



HO MA

MAR · APR · MAY 2022

Aloha HoMA Community,

SPRING is most certainly in the air, along with the promise of all things fresh, new, and reimagined. In this season of rejuvenation and renewal (following months of pandemic-induced isolation), we naturally look forward



to new artistic and cultural experiences that spark our imagination and awaken our creativity. Like you, HoMA has been preparing for this emergence through reflection and introspection, a thoughtful assessment of our plans, and a notable transformation in the ways we serve our community.

HoMA prioritizes presentations that are as dynamic as our surroundings. Our efforts to ensure an exciting, ever-evolving slate of art experiences have recently led us to breathe life into our permanent collection with the acquisition of some incredible works, the reinstallation of several galleries to reflect real-time conversations about art, and the introduction of in-gallery storytelling that invites dialogue and deeper engagement.

In late 2021, HoMA was honored to add three paintings by contemporary artist Hung Liu (American, born in China, 1948-2021) to our collection. Among the most celebrated contemporary Chinese American artists, Hung Liu created paintings and mixed media works that reference both East and West and straddle the line between the personal and the political. Her paintings have been exhibited extensively and are in the collections of the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, the National Gallery of Art, Washington, D.C., the Asian Art Museum of San Francisco, the Los Angeles County Museum of Art, among others. HoMA's newly acquired works by Hung Liu will anchor an upcoming exhibition exploring the artist's work presented at the museum this fall.

On the immediate horizon, HoMA's participation in the citywide Hawai'i Triennial 2022 exhibition is highlighted by famed Chicago-based multimedia and social practice artist Theaster Gates (born 1973). Gates's site-specific installation in HoMA's Asian art galleries includes some of his tarred ceramic

vessels and other creative media that cultivate conversations with the museum's own historic Japanese collection. In addition to Gates, we highlight the work of such notable contemporary artists as: Xu Bing, Mika Tajima, Yuree Kensaku, Dan Taulapapa McMullin, Ed Greevy, and Haunani-Kay Trask.

Art making also returns to our main campus, as the Art School prepares for its summertime grand reopening. In March, HoMA launched a series of classes held outdoors in the museum's Kina'u Courtyard, focusing on drawing skills. As we endeavor to bring the Art School and the rest of the museum much closer together, these classes will do just that by exploring a range of sketching techniques, as adult and youth artists focus on different subjects across our galleries representing a wide span of eras, geographies, and artworks for inspiration.

As we continue to grow and evolve our many different offerings, we also want to extend these rich experiences to a greater cross-section of our community. The museum's highly successful Youth Membership program introduces keiki of all ages and backgrounds to the transformative power of art, inspires the next generation of artists, art enthusiasts, and museumgoers, and builds a strong arts infrastructure for the future.

In addition to welcoming our newest and youngest members to the HoMA community, I'd also like to send a heartfelt mahalo to everyone who made the return of Kama'āina Christmas last December such a resounding success. Your support plays a huge part in ensuring that HoMA can continue to make art a part of everyone's lives here in Hawai'i, now and for generations to come.

Throughout my time here, I've been continuously impressed by HoMA's commitment to the community, and likewise the community's engagement with—and love for—the museum's programs and activities. I am honored to work alongside everyone during this time of exciting change and transformation. We have been on a path to creating a vibrant, ever-evolving, community-focused museum of the future, and I look forward to continuing this journey with all of you.

Warmly,
Halona

HALONA NORTON-WESTBROOK
Director & CEO



Gallery 2, permanent collection. *Treasures of Devotion: Human Connection in Sacred & Secular Art.*

EXHIBITIONS

Hawai'i Triennial 2022:
Pacific Century-E Ho'oumau
no Moananuiākea
THROUGH MAY 8, 2022

HoMA's partnership with Hawai'i Contemporary brings together artists from the Asia-Pacific region to Honolulu for a city-wide celebration of contemporary art centering on the Pacific Ocean as a connective body for global cultural exchange.

HoMA Spotlight:
Elias Sime
MARCH 3-JUNE 5, 2022
Ethiopian artist Elias Sime's large-scale artworks compiled from discarded electrical components reference abstraction and the landscape, and raises questions about the cost of technological "progress."

Among Friends:
Collaboration in Japanese Art
THROUGH APRIL 17, 2022
This exhibition explores collaboration and social networks between Japanese artists in the early 20th century through artworks from the permanent collection.

Moronobu:
Pioneer of Ukiyo-e
THROUGH MAY 1, 2022
This rotation focuses upon Hishikawa Moronobu, the first designer of *ukiyo-e* Japanese prints and paintings that reflected the daily lives and interests of the middle class in 17th-century Japan.

Kabuki:
Actor Prints by Torii Kiyonobu
MAY 5 2022-JULY 31, 2022
Featuring the 18th-century prints of Torii Kiyonobu I and Kiyonobu II,

this rotation explores the cultural connections between Japanese woodblock printmaking and Kabuki theater.

Japanese Design:
Rinpa
MAY 5-OCTOBER 9, 2022
This exhibition introduces fundamental principles of Japanese design through permanent collection artworks from the Edo period (1615-1868).

Islamic Textiles:
Connecting Lines
THROUGH JUNE 5, 2022
Five Middle Eastern, Central Asian, and Southeast Asian works dating from the 18th to 20th centuries illustrate the diversity of Islamic textiles in the museum's collection.



Reimagining HoMA's permanent collection

ART HAS THE POWER TO CONNECT us to the past, anchor us to the present, and even anticipate the future.

Art narratives can evolve over time as the context in which they are presented, viewed, and talked about also changes. With the purposeful reimagining of Galleries 1 and 2, HoMA's Curatorial team has begun a renewed presentation of the museum's permanent gallery spaces, placing renowned works in thematically driven groups to expand connections between cultures and historical periods and to allow the objects to tell different stories.

"The ongoing, twice-a-year permanent collection reinstallations are more than an opportunity to refresh the galleries at HoMA," said Director of Curatorial Affairs Catherine Whitney. "They provide an opportunity for the entire Curatorial team to work collaboratively with others across the museum and to synthesize our ideas about favorite works—many which have been off view or are new to the collection—into impactful displays that allow us all to see these objects in new ways."

Gallery reinstallations enable curators to comb through the vaults and collections database to rediscover objects that have been out of sight for years. With over 55,000 works in the museum's holdings, only a small fraction are ever on view at any one time. Reinstallations allow new conversations to develop and offer fresh experiences for visitors. "We hope to bring renewed attention and meaning, and to make each gallery more relatable, diverse, and memorable. We all learn something in the process," said Whitney.

Gallery 1 was recently transformed to create interesting curatorial connections from a more diverse display of artworks and artists. Its revised overarching theme, *In Human Terms* (see pages 6 &

7), reexamines how the representation of the human form across cultures and throughout time reflects shifting attitudes about society, religion, gender, sexuality, and racial identities. Meanwhile, in Gallery 2, the newly installed *Treasures of Devotion: Human Connection in Secular & Sacred Art* (see pages 3 & 4) reveals how European and American artists from the fourteenth century to today communicate some of the myriad ways we express devotion, including through connections to family, community, faith, and to our shared human spirit. This reinstallation additionally shows how exquisite materials such as rich colors, glossy oil paint, silk, and gold leaf may be used to create visual splendor and evoke heavenly or abstract realms.

Permanent collection reinstallations are planned to occur gradually over the next few years. According to Assistant Curator of Contemporary Art Katherine Love, "Curators hope to spark dialogues driven not only by the objects themselves, but by our visitors who are informed and influenced by twenty-first century concerns."

Added Whitney, "One strategy so far has been to incorporate contemporary work into the galleries. It is important to acknowledge that artists working today are often influenced and inspired by history, and HoMA's vast collection provides a unique opportunity to see recent artworks in the context of what has come before."

In 2022, visitors can expect a reinvention of Gallery 4 (the Portrait gallery) and others as the team reexamines the museum's extensive gallery spaces with fresh eyes, and an aim to elevate the guest experience. These changes will create new opportunities for audiences to connect to HoMA's extraordinary collection, and write their own narratives each time they visit the museum.



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**Gallery 2, Treasures of Devotion:
Human Connection in
Sacred & Secular Art**
Francesco Granacci (Italian,
1469-1543). *Adoration of the Christ
Child*, c. 1500. Tempera on wood
panel. Gift of the Samuel H. Kress
Foundation, 1961 (2987.1).

OPPOSITE AND THIS PAGE

Gallery 1, In Human Terms
Female Figure, 2500-2400 BCE.
Marble with traces of polychrome.
Purchase, Frank C. Atherton
Memorial Fund, 1976 (4386.1).

Enrique Martinez Celaya,
American, born in Cuba, 1964.
Frankness (Work of Mercy).
Acrylic on gelatin silver print.
Gift of The Contemporary
Museum, Honolulu, 2011, and
purchased with funds from the
Contemporary Museum circle
members (TCM.2002.73).
©Enrique Martinez Celaya



HoMA's newest acquisitions: Hung Liu



STRENGTHENING THE DEPTH and breadth of its renowned permanent collection, the Honolulu Museum of Art recently added three paintings by one of the best-known contemporary Chinese American artists, Hung Liu (American, born in China, 1948-2021). Liu's paintings and mixed media works reference both East and West and straddle the line between the personal and the political. Her paintings have been exhibited extensively and are in the collections of the Whitney Museum of American Art, New York; the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington, D.C.; the Los Angeles County Museum of Art; and now the Honolulu Museum of Art.

"The addition of these works by Hung Liu reflects the museum's ongoing commitment to expand the diversity of our collections with acquisitions by women and artists of color," said Director and CEO Halona Norton-Westbrook. "We are grateful to the estate of Joyce Stupski, whose generosity made this significant acquisition possible."

Hung Liu was born in Changchun, China, in 1948 and came of age during China's Cultural Revolution. After graduating from high school she spent four years working as a laborer in rice and wheat fields. Initially trained in the Social Realist style, Liu studied mural painting at the Central Academy of Fine Art in Beijing before immigrating to the U.S. at the age of 36 to attend the University of California, San Diego.

Typically working from historical photographs, Liu drew from China's long history and her own experiences in order to celebrate the beauty and resilience of the Chinese people. Liu's family was forced to destroy many photographs during the Cultural Revolution and her subjects are those who had historically been invisible or marginalized such as children, laborers, prisoners, and prostitutes. Liu's portraits and figurative compositions incorporate her signature style of oil painting, which allows for thin washes of linseed oil to drip down the surface of the canvas. This loose painting style adds an element

of abstraction, and the drips also may suggest tears, or the passage of time and memory.

The museum's newest works include *Temple School* (1996), which features children sitting and studying at tables within a traditional Chinese temple school setting. As is typical with Liu's portrait work, the children are depicted as individuals with distinct characteristics, while the incorporation of linear perspective speaks to Liu's interest in Western pictorial traditions and to photography.

Reverie (1998) depicts a bearded figure in robes and traditional Chinese cap surrounded by birds. For Liu, the birds may signify sparrows killed during Chairman Mao's infamous Four Pests Campaign and serve as warnings of impending catastrophe or as echoes of past disasters.

In *Imperial Pillar* (2011), a figure in white spreads his arms, as if in an embrace, around an intricately carved red column. In Liu's mixed media pieces from this time, printed elements were attached to a wood panel, then covered in a transparent and glossy resin. Layered imagery underneath and on top of the resin contributes to a heightened sense of depth and light.

Liu taught art at Mills College in Oakland, California, from 1990 to 2014 and was a two-time recipient of a National Endowment for the Arts Fellowship in painting. A survey of Liu's work, *Summoning Ghosts: The Art and Life of Hung Liu*, was organized by the Oakland Museum of California in 2012. *Hung Liu: Portraits of Promised Lands* is currently on view through May 30, 2022, at the National Portrait Gallery in Washington D.C., and *Hung Liu: Golden Gate* is on view through August 7, 2022, at the de Young Museum in San Francisco.

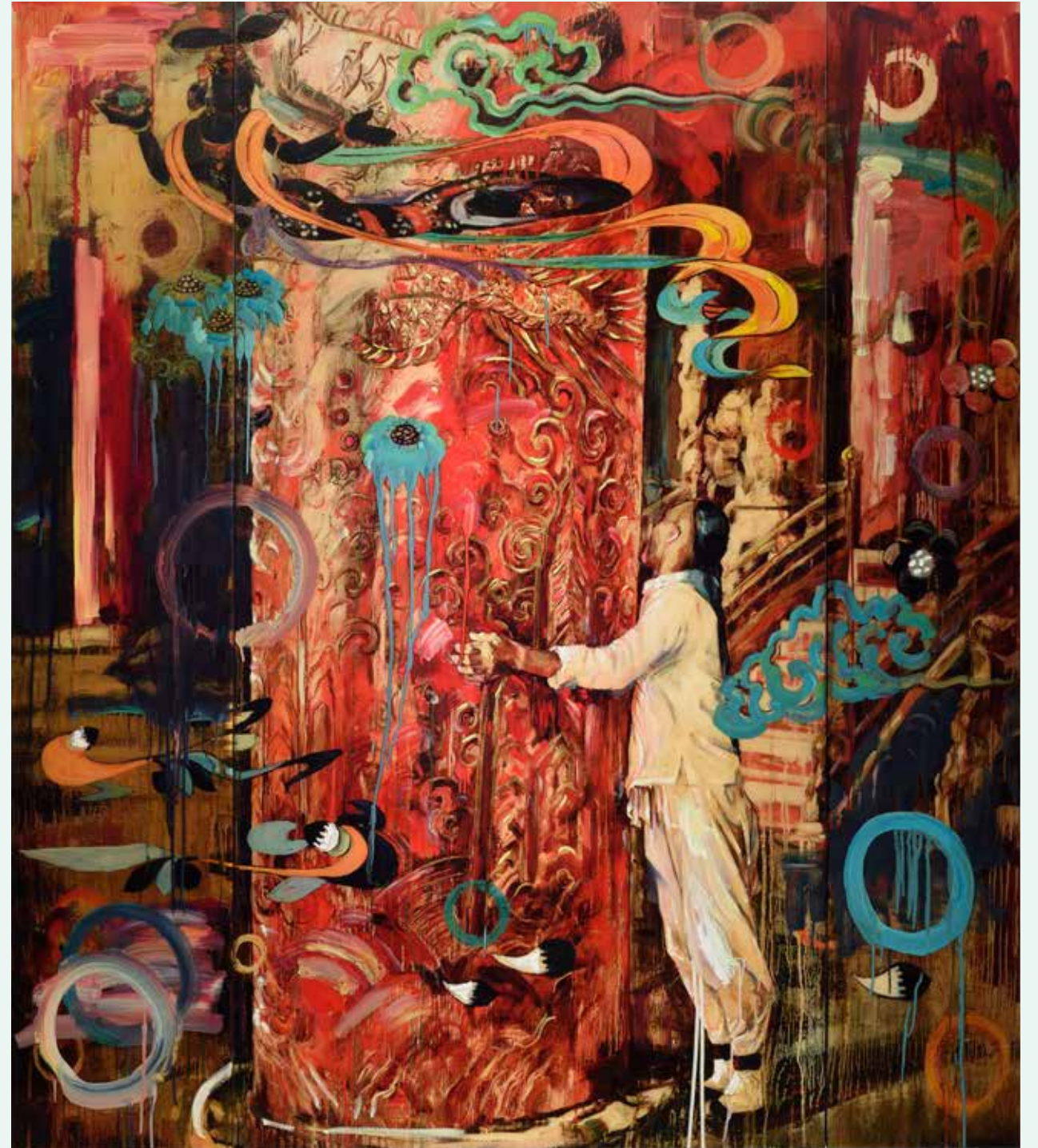
A gift from the Estate of Joyce Stupski, long-time supporter of arts and cultural institutions in California and Hawai'i, the paintings are a significant addition to the contemporary art collection and reflect HoMA's commitment to exhibiting art of our time, and to exploring the diversity of the collection. The paintings will be the focus of an upcoming exhibition at HoMA in fall 2022.

Hung Liu, *Reverie*, 1998, Oil on canvas, Collection of Honolulu Museum of Art. Gift of the Estate of Joyce Stupski.



Hung Liu, *Temple School*, 1996. Oil on canvas. Collection of Honolulu Museum of Art. Gift of the Estate of Joyce Stupski.

OPPOSITE Hung Liu, *Imperial Pillar*, 2011. Triptych; Mixed media. Collection of Honolulu Museum of Art. Gift of the Estate of Joyce Stupski.



PACIFIC
CENTURY

E HO'OMAU NO
MOANANUIĀKEA

HAWAII TRIENNIAL 2022

FEBRUARY 18–
MAY 8, 2022

The Pacific Ocean connects people and cultures

GALLERIES 10, 18, 27, 28
THROUGH MAY 8, 2022

A COMMON PERSPECTIVE of the seafaring nations of the Pacific Rim is that the oceans connect us much more than they divide us, akin to aquatic “superhighways” enabling the rich exchange of cultures, languages, and traditions for hundreds of years. In February, the Honolulu Museum of Art paid homage to this ocean-centric world view when it debuted its spring exhibition, *Pacific Century - E Ho'omau no Moananuiākea*, featuring 18 contemporary artists and their seminal artworks that address issues of climate awareness, social change, Indigenous voices, interstitial realities, and cross-cultural exchange, positioning these viewpoints within the Asia-Pacific region.

HoMA is a venue partner of the citywide Hawai'i Triennial 2022 (HT22), which is presented by Hawai'i Contemporary, a Honolulu-based nonprofit art organization coordinating the multisite exhibition of visual art installations and media programming.

HoMA's participation in HT22 centers on the Pacific Ocean as a connective body amidst overlapping and diverging histories and power dynamics. Said Director of Curatorial Affairs Catherine Whitney: "We're honored to feature artists and collectives exploring some of the most relevant issues of our time such as ideas of ecology, land struggles, immigration and transcultural connections headlined by the Chicago-native Theaster Gates, whose acclaimed social practice ranges from space theory and land development to sculpture and performance."

Gates creates artworks that frequently involve the viewer in investigating the constructs of race and culture. He studied ceramics in Tokoname, Japan, and his work at HoMA highlights the collaborative and



PAGE 12 Mika Tajima, *Human Synth (Los Angeles)*, 2019. Custom predictive sentiment analysis program, gaming engine, Alienware VR PC, Twitter API; video, color; endless duration dimensions variable. Courtesy the artist and Kayne Griffin Corcoran, Los Angeles.

PREVIOUS Dan Taulapapa McMullin, *Aue Away*, 2016. Artificial flowers on bodysuits. The Metropolitan Museum of Art performance by Dan Taulapapa McMullin and Rosanna Raymond, Central Park, New York, 2017. Courtesy of the artist. Photo: Salvador Brown.

BELOW Ai Iwane, <KIPUKA>, *Shosuke Nihei, Kailua Camp*, 2016. Pigment print. Courtesy of the artist. ©Ai Iwane.

OPPOSITE Ed Greevy, *Save Our Surf (SOS) Kōkua Hawai'i-Kalama Valley demonstration, State Capitol*, March 31, 1971. Save Our Surf was a community organization that targeted the sub-urbanization of O'ahu coastline and the subsequent destruction of local surfing spots. The two issues were combined in a large protest rally at the State Capitol where the Kōkua slogan "Huli-To Overturn," was the rallying cry. And "People, Not Profits" was the demand. —Haunani-Kay Trask. Courtesy of the artist. Photo ©Ed Greevy Text ©Haunani-Kay Trask.



spiritual process of the Asian ceramic tradition and reveals its connections and influence on the artist's own career. As a part of his partnership with HoMA, Gates has designed a site-specific, multi-media installation incorporating his current work into the context of the museum's traditional Japanese art collection.

Included in the installation are his tarred ceramic vessels, collected and assembled objects, as well as a new video work, *A Clay Sermon* (2021), in which the artist and The Black Monks, an ensemble of musicians and singers, deliver a multi-layered musical sermon that blends elements of gospel, jazz, labor, pottery, and performance. Filmed in the former Western Clay Manufacturing Company Factory, an abandoned brick factory that is part of the Archie Bray Foundation for the Ceramic Arts in Montana, Gates recalls a pilgrimage to Mino, Japan, and the beauty of the glazed ceramics he encountered there. Archival footage from Gates's career in pottery and performance connects the community and solidarity of Black American church music with the collaborative and spiritual nature of Asian ceramic-making. Gates describes the fragility of his chosen medium as a powerful metaphor for the fragility of past dynastic reigns, the fragility of privacy, and as a fitting tribute to the skilled "makers and poets and philosophers spanning 650 years," works by many of which are on display in HoMA's transformed Japan gallery.

In addition to Gates, HoMA is pleased to feature the work of the following artists: Ai Iwane, Ed Greevy and Haunani-Kay Trask, Masanori Handa, Yuree Kensaku, Sung Hwan Kim and David Michael DiGregorio, Liu Xiaodong, mé (Haruka Kojin, Kenji Minamigawa and Hirofumi Masui), Shinro Ohtake, Mika Tajima, Dan Taulapapa McMullin, Xu Bing, Chikako Yamashiro, and Lawrence Seward.

On view now through May 8, 2022, *Pacific Century - E ho'omau no Moananuiākea* at the Honolulu Museum of Art was made possible by leading sponsor Sharon Twigg-Smith.





HT22

Catching up with Theaster



INTERNATIONALLY ACCLAIMED multi-disciplinary artist Theaster Gates (born 1973) creates artworks that investigate the constructs of race and culture through social practice, installation, sculpture, video, and performance. For his installation at HoMA as a part of the citywide contemporary art celebration Hawai'i Triennial 2022, Gates, who studied ceramics in Japan, draws connections between his artistic practice and Japanese pottery through a site-specific, multi-media installation incorporating HoMA's Japanese art collection. We asked the artist about his career-long interest in Asian art and ceramics, and his thoughts on collaborating with HoMA.

*As an artist based in Chicago, can you describe how you became interested in Asian art and ceramics and how you feel your artwork relates to the theme of **The Pacific Century**?*

It is impossible to study the history of art or studio practice without marking the contributions that have been made throughout the Asian continent. Early

in my development as an artist, I spent a year in Tokoname, Japan, learning the history of craft and spending time with exceptional makers committed to preserving sculptural traditions and histories.

My ceramics practice, while largely informed by Japanese and Korean ceramics, is also duly informed by the religious and social movements that shaped artistic practice in those places. There is a kind of dominant triune between China, Korea, and Japan, and themes that touch Southeast Asia that point to the importance of trade in cultural contention between Asia and the rest of the world. Chinese scroll painting, the Japanese tea ceremony, the Korean moon jar, food fermentation, the invention of sushi, the history of the shogunate, and the fight for ideological and military power across the continent all feel like backdrops to the creation of a beautiful vessel.

While my artistic practice, and particularly my ceramic practice, is not wholly influenced by Japan and Korea, there is a tremendous appreciation for the mastery that has been practiced in these places for the last several thousand years. It is an honor to have had a life that included what I consider the beginning of a disciplinary training in Asian ceramics and art history.

Your work at HoMA will include ceramic vessels coated in tar. Can you describe the significance of tar in your work and how your use of this material has evolved over time?

My HoMA presentation is informed by my acknowledgement of the deep influences within the sphere of Asian art history that I've been privy to, particularly Japanese and Korean craft. In doing that, I attempt to marry my own epistemologies of labor through roofing with my appreciation for Asian craft and traditional forms in a series of tar vessels and in my video work *A Clay Sermon*.

These tar vessels are especially important to me and harness the roofing skill and trade that my father taught me. Tar, as a material, provides a special means of preservation—both physical and cultural—and offers me new surface treatments for the ceramic vessel. In attempting to acknowledge the power and beauty of

these traditional forms while pushing them further with new skins, my ultimate hope is that this presentation demonstrates the emotional and cultural reconciliation between my love of craft, my history of labor and the acknowledgement of the East's influence in my practice.

Your HoMA installation will be in a gallery that also includes Japanese works from HoMA's collection. Can you briefly describe the elements that will come together to form your piece, and how your work relates to the historical objects?

It feels like a tremendous honor to have my work in conversation with these paintings, sculptures and objects spanning more than 10 centuries from exceptional artists.

These paintings represent for me the truth of modernism within traditional screen painting. The banana leaves, which were made in traditional flat style, offer an extremely elegant reflection on nature, affluence, and abundance. The screen paintings brilliantly divide architectural space and create moments of privacy. These screens demonstrate a knowledge of form, beauty, and modesty of the subject. The juxtaposition of my vessels to these traditional screen paintings acts as bookends to a set of aesthetic values. My pots, which are extremely non-traditional, create a dialog about the history of painting in the East and the conceptual practices that emerged as a critique of what could have been seen as imperialistic approaches.

My film then offers back to us a failed brick manufacturing company and Archie Bray, a hugely successful ceramic foundation, where I also have moments of privacy and retreat in an architectural space that is in dire straits. All of these moments pointing to the truth of the fragility of the ceramic vessel, the fragility of dynastic reigns, the fragility of privacy and a tribute to skilled makers and poets and philosophers spanning 650 years. It is the way art should be lived with, honoring great moments across time and space made sacred by the arts.

OPPOSITE TOP Theaster Gates, *A Clay Sermon*, 2021. Single-channel video. Duration: 16:37.

A tea bowl from Hagi

ART REFLECTS THE HISTORY OF HUMANITY, both good and bad, and even something as seemingly innocuous as a bowl of tea can tell stories of war, brutality, and misappropriation. The town of Hagi produces some of Japan's most famous ceramics for the tea ceremony. Its influence can be noted to this day through living artists such as Theaster Gates, as seen in his video work, *A Clay Sermon* (2021), currently on view in the Shinto gallery. Contextualizing an object from HoMA's permanent collection of Japanese ceramics offers an opportunity for deeper engagement with references to the town of Hagi as they continue to appear in the contemporary art dialogue.

Hagi is in the western prefecture of Yamaguchi—geographically close to the Korean peninsula and one of the key areas of the Japanese invasions of Korea from 1592 to 1598. These brutal invasions resulted in the near-complete devastation of Korea and, ironically, a reinvigoration of Japanese culture—particularly through ceramics. Because Korean ceramic technology was far more advanced than that of Japan at the time, invaders stole the technology by forcibly relocating entire communities of ceramics specialists. Soon after, porcelain started to be made in Kyushu (also a staging area for the invasions), and within a century, Japan was an active supplier for the international porcelain trade.

Less well known is the earthenware made in Hagi under Korean influence, which was (and to some extent still is) made mostly for a local market supported by the regional governing family. It would be another 300 years before Hagi ware attracted greater attention, indirectly influenced by another Japanese appropriation of Korean culture. In the early 20th century, when Korea was colonized by Japan, a group of theorists and artists—especially ceramicists—led

by Yanagi Sōetsu (1889–1961) together with the potters Hamada Shōji (1894–1978) and Kawai Kanjirō (1890–1966) began to praise the aesthetics of Korean ceramics as anonymous humble works of folk art, or *Mingei*. The *Mingei* movement would become one of the most influential international aesthetic theories of the 20th century, and Hagi ware, with its Korean roots, rode this wave to become one of the most celebrated ceramics traditions in Japan.

It is fitting, therefore, to place Theaster Gates's work alongside such Japanese cultural objects, despite their apparent disconnection. For Gates's ongoing interest in ceramics—in the context of his own African American heritage—has inspired his creation of the term “Afro Mingei” to describe a symbol of identity and power (Afro) with a genre of work by unknown artisans and craftspeople from Japan (*Mingei*). It is his wedding of the two seemingly disparate terms that informs his artistic practice and guides his thinking beyond ordinary, binary approaches to culture and race.



Moronobu: Pioneer of Ukiyo-e



Made possible by the
Robert F. Lange Foundation

OPPOSITE Okada Yutaka (b. 1946), Tea Bowl. Japan, c. 1990s. Glazed earthenware. Gift of the Artist, through the Yamaguchi Prefectural Museum, 1996 (8129.1).

ABOVE Hishikawa Moronobu (1618–1694) *Lovers in Boudoir*. From the series *The Effusiveness of Flowers*. Japan, Edo period (1615–1868), c. 1682. Woodblock print; ink on paper. Gift of James A. Michener, 1991 (21638).

GALLERY 21 THROUGH MAY 1, 2022

ON VIEW NOW AT HoMA is a display from the museum's expansive permanent collection of Japanese prints capturing a fascinating moment in Japanese art history—the birth of *ukiyo-e*.

In the early seventeenth century, most print publications were books, and for a long time, the artists who illustrated them remained anonymous. One of the first Japanese print designers we can identify is Hishikawa Moronobu (1618–1694), a textile artisan who began to produce prints in his fifties and soon thereafter became one of the most highly respected print designers in the country.

Notably, Moronobu was the first artist to produce *ukiyo-e* (literally, “pictures of the floating world”), which depicted the interests and activities of Japan's new middle class. The term *ukiyo* (“floating world”) was a pun coined by author Asai Ryōi (c. 1612–1691) to parody the fatalistic Buddhist concept expressed by the homonym *ukiyo* (“world of suffering”). The *ukiyo-e* art movement, which included both woodblock prints and paintings, continued throughout the Edo period (1615–1868), subsiding at the end of the 19th century when the Japanese government opened its ports to international trade, resulting in sudden modernization and a loss of public interest in traditional art forms.

“If you’ve ever wanted a clear explanation of the fundamental concept underlying Japanese prints, this is a must-see rotation!”

–STEPHEN SALEL, Curator of Japanese Art

Islamic Textiles: Connecting Lines

GALLERY 26 THROUGH JUNE 5, 2022

HoMA IS PLEASED TO PRESENT *Islamic Textiles: Connecting Lines*, an intimate installation featuring 18th to 20th century works drawn from HoMA's permanent collection representing diversity in textile design and function from the Middle East, Central Asia, and Southeast Asia.

Textiles have long been highly valued in Islamic communities for their variety, personalization, and function, whether utilitarian or symbolic. Out of respect for passages in the Qur'an and other writings that identify God as the sole source of life, many Islamic artists avoid figural depictions. Known as aniconism, from the word "icon" (Greek *eikon*, meaning "likeness") and the prefix an- (meaning "without"), this nonobjective approach to textile production, while not universal, also characterizes much of Islamic art. For this reason, Islamic textiles typically favor geometric patterns, symbolic motifs, and calligraphy. Colors, shapes, forms, and designs all have meanings, and special textiles play an integral role in rites of passage. One such textile currently on view is a ceremonial cloth from the city of Demak on the island of Java. The hand-drawn, batik-dyed cloth is blue on white with stylized Arabic calligraphy, floral patterns, and birds.

Highly portable and desirable, textiles have spread globally through trade networks over time. Imported pieces were copied and eventually blended into local practices, creating distinct regional styles. Colors and fibers were dictated by local tastes and materials, including linen, cotton, wool, and silk. The Islamic textiles in this exhibition may originate from around the world and exhibit a variety of styles, yet are connected by their shared lines of patterns and motifs.



Welcome back, Theatre!

THE HONOLULU MUSEUM OF ART has a long history of showing films. For its first screening nearly a century ago, the museum reeled *A Trip to the Moon* (1902) in the Central Courtyard, shortly after opening its doors to the public in 1927. Originally a gallery space—the Doris Duke Theatre that we know today was born in the 1950s—a single-screen, intimate yet inviting presentation space for films and live performances including theater, music, talks and lectures, poetry, discussions with grassroots organizers, and beyond. Through more than 200 (and growing) community partnerships, the Theatre strives to be as reflective as it can of the complex and beautifully diverse community in which it lives. After two years of closure, the Theatre will once again welcome visitors to experience a range of cinema and performance arts later this spring; stay tuned for more information about the grand new re-opening of one of Hawai'i's most beloved cinematic treasures.

“Our goal is to open in a way that honors all of the relationships and community building that have happened over the many years, and to use this moment to really re-envision what's possible for the Theatre,” Taylour Chang, Curator of Film and Performance.

From Bollywood, to surf, to animation from across the globe, the programming at Doris Duke Theatre celebrates a vast array of creators and stories. These powerful experiences, which are keystones to the local film community, are greatly buoyed by the duo of Taylour Chang and Sarah Fang of HoMA's Film and Performance team.

Doris Duke Theatre has grown its recognition in the independent film space as well as arthouse theatre. During the virtual era, Fang revealed she's “been able to connect with corners of the world, gathering video messages from

filmmakers in New Zealand, or community organizers in Fiji without that [physical] barrier.”

So, what's next for the Doris Duke Theatre? Looking to the horizon, Chang reports: “We want to really deepen and strengthen our partnerships within the Pacific, within Oceania, to further ground ourselves and our sense of place. Partnering locally with more organizations is and should continue to be our top priority. It's our responsibility to build and serve the relationships that we have here at home, and that's really the foundation for everything.” That will entail supporting more local, Native Hawaiian, and Pacific Islander artists, and re-envisioning and perpetuating film festivals and programming that celebrate the people and cultures of our part of the world.

The future also holds more alignment between Doris Duke and HoMA, of which the Theatre is a dynamic part. The narratives of the Theatre will expand upon the curated stories told throughout HoMA's permanent collection and travelling exhibitions. According to Chang: “What's special about being able to make highly curated programs here at the museum is that it allows us to see the most relevant and accurate reflection of what's happening now. I think the moving image is a particularly effective medium in capturing the tone of the times. There are really great artists and creatives—not only in Hawai'i, but internationally—who are using the moving image as a real effective, creative tool for their work and their voices.”

“Anyone can pick up a phone now and tell a cinematic story,” said Chang. “Cinema is a young medium in comparison to traditional paintings or other forms of art, so it stands on the shoulders of those practices and is an exciting way to explore the new frontier of what's possible in contemporary art.”



“The most meaningful part of my work is the people in the community; working collaboratively with so many different people to make an event resonate. That's what makes it all worth it: when people feel welcome to enter the Theatre, when they can be vulnerable, and open to experiencing something that maybe they didn't expect. When they walk out, they're looking at the world a little differently, and hopefully feeling more connected to each other or to an idea. These are all signals that community building is happening. One day at a time. One screening at a time. One event at a time.”

TAYLOUR CHANG
Curator of Film and Performance



“I look forward to the day when the Theatre is full again, so we get that energy back. Whenever we put on a live show there's kind of this frantic energy beforehand, but when everything comes together, there's this collective victory that we all share. We don't work alone here, we work as a team, so when we do get that collective success, it feels good. Reactions from live audiences are always going to beat comments in a virtual space. Seeing people smiling as they leave—or crying! That happens a lot too. It's super rewarding to have that interpersonal connection and reaction to what we share on the screen or on the stage.”

SARAH FANG
Assistant Curator of Film and Performance

Art Workshops: Kina‘u Courtyard and galleries



The creative, mind-expanding pursuit of making art at the museum is back this spring.

As you may know, the Honolulu Museum of Art is in full stride implementing a five-year strategic plan that involves several key concepts to make art an integral part of our lives. One of those endeavors calls for finding new and innovative art making ways to incorporate art instruction, education, and making throughout the museum's main campus, and not just at the Art School. "One important step in making this happen is our spring Art Workshops starting this March," said Director of Learning and Engagement Aaron Padilla.

Beginning March 5, 2022, HoMA will offer art classes in an outdoor studio (located in the museum's Kina‘u Courtyard) as well as other gallery spaces within the museum. "We'll be inviting students to hone their drawing skills while exploring the galleries, using this amazing collection that we

have as inspiration, which is a thoroughly unique experience," said Christine Boutros, Associate Director of Learning and Engagement. "The instruction itself will focus on an overview of the elements of drawing, like lines, shapes, shading, and composition, with plenty of on-the-page practice."

Boutros notes that whether you are an absolute beginner or a seasoned artist, the workshops will explore a range of sketching techniques as adult and youth artists explore different objects in galleries representing a wide span of eras, geographies and artworks.

"We'll learn a lot from this experience and expand on the concepts that really resonate with our students and the community," Padilla said. "This is really just the start of an exciting phase of bringing our collection to life through the act of art making and developing more ways for our community to experience all the great things HoMA has to offer."



The Library reopens

In March 2022, the Robert Allerton Library at HoMA reopens its doors to the public, welcoming visitors to browse and enjoy selections from the library's extensive collection of art books and subscriptions.

With a non-circulating collection of over 40,000 books, the Library—an integral part of the original museum building design—enhances Anna Rice Cooke's vision of the museum as a "channel of art [with] deep intuitions common to all" wherein guests "receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors."

In the 1950's, an annex was added to extend what would, from then on, be known as the Reading Room. The annex currently houses

a robust book collection that grew around the museum's acquisitions, permanent collections, and exhibition calendar. The Library holdings also include special collections from the Richard Lane estate and Azabu Museum Library, and the holdings can be searched through the online catalog.

During your next museum visit, be sure to visit the Library. The entrance is located adjacent to Alexander Calder's *Object with Yellow Background*, in the Modernism Gallery. Over the next few months and years, you can expect to see even more exciting changes that welcome the public to utilize and enjoy this incredible learning space.

Open hours: Thursday-Sunday, 10am-6pm, and by appointment at library@honolulumuseum.org.

STAFF PROFILE

Eden Jablon

HoMA's Ticketing Manager Eden Jablon works with website developers, trains visitor engagement associates, standardizes ticket releases, and helps to coordinate Shangri La tours as part of her role here at the museum. With a history in non-profit work—having moved to Hawai'i three years ago through Americorps—she found her start at HoMA through a job posting seeking a projectionist. Jablon recalls: "Being a lifelong art lover, I saw that and immediately thought, "Wow—a literal dream!"

Aligning with her own personal values, Jablon's day-to-day responsibilities allow her to support the museum's goal of enhancing access to new and diverse audiences throughout the entire community. The way she sees it, her role developing ticketing strategies and presenting them to would-be museum visitors allows her to bridge and connect their art-related interests—from the Theatre to the Art School to the galleries. "The ways that you categorize, group, and describe all the activities that the museum offers can greatly impact the diversity of our visitors, and their overall experience. And that's exciting," she said.

While much of Jablon's role involves working with the backend technology systems that drive reservations, she also enjoys collaborating with peers who often have unique and eclectic backgrounds. "People here really put their heart into their work, but they also have lives outside of work, and that's often



filled with inspiring interests and passions. It's an amazing group of people to be around."

When asked what her favorite artworks in the museum are, she responds: "I have a few favorites. I really like the furniture in the Chinese gallery, especially one called the *Moon Viewing Chair*. It's kind of set up like a poolside chair. I just think it's so cool to get a window into another culture through objects that are used in daily life. Also, I'm drawn over and over to Georgia O'Keeffe's scenes of Hawai'i. Her paintings just convey so much! These are the mountains that I look at so often. I spend a lot of time hiking and being outside here, so I feel really connected to those paintings."

HoMA volunteers at work

THE MUSEUM'S COMMUNITY rallies in so many ways to support and sustain HoMA's multifaceted efforts to ensure that arts and culture remain an integral part of our lives, and one of the most important ways is through volunteering. **We are incredibly grateful to each and every one of our dedicated volunteers for their contributions of time and talent. In 2021, HoMA's volunteers played a key role in the museum's success, and here's why:**





Finding your way at HoMA

From ancient to modern times, civilizations have taken to exploring their world—whether by land, sea, or air—relying on humankind’s innate ability to navigate and chart paths that eventually become our most common routes and maps over time. As HoMA enhances its strategic priority of creating an open, welcoming, and accessible museum experience for guests, helping visitors travel easily from point A to point B easily has become a key goal for a cross-department team focused on wayfinding.

“We’re essentially reimagining HoMA’s entire approach to visitor engagement by creating consistent, clean, and engaging visual queues from the parking lot all the way to the galleries,” said Kevin Imanaka, HoMA’s Chief Communications Officer. “While this is a strategic process that will take several years to fully implement, the first step in our journey has been to remove non-functional, outdated exterior

gallery and museum signage, refreshing them with consistency, usefulness and aesthetics in mind.”

You can already see the first fruits of the team’s labor in four of the museum’s galleries: Gallery 1 (Charles McClure gallery), Gallery 3 (above, Tateuchi Thematic gallery), Gallery 16 (Lange gallery) and Gallery 17 (Japan gallery). The elegant new typography and signage represent a new look for all the museum’s galleries going forward.

The museum has also made its visitor parking sign much more visible (and reflective of the HoMA brand) and is in the process of wrapping the elevators in bright, eye-catching graphics and helpful directions.

“All of these changes, both subtle and striking, are designed with one goal: to make the guest experience easier and the museum more navigable and welcoming,” said Imanaka.



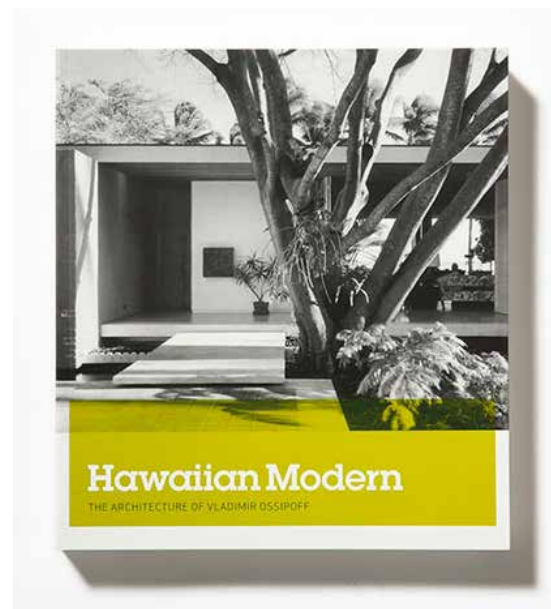
What's fresh at the Café

The next time you visit, stop by the open-air HoMA Café for our island-inspired cuisine and refreshments to round out the perfect museum experience. Check out some of the additions to our deliciously curated menu:

NEW! Caprese Salad (left): Fresh mozzarella, cherry tomatoes, basil, herb croutons, with a balsamic reduction. **Smoked Salmon Crostini (middle):**

Smoked salmon, dill cream cheese, capers, and red onion. **Pan Seared Salmon (right):** Seared salmon topped with spinach, garlic cream sauce. Served with roasted potatoes and carrots, and arugula salad.

RETURNING FAVORITE! Seared Ahi Niçoise Salad: Coriander crusted seared ahi, Waipoli greens, carrots, tomatoes, green beans, potatoes, hard-boiled eggs, Niçoise olives with a roasted shallot vinaigrette.



Vintage comes alive at the HoMA Shop

Your favorite museum shop carries a wide selection of unique art publications, stationery, prints and posters reflective of HoMA’s international collection and featuring many local artists and artisans. The HoMA Shop is open during museum hours, including extended evening hours on Fridays and Saturdays, and is also available online at shop.honolulumuseum.org.

Stop by the shop this spring for a collaboration pop-up with Hawai’i’s own MIDCENTURY ATTIC and the reprint of the popular *Hawaiian Modern: The Architecture of Vladimir Ossipoff* by Dean Sakamoto and Karla Britton. One of a kind, unique vintage pieces to satisfy the minimalist collector in all of us.

Kama'āina Christmas 2021

The Honolulu Museum of Art extends a heartfelt mahalo to everyone—table purchasers, donors, guests, and staff—who helped to make the 35th annual Kama'āina Christmas one of the most memorable in its decades-long history. Held in observance of the highest and most current safety guidelines on Saturday, December 11, 2021, the event featured amazing cuisine, live entertainment and an abundance of impromptu mini-reunions for guests who hadn't seen each other for quite some time. As always, the success of the museum's largest and most recognized annual fundraiser allows HoMA to present dynamic, world-class exhibitions and programming, while continuing to provide free admission to our keiki.



Director and CEO, Dr. Halona Norton-Westbrook (center), with husband, Jim Tucker, and Board of Trustees Chair, Kitty Wo. **BELOW** HoMA Staff ready to welcome KC 2021 guests. **OPPOSITE** Menu from Chef Roy Yamaguchi.





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ABOVE LEFT Dining in Gallery 25,
 the Indonesian Gallery.
OPPOSITE, TOP Chef Garrett Mukogawa,
 Roy's Restaurants Hawai'i Corporate Chef.
OPPOSITE, LEFT CENTER (L TO R) Amanda
 Corby Noguchi, Mark Noguchi, Misako Kurokawa,
 Akemi Kurokawa, Kitty Wo



ABOVE LEFT (L to R): Tara Young, Avi Mannis, Mike Watanabe, Lia Watanabe, Jarad Makaiau, Amber Strong Makaiau. **ABOVE RIGHT** Halona Norton-Westbrook with Kelly Sueda. **CENTER** (L to R) Tara Young, Herb Conley, Lynn Lally. **BOTTOM** (L and R) Dining in the HoMA galleries.



HoMA's Arts of Hawai'i gallery (G29).

PARTNER PROFILE

Halekulani

Situated on one of the most picturesque and tranquil beach-front grounds in Waikiki, Halekulani, translated to “House Befitting Heaven,” is renowned for the exquisite guest experience it has offered to discerning travelers for more than a century. And since 1998, the Honolulu Museum of Art has been honored to partner with Halekulani by offering its guests the added benefit of complimentary admission to the museum during their stay.

“Halekulani’s tradition of gracious hospitality has been built upon the dedication of our staff to provide each guest with the highest standards of quality and personalized service excellence, while keeping true to our Indigenous surroundings and culture, reflecting the aloha spirit of our islands,” said Peter Shaindlin, Chief Operating Officer at Halekulani Corporation. “We share

these values with the Honolulu Museum of Art and support the museum’s ongoing mission to extend a warm welcome to our guests as they experience the immersive galleries, courtyards, and world-renowned collection that HoMA is known for.”

“It is a privilege to have had such a long-standing partnership with a company and brand like Halekulani,” said Director of Advancement Budd Lauer. “Guests of the hotel get to experience an exquisite stay while they’re on property, and as they venture into the heart of O’ahu we want to extend a warm welcome to come visit us as a part of their Hawai’i experience.”

For more information about this exclusive partnership, visit: www.halekulani.com/experiences/honolulu-museum-of-art/.

“ROAM” museums coast-to-coast as a reciprocal member

HoMA’s Contributing Level (\$350/year) members and above now have access to visit and explore participating museums across the country—and even in Canada and Mexico—as part of our partnership with the world-renowned Reciprocal Organization of Associated Museums, or ROAM.

“We’re really excited to extend and enhance the museum experience to our Contributing members and up,” said Director of Advancement Budd Lauer. “ROAM’s extensive network and partnership agreements allow our members to connect with world-class institutions of all sizes and types across the US. This provides an abundance of added value to our members and extends the museum lifestyle to them while traveling to different parts of the country and beyond.”

The next time you plan your next trip, visit the list of participating museums: sites.google.com/site/roammuseums/home/list-of-roam-museums.

Be sure to keep your HoMA membership card on hand to present to the visitor service agent in any of the participating museums you’ll be visiting. If you have any questions or concerns, please contact: membership@honolulumuseum.org or call (808) 532-8781 for more information.

“...that our children of many nationalities and races, born far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors...that Hawaiians, Americans, Chinese, Japanese, Koreans, Filipinos, Northern Europeans, South Europeans, and all other people living here, contacting through the channel of art those deep intuitions common to all, may perceive a foundation on which a new culture, enriched by all the old strains may be built in these islands. ANNA RICE COOKE

”



Looking to the future: Youth Membership

The creation of meaningful art experiences for the youth of our broad and diverse Hawai’i community is one of the most important cornerstones upon which the Honolulu Museum of Art was founded in 1927. Nearly 100 years later, HoMA remains committed to engaging our youth through programs, activities, and events designed to spark and continuously foster a lifelong love of art.

In late 2021, the museum launched a special membership program for children intended to cultivate a unique bond with our youngest visitors that evolves as they grow. “We want to offer children the experience of having their own membership to the museum, their own relationship that supports their creativity, curiosity, and imagination via art throughout their lives,” said Associate Director of Advancement Michelle Morihara. “Best of all, this is a free program for kama’aina families to give their keiki a special connection to HoMA while providing great benefits just for them.”

With the November 2021 “soft launch” of the new program at the museum’s popular Family Sunday, nearly 100 keiki signed up, each receiving their own membership card and a complimentary t-shirt. “As we continue to grow this program, we anticipate adding more and more special benefits just for our youth members such as discounts and special events,” Morihara said.

For more information about the Youth Membership program, please email donorservices@honolulumuseum.org.

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

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COVER

From GALLERY 2: **TREASURES OF DEVOTION:
HUMAN CONNECTION IN SACRED & SECULAR
ART** Alfred Stevens (Belgian, 1823–1906). *Palm
Sunday or The Boughs (Les Rameaux)*, or *Eternal
Love (Les amours éternelles)*, c. 1862. Oil on
canvas. Gift of Susan Palmore for the Estate of
Betty Sterling, 2007 (13721.1)

