presents an important opportunity to preserve and display iconic works by one of Hawai'i's premier photographers and establishes our state as a site of central importance to the practice of photography in the 20th century. Look for three of Salmoiraghi's prints featured in the exhibition *Cross Pollination: Flowers Across the Collection*, on view through June 4, 2023.



Franco Salmoiraghi (American, b. 1942). *Callas*, from the *Spirit, Flesh, and Stone* portfolio, 1986. Silver gelatin print. Gift of James and Cherye Pierce, 2022 (2022-01-35).

LEFT *Elephant Ear*, from the *Spirit, Flesh, and Stone* portfolio, 1986. Silver gelatin print. Gift of James and Cherye Pierce, 2022 (2022-01-04).

COMMUNITY SPOTLIGHT

Dr. Robert Steele

DR. ROBERT STEELE AND HIS WIFE, JEAN, are avid art collectors, dedicated to unveiling and centering the incredible contributions of African American artists. In more than four decades at the University of Maryland, Steele was a professor of psychology and, later, served as Executive Director of the David C. Driskell Center for the study of visual arts and culture of African Americans and the African diaspora.

Collectors since the 1960s, the Steeles have seen one generation of artists influence the next, especially among African American printmakers. "You could [draw] a line from Bob Blackburn, who mentored Curlee Holton as a young professor, to his career now as a major master printer," described Steele. "Our collecting started with Bob Blackburn, with James Wells, with David Driskell—through Curlee Holton! Many of the works that we have collected are [from artists] who are directly influenced by [earlier] generations of major printmakers."

We're grateful that the Steeles have chosen to be a part of the HoMA 'ohana and supporters of the museum. The Steeles are currently loaning the museum three works, included in the ongoing exhibition *Cross Pollination: Flowers Across the Collection*: two beautifully expressive prints with floral subjects by renowned artist and scholar David Driskell, and a large and vibrantly colored lithograph by American artist and educator Margo Humphrey.



David Driskell (American, 1931-2020). *Her Hat Was Her Halo*, 2007. Monprint, relief. On loan from the collection of Robert and Jean Steele.

"Besides being a rich source of knowledge, the Steeles are generously helping our community widen our definitions of influential American artists through great artwork and stories," said Director of Curatorial Affairs Catherine Whitney. "As collectors, Bob and Jean have been as focused on acquiring works by major 20th and 21st century artists and personal friends of theirs like Faith Ringgold, David Driskell, and Sam Gilliam, as well as not-yet-as-widely recognized—but still vitally influential—Black artists, academics, and printmakers like Margo Humphrey, Curlee Holton, and Annette Fortt."

Look for *Sunflower* (2009) and *Her Hat Was Her Halo* (2007) by David Driskell and *Dorothy's Flowers* (1996) by Margo Humphrey in *Cross Pollination: Flowers Across the Collection*, on view now.

Wheat Field returns, alongside European and American works newly on view

A RECENT ROTATION IN GALLERY 6—which houses Impressionist and Post-Impressionist art—offers our audiences an opportunity to view four important works on paper by American artist Mary Cassatt (1844-1926) and French artists Pierre Bonnard (1867-1947) and Paul Cezanne (1839-1906). Two luminous pastel portrait drawings by Cassatt, *Young Girl Seated in a Yellow Armchair*, c. 1902, and *Young Woman with Auburn Hair in a Pink Blouse*, 1895, join her painting *The Child's Caress*, c. 1891, the recent focus of a HoMA Select feature and gallery talk by Assistant Curator of Contemporary Art Katherine Love. Bonnard's color lithograph *Child with a Lamp*, c. 1898, focuses attention on the innocent simplicity of a child playing at a table, illuminated by the glow of lamplight. Cezanne's color lithograph *The Large Bathers*, 1896-98, exemplifies the artist's use of multiple figures in the landscape to investigate the underlying structure of the natural world.



Mary Cassatt (American, 1844-1926). *Jeune Fille au Corsage Rose Clair (Young Woman with Auburn Hair in a Pink Blouse)*, 1895. Pastel on paper. Bequest of Kathryn and Arthur Murray, 1997 (26337).

Vincent van Gogh's *Wheat Field*, 1888, is back on view after its inclusion in *Through Vincent's Eyes: Van Gogh and His Sources*. The exhibition, co-organized by the Columbus Museum of Art (on view Nov 2021-Feb 2022) and the Santa Barbara Museum of Art (on view Feb-May 2022), juxtaposed over fifteen of Van Gogh's artworks with more than 100 paintings, drawings, and prints by artists influential to his artistic development.

Vincent van Gogh (Dutch, 1853-1890). *Wheat Field*, 1888. Oil on canvas. Gift of Mrs. Richard A. Cooke and Family in memory of Richard A. Cooke, 1946 (377.1).

Navigating a Minefield: A Manga Depiction of Japanese Americans in the Second World War

GALLERY 3
OCTOBER 27, 2022-MARCH 5, 2023

Made possible by the Robert F. Lange Foundation



THIS EXHIBITION FEATURES GENGA original, hand-drawn sketches, from the manga *Journey of Heroes: The Story of the 100th Infantry Battalion and the 442nd Regimental Combat Team* (2012), a forty-five-page book written by author Stacey Hayashi and drawn by comic artist Damon Wong, both of whom were born and raised on O’ahu. *Navigating a Minefield* is the first manga exhibition at HoMA to address the internationalization of manga and its connection to Japan’s cultural diaspora—in this case, its usage by a Japanese American author to discuss the history of Hawai’i’s nisei community.

The genga from *Journey of Heroes* was first exhibited at *Crossing Cultures: The Art of Manga in Hawai’i* (Gallery ‘Iolani, Windward Community College, September 6–October 2, 2013), curated by Brady Evans, and later reprised at the Japanese Cultural Center the following year. HoMA’s presentation of the exhibition commemorates the eightieth anniversary of the 442nd Regimental Combat Team’s formation in 1943, and pays tribute to the many Japanese Americans who were unjustly incarcerated that year.

In her preparation for the live-action film *Go for Broke: An Origin Story* (2017), Hayashi recruited Wong to illustrate key scenes from her script, and these drawings evolved into a complete graphic novel. Wong originally depicted the story in a realistic style, but in order to temper its emotional intensity, the collaborators decided to reimagine the characters as chibi—figures with endearing, infantile features. “The challenge for *Journey of Heroes*,” explained Evans, “lay in conveying the reality of war while softening its violence by using the chibi... for a younger audience. The manga oscillates between presenting humorous personal stories and the brutalities and heroism encountered in war.”

In addition to excerpts from *Journey of Heroes*, the exhibition includes clips from *Go for Broke* and memorabilia from the 100th Infantry Battalion and 442nd Regimental Combat Team, on loan from Hayashi’s collection.

In conjunction with the exhibition, the Doris Duke Theatre will screen Hayashi’s film *Go for Broke* the weekend of December 2 to 4, 2022. Visit the What’s On calendar at honoluluuseum.org for details.

Stacey Hayashi (b. 1975), Damon Wong (b. 1976). *Journey of Heroes: The Story of the 100th Infantry Battalion and the 442nd Regimental Combat Team*, America, 2012. Digital sketch (genga); ink on paper. Private collection.

Technical Evolution: Forms of Early Woodblock Printmaking

GALLERY 21
NOVEMBER 3, 2022-JANUARY 29, 2023

Made possible by the Robert F. Lange Foundation

AMONG MANY HIGHLIGHTS in HoMA’s vast collection of Japanese prints are nearly 300 examples of early ukiyo-e. Also known as “primitive ukiyo-e,” these prints were produced during the first century of the movement’s history (1670s–1760s). Predating the invention of full-color, multiblock printing, these images relied heavily upon the fundamentals of graphic design—particularly line variation and bold tonal contrast, to evoke emotional responses from the viewer. Some prints were later hand painted, transforming these treasures into one-of-a-kind multimedia works.

This print presentation, located in the museum’s Robert F. Lange Foundation Gallery, showcases examples of five different printing techniques of early ukiyo-e. These include monochromatic printmaking (*sumizuri-e*), prints with vermilion accents of lead tetroxide added by hand (*tan-e*), “safflower prints” (*beni-e*) with areas of hand-painted carthamin, lacquer prints (*urushi-e*), and early experiments with the use of multiple woodblocks (*benizuri-e*). While the craftsmanship of full-color prints easily catches our eye, the technical achievements associated with each evolutionary stage of “primitive ukiyo-e” are no less remarkable.

Kaigetsudō Dohan (active 1710–1736), *Courtesan*, Japan, Edo period (1615–1868), c. 1710. Woodblock print; ink on paper. Gift of James A. Michener, 1991 (24453).





A counterpoint to art historical perspectives

AMERICAN ARTIST MICKALENE THOMAS's mixed media *Left Behind 2 Again*, 2014, was recently installed in Gallery 5 (Rococo to Revolution) to provide a contemporary counterpoint to the European and American paintings, sculptures, and porcelain from the 17th to 19th centuries by white male artists that typically dominate galleries of a similar theme. Thomas's modern-day odalisque, in stark contrast, reclaims the female body on her own self-assured terms while exploring themes of race, identity, and representation.

Thomas says of her intent, "From my experience in Western art history, when you see images of Black women, they're generally depicted in positions of servitude or looked at through an anthropological perspective—I was interested in whether I could change those perspectives with the art that I made."

This installation is one facet of an ongoing effort at the museum to forge new and relevant connections empowering visitors to experience art from throughout the ages through a contemporary lens and from diverse perspectives.

Mickalene Thomas (American, b. 1971). *Left Behind 2 Again*, 2014. Relief, intaglio, lithography, digital printing, collage, enamel paint. Purchase, 2014 (2014-39-01). © Mickalene Thomas

Taishō style

**GALLERY 20
THROUGH NOVEMBER 6, 2022**

HoMA HAS LONG BEEN A LEADER in the field of modern Japanese art, beginning with the first major museum exhibition on the Taishō period (1912–1925), *Taishō Chic: Japanese Modernity, Nostalgia, and Deco* in 2001, which traveled around the United States and Japan. This autumn, visitors once again have the opportunity to see significant Japanese artworks from HoMA's permanent collection and this legendary exhibition through a special spotlight installation in the museum's Japan gallery.

Prior to 1868, Japan had closed its borders for more than two centuries. By the time Emperor Taishō ascended the throne in 1912, Japan had established a new, fully modernized international identity that blended elements of both Japanese and international culture. This aesthetic hybridity

Yamakawa Shūhō (1898–1944). *Three Sisters*, Japan, Shōwa period, 1936. Folding screen; ink and color on silk. Purchased with funds from the Beatrice Watson Parrent Acquisition Fund, 2002 (11822.1).

is especially apparent in the impressive screen that is the centerpiece of the installation, *Three Sisters* by Yamakawa Shūhō (1898–1944). The screen shows three women fashionably dressed in kimonos that are at once symbols of Japanese culture, but also reflective of the influence of popular Art Deco design in their patterning and color combinations. Unlike earlier depictions of high society women from the 19th century, the sister in the foreground of the screen stands, boldly confident, with her foot forward. She lays claim to the other primary subject, a luxury imported automobile, by placing her hand on the hood. The other two sisters are inside the automobile, but all three women look directly at the viewer with challenging gazes, perfectly embodying the new, outward-focused feminine attitudes of the time.





BEGINNING SEPTEMBER 1, the Honolulu Museum of Art School welcomes students and teachers to the newly reimagined and renovated learning space, offering courses in ceramics, fiber arts, metalsmithing, drawing and painting, studio art, printmaking, and general art exploration for all skill levels. “An imaginative curriculum inspired by the museum’s collection and exhibitions allows students to focus on both art making and interpretation,” said Director of Learning and Engagement Aaron Padilla. “These classes will make the collection accessible to everyone in the community, which is at the core of our mission.”

Meet our full-time faculty of talented practicing artists, guiding a variety of creative experiences for students of all skill levels, in and out of the classroom.

Meet HoMA's Art School teachers



DRAWING AND PAINTING

You may recognize **Anthony Lee**, a beloved art teacher at the Honolulu Museum of Art School since 1998. After deciding to call Hawai'i home, Lee has received the National Society of Arts and Letters Honolulu Chapter Teacher Recognition Award and has taught Foundation Art at the Punahou Summer School program.



Growing up an avid hiker, **Mark Yoshizumi** has always had an interest in the traditions of plein-air painters and the landscapes that they walked. Blending observation and abstraction, his current studio practice involves an intersection between landscape painting and autonomous mark-making.



FIBER ARTS

Throughout twenty years as a teaching artist in numerous school, community, and healthcare settings—including a residency at POWER, a Pennsylvania facility for women in recovery—textiles, personal narratives, and empathy remain at the heart of **Amber Coppings's** visual art practice.

METAL WORK



Born and raised in Honolulu, **Annelise Yee** founded the jewelry and metals program at Island Pacific Academy, continuing on to teach at Punahou School. Her personal work incorporates a variety of media and centers around the intersection of heritage and identity.

PRINTMAKING



Through her art, **Helena Noordhoff** seeks to foster inclusion, emphasize engagement, and create meaningful experiences for the viewer. Collectively, her portfolio prompts viewers to identify, perceive, and contemplate our awareness of and reactions to mental health.

CERAMICS



Raised on O'ahu, **Forest Leonard** is a ceramic artist whose practice focuses on adapting found forms into functional and sculptural ceramics. Using discarded objects as readymade molds, he casts, alters and reassembles these shapes to examine and utilize their structures in a ceramic context.

STUDIO PROGRAMS



Janet Tran embraces artistic challenges that tap into her creative resourcefulness with a firm belief that amazing art can come from any person, place, and thing. With enthusiasm, she crafts spaces and experiences that embrace the playful curiosity waiting to flourish inside us all.

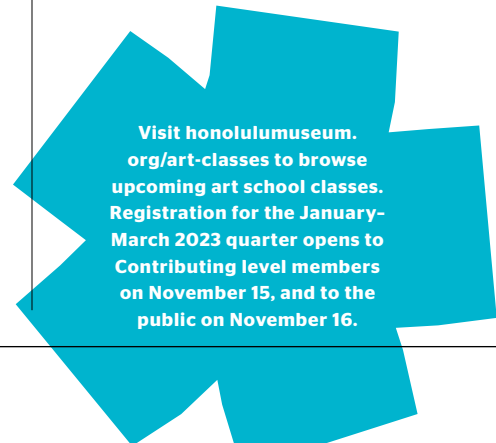


Passionate about narrative art and storytelling, **Sami Isidro** loves to experiment with all kinds of media and find new combinations for multi-media works. She has been creating art and laughing alongside students at the Art School since 2010.

STUDIO ART



A gifted educator and mentor of students and teachers, **Amy Rose Craig** has created fine arts programs to serve students with diverse abilities and needs through her business, Blue Feather and Fin. Her personal artwork explores transformation, healing, and moving through life with playfulness, humor, and joy.



Visit honolulumuseum.org/art-classes to browse upcoming art school classes. Registration for the January-March 2023 quarter opens to Contributing level members on November 15, and to the public on November 16.

HoMA hosts TAB leaders at July educator workshop

This July, the museum's Learning and Engagement team hosted local educators at a hands-on workshop exploring the principles of Teaching for Artistic Behaviors (TAB). Guest facilitators Melissa Purtee, co-director of the 2022 TAB Institute at MassArt, and Jen Rankey-Zona, current President of TAB, Inc. and past member of the National Arts Education Association's Task Force on Equity, Diversity, & Inclusion, introduced participants to the key ideas behind the TAB philosophy of student-directed art making, using HoMA's Lending Collection as a central focus for this approach.

HoMA's series of educator workshops support the museum's suite of free educator resources, and are intended to be an open forum for educators to share their experiences and individual needs. Keep an eye out for upcoming workshops, including Visual Literacy with INSIGHT Arts on Thursday, September 8, an in-gallery workshop exploring the How To Read A Portrait (HTRAP) engagement strategy. For more information visit honoluluuseum.org/educators.



In-person student visits return to HoMA

Huddling around an art making demonstration in the Kina'u Courtyard Studio, contemplating works in the galleries made by artists throughout history, or performing their own lyrics set to hip-hop beats in the Doris Duke Theatre—student groups are officially back at the museum. When it comes to creating art and cultivating personal expression, there's no substitute for a face-to-face, in-person experience.

"I'm really excited to have students and educators back here at the museum, engaging with the collection and utilizing our resources, embedding all of this into their curriculum," said Associate Director of Learning and Engagement Christine Boutros. "The best part is knowing that through these experiences, we're helping kids and their teachers fulfill their national and state education standards."



SEE ART, MAKE ART TOURS

See Art, Make Art (SAMA) guided group visits have resumed at the museum, with HoMA docents and teaching artists leading tours in two parts: facilitating engagement with the artworks in the galleries, and then allowing students to explore further with a hands-on art making component. Museum docents and Studio Programs teachers tailor this tour to challenge, engage, and inspire all age groups in the K-12 grade range. With the autonomy to choose artistic media that most interests them and subject matter that they care about, the Make Art portion of the tour supports students in developing their own artistic voice.

Visitors to the museum will notice students of all ages in groups around the museum. All See Art, Make Art tour content is aligned with Hawai'i Common Core and State Standards, and HoMA is committed to providing the experience free of cost to students and educators—including free transportation to the museum, if needed.

SOUNDSHOP WORKSHOPS

Based in HoMA's Doris Duke Theatre, Soundshop resumes on October 20. Now in its tenth year, the innovative hip-hop based music education program provides local high school students—traditionally those from underrepresented communities—with creative ways to encourage independent thinking and cultivate their unique voices. Soundshop is a collaboration between HoMA and a leadership team of local community leaders and hip-hop artists, who use the museum's collection as inspiration, helping students to develop creative thinking skills, to take risks, and to collaborate.

"During the pandemic, Soundshop workshops continue to take place in a virtual format," Boutros reported. "We're thrilled to be able to celebrate the program's tenth anniversary with a return to in-person workshops, where students can explore their own identities, cultures, social justice issues, and personal expression using hip-hop and spoken word." The acclaimed program provides students with an intuitive creative platform to connect their personal narratives to the world around them.

To find out more about scheduling school visits and the Soundshop program, visit honoluluuseum.org/educators. See Art Make Art tours and Soundshop complement a suite of free teaching resources designed for Hawai'i's educator community.



Welcome Josh Feldman, HoMA's new Board Chair

As we bid a fond aloha to outgoing Board Chair Kathleen "Kitty" Wo, we also extend a warm welcome to Josh Feldman, who in July became the twelfth Board Chair in the museum's ninety-five-year history. Feldman is the President and CEO of Tori Richard, Ltd., which was founded in 1956, and currently serves on the boards of Bikeshare Hawaii and Bank of Hawai'i. He has also previously served on the boards of Hawai'i Public Radio and the Young Presidents' Organization (YPO). We caught up with Feldman to learn more about what drives his passion for the museum and what he hopes to contribute during his term as Board Chair.

How long have you been involved with the Honolulu Museum of Art?

I have been incredibly honored to serve and support the museum in various capacities over the years since former Board Chair Sam Cooke first asked me to become a trustee in 2006. During my time as a trustee, I have had the pleasure of participating in most of the board committees except for Collections, which I'm excited to be joining this fall. I am really looking forward to seeing and learning about the new art coming into the museum through the eyes of the museum's incredible Curatorial and Collections teams.

What role do you think HoMA plays—and should play—in the community?

We are a "forever institution," meaning that our mission must be durable enough to stand the test of time, but also flexible enough for us to remain relevant. Anna Rice Cooke founded HoMA in 1927 with a very powerful mission of widening community access that is profoundly prophetic, and yet malleable enough to adapt to the 21st century. For me

personally, the museum is a constant source of visual inspiration and a serene reminder of the incredible ideal of "strength through diversity" that exists in our island home.

As Board Chair, what will some of your immediate and longer-term priorities be?

I'm excited to work with the Director and my fellow trustees to further the museum's strategic vision and steward the institution's resources and collection. In 2021, we adopted an exciting new strategic plan to create relevant, dynamic, world-class art and education experiences, serve the community and embrace best-practice stewardship. I look forward to working with my colleagues, the Director, and the museum staff as the goals and aims of that plan are realized.

As Board Chair, how will you improve the museum?

I like to think of myself as a bridge-builder and a team player. I was raised in Hawai'i, and while I have a long tenure with the museum, I hope to bring some fresh perspectives

to the leadership team. The Board Chair, together with the Director, play a central role in guiding the agenda and priorities for the board and the museum. My goal is to help us evolve, demonstrate continued relevancy, and expand our reach and access into parts of our community that we can serve even better.

What are some of your favorite things about HoMA?

This is a very special place which, for me, all starts with the main campus, one of the most welcoming, beautiful and iconic buildings in Hawai'i. And within these halls lives the museum's beloved encyclopedic collection, including major works that any museum in the world would be honored to steward. I am also excited to see the return of art classes this fall as we ignite our creativity and imagination once again. And of course, I am truly grateful for the devoted staff and volunteers who make HoMA such a wonderful place, and who have enriched my own life through the knowledge and experience they so willingly share with all who come to visit.

Bank of Hawai'i Foundation continues support of Family Sunday

For 125 years, Bank of Hawai'i and its subsidiaries have served the community with an extensive array of financial products and services, while demonstrating a deep and ongoing commitment to the people of our Islands. The bank's foundation funds a wide range of philanthropic efforts through grants, sponsorships, and partnerships with local organizations, including the Honolulu Museum of Art.

For more than eighteen years, Bank of Hawai'i Foundation has partnered with HoMA to present Family Sundays, held monthly to welcome more than 20,000 kama'aina annually with free access to the museum on the third Sunday of each month. Residents and visitors alike engage in art activities, community-focused programming, and a variety of live entertainment for visitors of all ages.

"One of my fondest Family Sunday memories is seeing a grandparent with their grandchild, smiling ear to ear, fully engrossed in an art project together," Bank of Hawai'i Foundation President Momi Akimseu reminisced. "Moments like these bridge generations and bring us all together. We are honored to be a part of HoMA's outstanding lineup of creative art programs that build and strengthen our 'ohana and our community."

In addition to its corporate sponsorship, Bank of Hawai'i supports the museum with a team of employee volunteers called the Bankoh Blue Crew. "The bank's volunteers are like family and have always provided amazing support by greeting guests at check-in, assisting with our art making activities, and jumping in with smiling faces wherever we have needed them," said the museum's Director of Learning and Engagement Aaron Padilla, who oversees the Family Sunday program. "Seeing the Bankoh Blue Crew on Family Sundays is as much of a tradition as the art activities and performances themselves."

"We are grateful for Bank of Hawai'i and its Foundation," said HoMA Director and CEO Halona Norton-Westbrook. "The bank's longstanding mission of philanthropy and community involvement is very much aligned with ours, and they have been a committed partner in expanding the public's exposure to the arts and creative experiences for almost twenty years now. Family Sunday is a popular brand made stronger through the bank's ongoing support and commitment to programs that enrich family experiences through the arts."



Art Bridges provides new ways to navigate HoMA

Five new large-screen digital monitors now grace HoMA's front entrance and hallways, thanks to the generous support of Art Bridges. Established in 2017, the Art Bridges Foundation is dedicated to expanding access to American art across the United States.

The high-def, sixty-five-inch monitors have been installed in a variety of spots around the museum, providing visitors with current information about art exhibitions and programs, educational offerings, and special events and activities. The museum team is also looking forward to reducing the museum's reliance on paper handouts and encouraging safer, contactless interactions. The grant was made possible through the foundation's Bridge Ahead Initiative, a \$6 million commitment from Art Bridges to support museums during the unprecedented financial challenges of the pandemic.

With the monitors installed, we're now optimizing and expanding what they display, driven by a goal to help visitors find their way around and discover new art, activities, and programs at the museum.



Doris Duke Theatre reopens in October

It's showtime. The Doris Duke Theatre officially reopens to in-person audiences this October, with a renewed focus on its mission to serve the diverse HoMA community—on-screen and onstage—with fresh arthouse cinema from around the world, live performances, and community spotlights. Theatre Manager and Programmer Sarah Fang's aim is to offer films and events that inspires deeper engagement with the museum's collection and social connection among audiences. Programming will expand upon the stories told through artworks and exhibitions in galleries across the museum. And of course, all of this is designed with real, live audiences in mind. "We are thrilled to welcome the community back into the Doris Duke Theatre and feel that buzz of energy during a film screening or a live performance—to have that shared experience again," Fang said.

For its reopening month, Doris Duke Theatre programming will celebrate the museum's place in the community by showcasing local talents in filmmaking, storytelling, and poetry, framing Hawai'i as a part of a larger Oceania and global community. Highlights include films from independent Hawai'i filmmakers, as well as festivals and events like *Carrying Culture 2022: Water is Life*, showcasing poets from across Oceania (Oct 6), the Cultural Animation Film Festival 2022 (Oct 13-16), the Honolulu Rainbow Film Festival (Oct 21-23) and the much-anticipated return of local historian and storyteller Lopaka Kapanui, sharing spooky myths and tales of Hawai'i (Oct 28), just in time for Halloween.

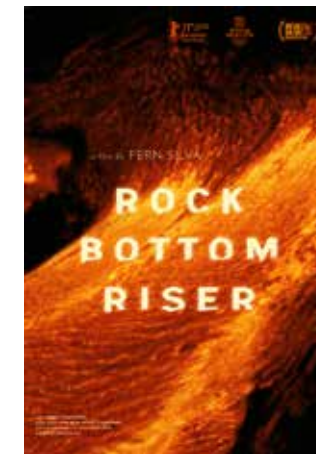
For film and event details, visit the What's On calendar at honolulumuseum.org.



Ka Ho'i: The Return, directed by Mitchell Viernes.



Official Selection of the Sundance Film Festival, *I Was a Simple Man* by Christopher Makoto Yogi, is a ghost story set on the north shore of O'ahu.



Experimental documentary, *Rock Bottom Riser*, a debut film from Fern Silva with Dwayne Johnson as King Kamehameha.



Lopaka Kapanui.



During the summer months, high school students fill a variety of volunteer positions throughout the museum. Some prepare art activities with the Learning and Engagement team, others assist with drop-in art making during HoMA Nights, and this year, eleven students joined the Summer Library Program at the Robert Allerton Art Library. It's an official position at the museum: Volunteer Coordinator Kaylee Clark works with local schools to engage high school students for a summer of volunteering on a regular schedule.

HoMA Librarian Vera Lee oversees the Summer Library Program, and is grateful for the youthful energy these volunteers contribute. "One of this year's highlights at the Library included working with our team of youth volunteers, who spent time both shelving and reading," Lee said. "Working alongside these students is an amazing reminder of the timeless appeal of books, and the essential function of the library as an open and accessible community space."

Rachel, a junior in high school and first-time volunteer with the Summer Library Program this year, echoes Lee's sentiments. She spent much of her time organizing books on the shelves in the reading room, alphabetically and numerically. Rachel explained that Library volunteers are able to choose their preferred activities during service hours, and she found a particular knack for organizing. She reports that the experience was an enriching one, especially from a museum perspective. "I enjoy being surrounded by a community that has similar interests in art and art history," Rachel continued, "I also enjoy being able to just look through the books that are available in the Library and getting to read more about certain artists or art pieces that I find interesting." The Summer Library Program may have set her on a path to other volunteer opportunities as well. Rachel said, "I hope this can be my beginning to volunteer more in the future."

The museum is grateful to the many high school students who donated their time to HoMA this summer. For more information on volunteer opportunities and ways to get involved, visit honoluluuseum.org/volunteer-program.

Summer Library Program brought to life by youth volunteers

Rachel, 16, shelving books as a Summer Library Program volunteer.



Patricia Ann Salmon, left.

In memoriam: Patricia Ann Salmon

It is with great sadness that we share news of Patricia Ann Salmon's passing on May 2, 2022. An ardent advocate for Asian art, Salmon helped HoMA to build one of the world's leading collections of modern Japanese art through both purchases and gifts. At a time when modern Japanese art was not as widely appreciated, she became one of its leading proponents. Salmon was a driving force behind the HoMA-organized exhibition *Taishō Chic: Japanese Modernity, Nostalgia and Deco*, the first major exhibition dedicated to the Taishō period (1912-1926). *Taishō Chic* went on to travel around the world, including Japan, and established HoMA's reputation as an innovator in this field. The majority of artworks in the exhibition came from Salmon's collection, and after the exhibition she continued to donate artworks to HoMA for nearly two decades.

Born May 30, 1933, in Houston, Texas, Salmon had a remarkable and adventurous life. She traveled the

world as a flight attendant for Pan American Airlines, which eventually took her to Tokyo. After opening the first international charm school and modeling agency in Japan, which led to a regular newspaper fashion column, Salmon had a successful career as a television and newspaper personality. She was fascinated by the importance of fashion in Japanese art during the early 1900s, becoming a collector of paintings and decorative objects of the time, and later establishing a gallery in Roppongi, Tokyo, to spread awareness of this unique aesthetic to a wider audience. After leaving Tokyo, Salmon made her home in Hilo for the rest of her life.

A few of the artworks that Salmon helped bring to HoMA are currently on view in the Atsuhiko & Ina Goodwin Tateuchi Gallery of Japanese Art through November 6, 2022. These include several gifts of decorative art, and *Three Sisters*, an important screen painted by Yamakawa Shūhō in 1936 (see page 23).

Coffee Bar staff pick: Amira Eisa's cold-brewed coffee

Nestled in the museum's shaded Palm Courtyard, the HoMA Coffee Bar is an ideal spot to take a break between gallery visits. One of the friendly faces you'll see behind the counter is that of barista Amira Eisa, who shared her own go-to beverage pick: the cold-brewed coffee. "I like it because it's a really rich, bold cup—strong and smooth, with chocolately notes," Eisa said. "Right now, our cold brew is made with beans from Guatemala. I drink it black, but it holds up to cream well, and can be enjoyed either sweetened or unsweetened."

Coffee has always been a part of her life. "I'm a big coffee drinker, and I grew up around coffee," Eisa explained. "My dad's from Egypt, and in our culture, what you typically do after a meal is drink tea or coffee. Even as a kid, I would drink really milky tea or coffee just for the taste and to be a part of that ritual."

Eisa is also excited about a recent addition to the Coffee Bar: a La Marzocco espresso machine. "It's been fun to work with," she said. "The machine is a well-known Italian brand and has definitely enhanced the espresso drinking experience."

The Coffee Bar is open Thursdays and Sundays from 10am to 5:30pm, and Fridays and Saturdays from 10am to 8:30pm. Choose from coffee and tea drinks, Italian sodas made with house-crafted syrups, beer and wine, and a selection of grab-and-go menu items—and don't sleep on the cold brew.



Originally from Seattle, Eisa has been part of the HoMA team since 2020.

New in the HoMA Shop

In celebration of fall's flower-themed happenings around the museum, find a variety of botanically inspired items in the HoMA Shop. Delicate Arlie Glass puakenikeni earrings (\$135) and "forever anthuriums" (\$130) are created by North Shore artist Arlie Pemberton using a freeform flameworking technique.



Hale Plume candles

Take the museum experience home with you with these small-batch soy wax candles from Hale Plume (\$30), handcrafted locally with custom blended scents designed to evoke HoMA's open spaces. A blend of bamboo and orchid is inspired by the Chinese Courtyard, while the fragrance of hibiscus and sun showers calls to mind the warm breezes of the Mediterranean Courtyard. All Hale Plume candles are vegan and cruelty-free.



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