



PHOTO MAMA

JUN · JUL · AUG 2022

Aloha HoMA Community,

AS THE EARTH'S summertime tilt extends the days for us to see more, do more, and explore more, HoMA continues to offer exciting programs and engaging activities, and, like you, we're eagerly antici-



pating the reopening of the Honolulu Museum of Art School this fall. What we have learned over the past two years is that the inventiveness and imagination embodied in the creative arts are not just nice to have—they are basic human needs. It is in this spirit that we prepare to welcome our community to a reimagined Honolulu Museum of Art School, where the creative process will be celebrated in all its many forms.

As you explore the world anew, we invite you to join us at HoMA Nights, designed around extended evening hours on Fridays and Saturdays. With great food and beverages, live entertainment, and art making for all ages, these casual evenings offer time to relax and unwind surrounded by some of the world's most incredible art and architecture.

On August 27, we also invite you to our summer fundraiser, Palette, a celebration of art, food, and drinks, themed around the museum's vast and vibrant collection. We're gathering some of Honolulu's top chefs, eateries, and bars for a special event set amidst of one of the most beautiful backdrops in Hawai'i. Visit our website to find out more about this fundraiser. Your support will help to sustain and grow HoMA's amazing art and education programs for generations to come.

As I mentioned, we're all excited for the long-awaited return of the Honolulu Museum of Art School, opening for classes after a two-year hiatus and renovation. Besides the new state-of-the-art kiln house, most of the significant investments that we've made won't be immediately noticeable; instead, they're major improvements to the studio flow and overall learning experience that we offer students. We've also streamlined class offerings,

integrated learning opportunities with the permanent collection and Beretania campus, and hired full-time teachers to standardize and strengthen the curricula.

Finally, I wanted to announce a very special exhibition that we're preparing for this fall. In September, internationally acclaimed British artist Rebecca Louise Law will make her Hawai'i debut with *Awakening*, an immersive installation celebrating Hawai'i's deep connection to pua—both endemic and imported flowers—in contemplative reflection of our region's unique cultures, ecosystem, and landscape. Our galleries will be transformed with elements from Law's own collection (amassed over past exhibitions and the span of nearly two decades), combined with flower petals, leaves, branches, and other material sourced from the island of O'ahu. *Awakening* promises to be one of the most striking exhibitions HoMA has ever brought to our shores, and we are thrilled to share this immersive experience with all of you. (See page 35 for more information on how to volunteer to help prepare the exhibition.) In conjunction with Law's exhibition, HoMA will also present *Cross Pollination: Flowers Across the Collection*, opening in August and featuring a diverse selection of floral artworks from the museum's permanent collection.

As you know, HoMA is an exceptional place with an often-unexpected collection of top-tier artworks that have global relevance and garner international acclaim. We have been called the "best small museum in the country," a "hidden gem," and a "mini-Met," which is a testament to the quality of our collection, the dedication of our staff, and the loyalty of all of you who support our mission and vision. Just as New Yorkers love their Met, we invite you to cultivate a deep and special connection with HoMA, and you should feel good about the caliber of world-class art we have right here in Hawai'i. After all, the Honolulu Museum of Art exists for the benefit of the entire community. And the museum's permanent collection? It belongs to all of us.

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO



From *Cross Pollination: Flowers Across the Collection*: Takashi Murakami (Japanese, born 1962). *Cosmos Ball*, 2000. Plastic, molded. Gift of George and Nancy Ellis, 2012 (2012-12-04)

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).

Islamic Textiles: Connecting Lines 2
THROUGH JANUARY 2023

Four Central and Western Asian works dating from the nineteenth to the twentieth centuries illustrate the diversity of Islamic textiles in the museum's collection.

Mauka to Makai, Honolulu Cityscapes of the 1850s
JULY 14-OCTOBER 16, 2022

A look back in time at the capital of the Kingdom of Hawai'i through artworks from HoMA's permanent collection dating to the mid-nineteenth century.

Reveries: The Art of Hung Liu
AUGUST 18, 2022- MAY 28, 2023

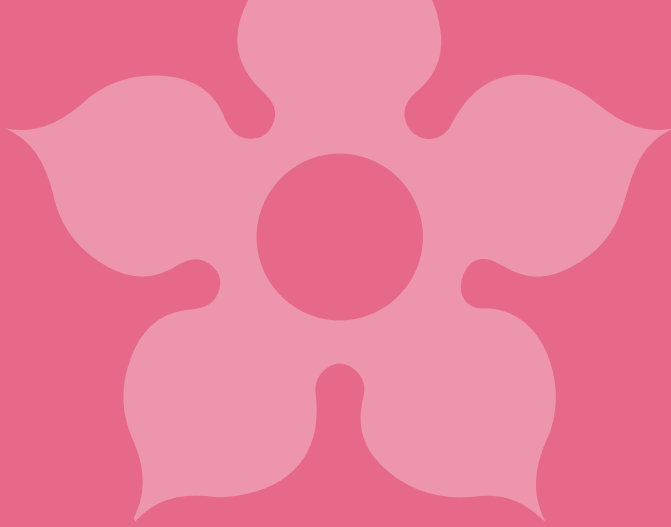
Paintings and mixed media works from contemporary Chinese American artist Hung Liu reference both East and West and straddle the line between the personal and the political.

Cross Pollination: Flowers Across the Collection

AUGUST 4, 2022-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.

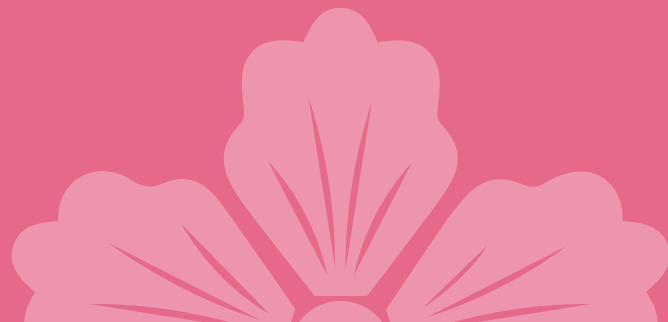
MUSEUM CLOSURE JUNE 6-22, 2022
HoMA will be closed to the public for fumigation, reopening to visitors on June 23. Mahalo for allowing us to care for our beloved architectural gem.



CROSS POLLINATION
CAPTURES
THE UNIVERSAL
APPEAL
OF FLOWERS

*“Abounding in different climates,
upon varying soils...countless in their
throngs, infinite in their variety, the gift
of measureless beneficence wherever
man may live, there grow the flowers.”*

—SUSAN FENIMORE COOPER (1813-1894)





PREVIOUS PAGE Henri Fantin-Latour (French, 1836-1904). *Vase of Peonies*, 1881. Oil on canvas. Bequest of Kathryn and Arthur Murray, 1996 (8440.1). Honolulu Museum of Art.

LEFT Hans Hofmann (American, 1880-1966). *Fragrance*, United States, 1956. Oil on canvas. Purchase, 1968 (35291).

GALLERY 27 • AUG 4, 2022-JUNE 4, 2023

PRESENTED IN CONJUNCTION with the forthcoming immersive installation, *Awakening*, by guest artist Rebecca Louise Law (Galleries 12 & 13, September 22, 2022-September 10, 2023), *Cross Pollination: Flowers Across the Collection* unites a wonderfully diverse arrangement of floral artworks from HoMA's permanent collection.

"Experienced all together, this exhibition celebrates the universal appeal of botanical imagery over the centuries," said Director of Curatorial Affairs Catherine Whitney. "Individual works explore the symbolic meanings attributed to particular flowers in various cultures." The fragile peonies depicted in the still-life of French painter Henri Fantin-Latour (1836-1904), for example, convey the concept of *memento mori*, reminding us of the brevity of human life. The plum trees depicted in a Japanese hanging scroll by Nakabayashi Chikutō (1776-1853), by contrast, symbolize nature's resilience amidst the hardships of winter and encourage us to persevere until the arrival of spring.

The emotional impact of floral imagery is difficult to overlook. The charming decoration of utilitarian objects, including the chrysanthemums delicately inlaid into Korean celadon ware and the roses boldly emblazoned across Native American beaded textiles

and bandelier bags, assert the value of beauty. Even within the field of modern American art, which seeks to transcend decoration, the melancholy of a wilted tulip captured by photographer André Kertész (1894-1985) and the explosive bouquet of color by abstract painter Hans Hofmann (1880-1966) challenge viewers to consider the profound psychological, sensory, and spiritual evocations that flowers inspire.

A notable exception to the artworks sourced from HoMA's permanent collection is an important German expressionist painting from 1938 by Max Beckmann, *Frau bei Der Toilette mit Roten und Weissen Lilien* (Woman at Her Toilette with Red and White Lilies), 1938. Beckman's painting is on reciprocal loan from SFMOMA while HoMA's *The Flower Seller*, 1926, by Diego Rivera, is included in SFMOMA's current retrospective exhibition, *Diego Rivera's America*. Said Whitney, "Beckmann's bold yet vulnerable depiction of a partially dressed woman, somewhat obscured by bright red and white lilies, typifies the artist's approach to realism, social critique, and displacement as a cultural refugee who fled Nazi Germany after his modern paintings were seized and deemed 'degenerate' by Hitler. This sense of personal vulnerability in the face of political takeover has a renewed relevance in today's world."

Mauka to Makai, Honolulu Cityscapes of the 1850s

GALLERY 14 • JUL 14-OCT 16, 2022

MAUKA TO MAKAI, HONOLULU CITYSCAPES OF THE 1850s looks back in time at the capital of the Kingdom of Hawai'i through artworks from HoMA's permanent collection, dating to the mid-nineteenth century. 2022 marks the 150th anniversary of King Kamehameha Day, which provides us with the occasion to reflect on historic Hawai'i, imagine our past, and see the many changes that Honolulu has gone through over a century and a half.

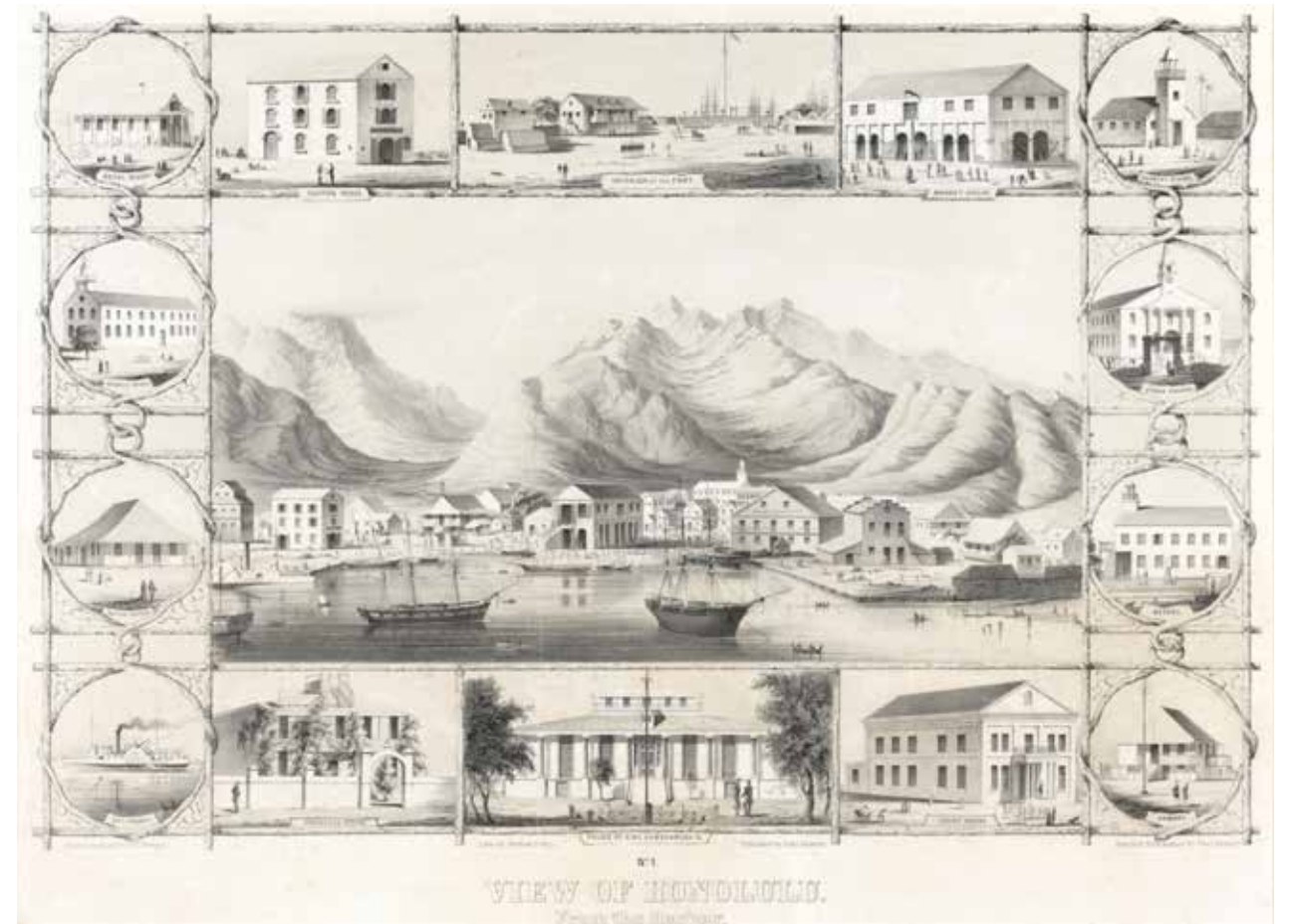
The 1850s were a dynamic decade for the city of Honolulu, with its extremely busy natural harbor, availability of fresh water, and abundant supply of global trade goods. Honolulu served as a provision stop for those crossing the Pacific Ocean or heading to California to take part in the Gold Rush. Among these travellers were artists, some of whom stayed and created fascinating visual documents of the era. In 1850, the Kingdom's capital had all of the conveniences of a modern city, including stores, shops, banks, newspapers, theaters, churches, schools, and government buildings, as well as the municipal services of a fire department and post office. Its forward-looking hotels even offered the luxury of imported ice. The 1850s ended with the founding of Queen's Hospital and the addition of gas streetlamps in 1859.

Comprised of paintings, drawings, and prints, the exhibition includes views of Honolulu by visiting artists such as Paul Emmert (1826-1867), George Henry Burgess (1831-1905), James Gay Sawkins (1806-1878), and John Prendergast (born 1815). Many of the works feature well-known directional landmarks, like mauka views (toward the mountains) of Nu'uau Valley and Punchbowl, or Pūowaina, and makai views (towards the ocean) of Honolulu Harbor and the Fort of Honolulu. Other illustrated landmarks include Kawaiaha'o Church, Our Lady of Peace Cathedral, Washington Place, and the Mission Houses. Some landmarks have been replaced or modified, as in the case of Hale Ali'i, the King's House (now 'Iolani Palace), Dr. William Hillebrand's residence (now Foster Botanical Garden), and the artillery battery at the top of Punchbowl (now the lookout at the National Memorial Cemetery of the Pacific).

"The works in the exhibition document the evolving landscape around this sheltered harbor," said Tory Laitila, Curator of Textiles and Historic Arts of Hawai'i. "The reasons and ways that people come to this city in the middle of the ocean have changed over time, but Honolulu remains at the crossroads of the Pacific."

TOP James Gay Sawkins (British, 1806-1878). *Honolulu from the West*, circa 1850-1852. Watercolor painting on paper. Purchase, 1992 (21549).

BOTTOM Paul Emmert (Swiss, 1826-1867). *No. 1. View of Honolulu. From the Harbor*, 1854. Lithograph with George Henry Burgess by Britton & Rey. Gift of the Clarence H. Cook Family, 1946 (12305).



Reveries: The Art of Hung Liu

GALLERY 28 • AUG 18, 2022–MAY 28, 2023

IN CELEBRATION of the recent acquisitions of three paintings, HoMA is pleased to announce an exhibition focused on renowned contemporary artist Hung Liu (born China, 1948–2021). One of the best-known contemporary Chinese-American artists, Liu's paintings and mixed media works reference both East and West, straddling the line between the personal and the political.

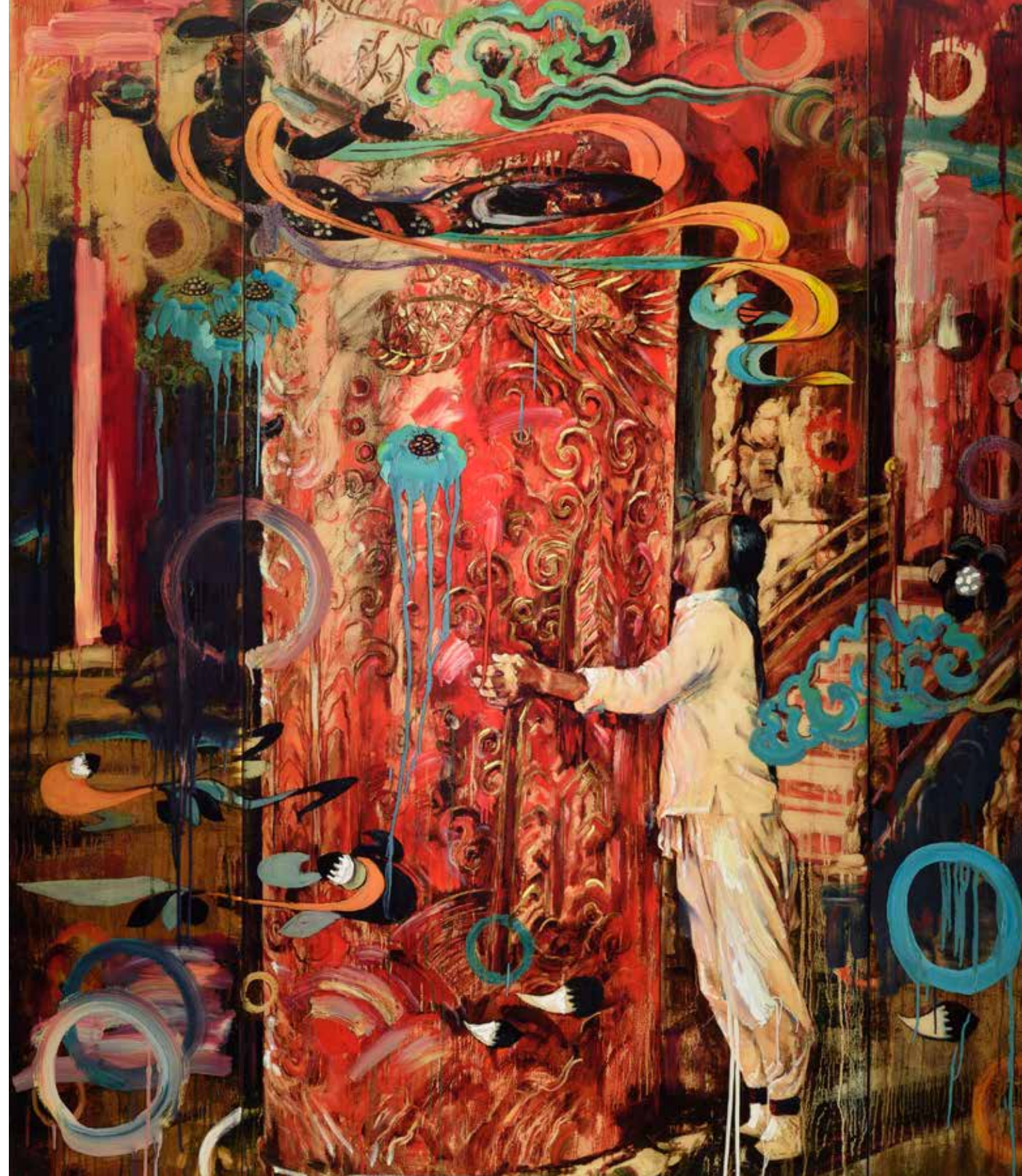
Reveries includes three recent acquisitions into HoMA's permanent collection, a bequest from longtime museum supporter Joyce Stupski, and paintings on loan from both the Turner Carroll Gallery, Santa Fe, New Mexico and the Jordan Schnitzer and his Family Fund, Portland, Oregon.

Typically working from historical photographs, Liu drew from China's long history and her own experiences 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 paintings stand as memorials to the individuals portrayed and draw attention to human rights and the struggle of oppressed people to attain dignity and freedom. The incorporation of traditional Chinese symbols and iconography such as circles, birds, insects, and flowers, connects personal narratives to the broader social structure and history of China. Her portraits and figurative compositions incorporate her

signature style of oil painting, referred to as "weeping realism," 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, and serve as a reminder that memory becomes blurred with the passage of time.

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. Liu taught art at Mills College in Oakland from 1990 to 2014 and was a two-time recipient of a National Endowment for the Arts Fellowship in painting. She received a Lifetime Achievement Award in printmaking from the Southern Graphics Council International in 2011. 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, among others. National museum exhibitions this year include *Hung Liu: Portraits of Promised Lands* at the National Portrait Gallery in Washington D.C., and *Hung Liu: Golden Gate*, at the de Young Museum in San Francisco.

Hung Liu (Chinese-American, 1948–2021), *Imperial Pillar*, 2011. Triptych; mixed media. Collection of Honolulu Museum of Art. Gift of the Estate of Joyce Stupski.



Ogata Kōrin (1658-1716), Sakai Hōitsu (1761-1828). *Chrysanthemums/Maple Tree*
Japan, Edo period (1615-1868), early 18th century. Two-fold screen; ink, color, gofun, gold and silver on paper. Gift of Mrs. Charles M. Cooke, 1927 (1592).

Japanese Design: Rinpa

GALLERY 3 • MAY 5-OCT 9, 2022

THIS EXHIBITION explores the profound influence that Japanese design has had on international aesthetics. Compositional features such as asymmetry, innovative color combinations, contrasting patterns and semi-abstraction can be found across artistic movements and historical periods, but arguably their most perfect expression is in the Rinpa tradition.

Rinpa takes its name from artist Ogata Kōrin (1658-1716), literally meaning “[Kō]rin School.” However, Rinpa did not begin with Kōrin, and it is not so much an organized school as a series of loosely associated artists. In fact, Rinpa-style design emerged a generation earlier as part of a cultural renaissance in the early seventeenth century. A new shogunate had recently stabilized Japan, and this encouraged the arts to flourish. Artists rediscovered their country’s rich cultural legacy, building upon historical foundations to introduce a new sense of aesthetics that infused artistry into all aspects of life, such as

poetry, drinking tea, and garden design. This aesthetic can be seen in works throughout the exhibition—not only in the bold paintings of Tawaraya Sōtatsu (c. 1600-1640), but also in the subtle tea bowl and poetic calligraphy of the master designer Hon’ami Kōetsu (1558-1637).

Kōrin was an influential talent who built upon the foundations of these artists, bringing a fresh perspective to painting, as well as designs for fans, lacquerware, textiles, and ceramics. In turn, his stylish innovations evolved in new ways. Sakai Hōitsu (1761-1828) and his student Suzuki Kiitsu (1796-1858) brought greater compositional clarity and more precise brushwork to the Rinpa style. The centerpiece of this exhibition is a unique screen with white chrysanthemums on gold painted by Kōrin on one side, and red maple leaves on silver painted by Hōitsu on the other, allowing us the rare opportunity to compare the works by these masters from different lifetimes side by side.





Kabuki: Actor Prints by Torii Kiyonobu

GALLERY 21 • MAY 5–JULY 31, 2022

Made possible by the Robert F. Lange Foundation

MANY UKIYO-E PRINTS by designer Torii Kiyonobu I (1664–1729), Japanese, depict scenes from Kabuki, a popular, ostentatious form of musical and theatrical entertainment reflecting the unique gender politics of early modern Japan. The industry began in 1603, when Okuni, a Shinto priestess in Kyoto, began performing with a troupe of female dancers on an improvised stage in a nearby riverbed. A series of ensuing scandals led to censorship by the military government, so that by 1652, only adult men were allowed to act on the stage. Some actors, known as *onnagata*, specialize in portraying female characters, and throughout the industry's history several have achieved fame for their convincing expressions of femininity.

Kabuki actors are trained through a hereditary apprenticeship system. An actor trains with his father until the father retires, at which point the son inherits his name and continues his legacy. Born in Osaka, Torii Kiyonobu I was the son of a Kabuki actor who grew up painting signboards for performances. When the designer was in his twenties, his family moved to the capital of Edo, where he helped found the Torii School of painting—not surprisingly, the Torii School specialized in portrayals of Kabuki actors.

In early Japanese prints, facial features were represented without any distinguishing characteristics. For this reason, until the 1760s, the depictions of actors by Kiyonobu I and Kiyonobu II cannot be accurately described as portraiture. In these prints, actors are identified instead by the family crests that typically appear on their kimono sleeves.

Torii Kiyonobu I (1664–1729). *Ikushima Shingorō as Chihara Sakon, Ichikawa Danjūrō II as Ukishima Danjō, and Kirinami Takie as Hyōgo's wife*, Iwaki Japan, Edo period (1615–1868), 1711. Woodblock print; ink on paper with hand-applied color. Gift of James A. Michener, 1991 (21659).



Sugimura Jihei (flourished c. 1681–1703). *Lovers Behind a Screen*, Japan, Edo period (1615–1868), c. 1684. Woodblock print; ink on paper. Gift of James A. Michener, 1991 (21617).

Glamour: Beauty Prints by the Kaigetsudō School and Others

GALLERY 21 • AUG 4–OCT 31, 2022

IN THE EARLY EIGHTEENTH CENTURY, *bijin-ga*—the depiction of beautiful people—became an important pictorial theme in Japanese woodblock prints. As some of the earliest forms of mass-produced popular art, such images exerted strong influence over the general public's concept of glamour.

Each of the print designers who specialized in *bijin-ga* at that time offered a unique approach to the subject: artist Kaigetsudō Dohan (active 1710–1736) and others from the Kaigetsudō School established an archetype of feminine beauty that emphasized a woman's erect posture, her sumptuously decorated kimono, and her air of self-confidence; meanwhile, Nishikawa Sukenobu (1671–1750) focused upon the qualities of youth, fragility, and innocence. And *bijin-ga* were not merely limited to images of women.

The prints of Okumura Masanobu (1686–1764) and Sugimura Jihei (flourished c. 1681–1703) frequently depicted elegant young men (*wakashū*). In these prints, the appearance of *wakashū* is very similar to that of women, but they can be distinguished by the shaved area on the top of their heads.

The genre of *bijin-ga* challenges us to think about how our interest in fashion and glamour intersects with our expectations of fine art. “These prints functioned much like modern Western fashion magazines, introducing hairstyles and other fashion trends to viewers,” said Stephen Salel, Curator of Japanese Art. “Do they objectify the women and young men they depict? Perhaps, but an equally important question may be, ‘In what kind of artwork is that sort of objectification forbidden, and in what kind is it enthusiastically welcomed?’”



Pineapples express(ed)—or not: Georgia O’Keeffe’s private protest in Hawai‘i

THE SUBJECTS OF GEORGIA O’KEEFFE’S best-known works are magnified florals, high desert landscapes, and Southwestern bone paintings—scenes familiar to many. Less well-known are her tropical flowers, seascapes, and verdant mountain scenes painted during a nine-week trip to the Islands in 1939. HoMA is fortunate to own five out of twenty O’Keeffe paintings from Hawai‘i, including two Maui landscapes that abstract the misty waterfalls of ‘Īao Valley into zipper-like tracts carving through vertiginous cliffs, as exemplified in the museum’s dramatic painting, *Waterfall - No. III - ‘Īao Valley*.

Commissioned to create two paintings to illustrate Hawai‘i Pineapple Company (Dole) fruit juice ads, O’Keeffe set out on an all-expenses paid trip in January 1939. Her submission of a (non-native) tropical floral painting and a landscape of a papaya trees on a hillside—also in the museum’s collection (*Papaya Tree - ‘Īao Valley - Maui*, 1939)—did not include any pineapples. In fact, papaya was Dole’s main juice competitor. By some accounts, Dole resorted to shipping a pineapple directly to O’Keeffe in New York, upon her return from Hawai‘i, where she painted a dramatic view straight down its prickly stock in an image that appeared in a 1940 *Saturday Evening Post* magazine advertisement.

Was O’Keeffe’s original, pineapple-free submission an oversight by an excited tourist-explorer, an intentional snub, or a form of passive resistance against the racist and patriarchal cultures of Hawai‘i’s plantation system of the 1930s and ‘40s? Commercial agricultural businesses, who employed immigrant field works from China, Japan, Korea, Portugal, and the Philippines, were regularly cited at the time for numerous workers’ rights violations. When O’Keeffe, a fiercely independent and successful modern artist, requested a single residence near the pineapple plantations to better capture the look and feel of the “sharp and silvery fields,” she was flatly denied and told it was improper for a woman to live among the laborers. When Dole tried to appease O’Keeffe’s rebuff with the offer of a peeled and sliced pineapple, she dismissed the situation as “manhandled.”

While O’Keeffe’s modern, crisp style and abstract interpretations are rarely seen through the lenses of social protest, it’s arguable that her non-native blossoms and unpeopled landscapes of Hawai‘i may have had deeper social implications as private forms of protest against the economic, racial, and gender structures of the day.

— Catherine Whitney, Director of Curatorial Affairs

GO BEHIND
THE SCENES WITH

HoMA Selects

The HoMA Selects program provides new perspectives and insight into individual works in the museum’s world-class permanent collection, with curators and staff highlighting a different work on view every month. *Pineapples express(ed)—or not*, a recent HoMA Select written by Director of Curatorial Affairs Catherine Whitney, explores a lesser-known backstory of American artist Georgia O’Keeffe’s series of twenty Hawai‘i paintings, five of which are housed in HoMA’s collection.

Look for the HoMA Select signage in the galleries, and follow along on Instagram @honolulumuseum for more.

Georgia O’Keeffe (American, 1887-1986),
Waterfall - No. III - Iao Valley (1939). Oil on canvas.
Gift of Susan Crawford Tracy, 1996 (8562.1).



Matt Wedel's *Figure with Child*

THIS SCULPTURE BY AMERICAN ARTIST Matt Wedel, on loan from the L.A. Louver Gallery, newly added to Gallery 2, a centerpiece to *Treasures of Devotion: Human Connection in Secular & Sacred Art*. Wedel's boundary-pushing ceramic work seamlessly weaves together his distinct visual language in dialogue with art history, mythology, and allusion to natural cycles of life, death, and regrowth. While Wedel frequently utilizes immediately recognizable subject matter—flowers, plants, animals, and the human form—his often deceptively playful work is imbued with a tension that packs an unexpected emotional punch. Such is the case here, where a solitary adult figure sits alone with a pained expression, above the form of a child at their feet. The use of the gold leaf, which envelops the structure, is significant. Gold has been used for centuries as a symbol of sacred power in ancient societies including Egypt, India, Greece, and Rome. Wedel's sculpture draws from Classical, Byzantine, and Renaissance sources, as well as from artistic styles popular at the turn of the twentieth century—Polish-American sculptor Elie Nadelman's gracefully contorted and curving figures, or Austrian painter Gustav Klimt's shimmering gold-infused surfaces come to mind, with their poignant evocations of beauty, sensuality, passion, and love. Through the playfully rounded, unstructured bodies, and over-the-top surface decoration, Wedel's *Figure with Child*, 2015, maintains a curious whimsicality as it speaks to the shared human experiences of grief and loss, as well as to our hopes for rebirth and renewal.

Matt Wedel (American, born 1983. Lives and works in Athens, Ohio). *Figure with Child*, 2015. Ceramic, gold leaf. Courtesy of L.A. Louver Gallery.

Reflections from a conservator

LAST FALL'S GIVING TUESDAY raised funds for HoMA's first conservation campaign, focusing on a very special artwork: American modernist James Seawright's *Mirror XV*, 1987. The large reflective sculpture, previously installed in the Spalding House lobby for years, is familiar to many and deeply rooted in the memories of longtime HoMA visitors and art lovers. Members of the museum community generously donated a total of \$35,000 to restore the artwork's mosaic of mirrored tiles, a conservation process that began earlier this year.

After years of weathering from its outdoor display, the conservation work required an expert in the field: the museum team contracted Jim Gwinner, Conservator of Sculpture and Public Art at McKay Lodge Conservation Laboratory, Inc., known for his skilled and detail-oriented approach. Gwinner explained the many steps he's taking to prepare *Mirror XV* for display at its new home on HoMA's Beretania campus.

"Once *Mirror XV* was deinstalled, it became clear that each of the mirrors' edges were exhibiting 'de-silvering,'" he said. "To explain: mirrors are created by coating a piece of glass with a reflective layer of silver nitrate. It's then topped with copper sulfate to protect it from damage. If the protective coatings are compromised and the silver nitrate becomes exposed, it will react to air and moisture. The visual impact of this weathering is black edges, which were visible on most of the 144 tiles that comprise the artwork."

The extent of the de-silvering set Gwinner on a mission to replace each and every mirrored tile—a considerable undertaking. "This is quite a challenging process," he explained, "as every mirror is a slightly different shape, requiring each individual tile to be hand cut." Once the mirrors are prepared, they are carefully realigned so viewers are presented with a clear and undistorted cumulative image across any given row. Otherwise, the reflections across the sculpture will be distorted.

Mirror XV's multi-faceted reflection prompts introspection into the complex components of each viewer's identity. When the sculpture is reinstalled, Seawright's intended optical effect and the viewing experience will return to the way the artist originally intended. With the support of the HoMA community and Gwinner's expertise, this unique optical effect will be revitalized and preserved, to be enjoyed for generations to come.

Look out for *Mirror XV* to be installed at the Beretania campus soon, as well as upcoming conservation campaigns around significant works in the museum collection.



James Seawright (American, born 1936. Lives and works in New York). *Mirror XV*, 1987. Mirror, fiberglass reinforced cement. Gift of The Contemporary Museum, Honolulu, 2011, and gift of the Honolulu Advertiser Collection at Persis Corporation, by exchange (TCM1988.33.7).

Get ready for #AskAMuseum Day

Are you curious how we pick what art goes on display? Or why museums are always rotating artworks? What about how a curator differs from a conservator? Want to know our funniest museum memory, or our most obscure exhibition? **We'll answer all of your questions on global #AskAMuseum Day, held this year on September 14!**

Formerly #AskACurator day, more than 1,300 institutions around the world participate in the

annual #AskAMuseum Day, inviting their communities to ask questions and start conversations.

Send us everything you've always wanted to know (but were afraid to ask), and we will post replies to Instagram and Facebook Stories throughout the day. You can submit queries by direct messaging [@honoluluuseum](https://www.instagram.com/honoluluuseum) on social media, or by email at askmuseum@honoluluuseum.org.

New spaces and experiences at the HoMA School

THE HONOLULU MUSEUM OF ART is gearing up for the highly anticipated reopening of its Art School, slated for September 1, 2022, with registration starting this July. The museum's education staff is grateful for our community's patience and ongoing support throughout the two-year renovation and building process, and the team is looking forward to sharing a new level of art making and art education experiences in the months and years to come.

So, what's new at the HoMA School? Most noticeably, there's an entirely new building and courtyard behind the Art School, serving as a kiln house and community space, with some big improvements. "The new structure is five times the size of the old kiln house," explained Jason Morrison, Director of Campus Operations at HoMA. "The arrangement and outfitting of the kiln room has been vastly improved, and the room will host two entirely new gas kilns along with three electric kilns. This new space will also offer students spaces custom-designed for glazing and other ceramic work."

As for the newly constructed outdoor area, Morrison said "The shape of the new building creates a sheltered courtyard conducive to outdoor art instruction, including ceramic open-flame firing processes such as raku and pit firing." Notably, this larger area creates flexibility for artists to create works at a scale not constrained by the size of the indoor studios. Meaning, as Morrison explained, "Artists can make big things." This multi-use outdoor courtyard is also a natural spot to hold demonstrations, workshops, and community events.

Within the original Art School building, students will find an entirely new print studio fully rebuilt and re-equipped with new flooring, lighting, a space dedicated to screen printing and five new relief printing presses. Recent additions include a studio dedicated to textiles with a set of SAORI looms, two studios dedicated to general studio art practice, and four drawing and painting studios on the second floor. A wide



variety of classes will be offered when the Art School reopens in September. "Students can choose from courses in ceramics, printmaking, metalsmithing, textiles, drawing and painting, and a General Survey Art Exploration class," said Director of Learning and Engagement Aaron Padilla. "The course curriculum is designed for a wide range of abilities, experience, and expertise."

Padilla also emphasized how the course curricula across classes and mediums will be informed and inspired by artworks in HoMA's collection. "Instructors will incorporate class visits to museum galleries as a part of course offerings in order to connect the studio learning experience with a deeper understanding of materials, art history, and the creative process of artists throughout the ages."

The class year will be divided into quarters, beginning with the ten-week fall quarter starting September 1. (Classes will occur once a week, three hours per class, on Thursdays, Fridays, Saturdays, and Sundays in morning, afternoon, and evening slots.)

Online registration for art classes opens to Contributing level members and up on July 12, 2022, and to the public on July 13, 2022. To register, visit honoluluuseum.org/art-classes.





SAORI LOOMS, exquisitely designed and made in Japan, are not new to HoMA—students at the Art School have worked with these comfortable, easy-to-use looms as part of the WeBeWeave program for years. But the Art School’s reopening marks the first time that the fiber arts program will use SAORI looms exclusively; twelve of these special looms will provide students with the opportunity to embrace their creativity and individuality through weaving.

According to family owned SAORI Global, their looms and accessories are designed with one primary goal: “to be as easy and comfortable to use as possible and best suited for exploring one’s creativity.” Lifelong hand weaver Misao Jo founded the company in 1969 with the belief that uncomplicated hand weaving encourages a natural state of mindfulness and unrestrained possibilities. There are SAORI weaving studios throughout the States, but HoMA may be the very first museum to use these looms exclusively as an educational resource in a classroom setting.

So, what exactly makes a SAORI loom unique? Traditional weavers might describe it as a simple loom, with a ready-made warp that eliminates the need to spend a great deal of time setting up. Suzanne Person of SAORI San Diego, who visited HoMA in February to train staff to use the looms, has been working with SAORI for over a decade. According to Person, “The hallmark of a SAORI loom is that since there’s almost nothing whatsoever to set up, anyone can use it and immediately start weaving,” she said. “I feel very strongly that these looms are perfect to anchor the fiber arts program at the museum art school.”

Person explains that SAORI is both the name of the looms as well as a philosophy that extends beyond weaving. It embraces the beauty that comes from imperfection, and the creativity inherent to each of us. “That’s why it’s amazing when an institution like HoMA embraces the use of SAORI looms. You’re still teaching people to learn the essential skills of an age-old craft, but you’re taking away the more tedious setup part up front—an element that can be onerous to even longtime fiber artists—and allowing people to jump right into weaving with their creative brain.”

Another important factor into the museum’s decision to use SAORI looms exclusively is the accessibility and ease of use they provide to students of all ages and abilities. Person said, “Every age from five to ninety-five, those who have physical challenges, accomplished weavers, and complete beginners can use these looms as tools for exploring their own creativity.”

Fiber arts classes will be offered at the Art School starting this fall. Online registration opens to Contributing level members on July 12 and to the public on July 13.

Accessible looms bolster HoMA’s fiber arts program



Amber Coppings, Fiber Arts studio programs teacher, demonstrates the Saori loom.

ART SCHOOL
STAFF PROFILE

**Monica Garrett
and Joseph Smeraldi,
Learning and
Engagement**



STUDIO PROGRAMS Coordinator Monica Garrett and Studio Programs Manager Joseph Smeraldi are close collaborators on HoMA's Learning and Engagement team. The two are involved in everything from educator resource planning—which includes designing and creating art kits for Hawai'i public schools—to shaping the art programs offered at the museum's new Kina'u Courtyard Studio. Each holds pivotal roles in the reopening of the Art School, slated for September 1—an enormous and exciting collective effort. "I think people are going to be so blown away by the refreshed feel of the building," Smeraldi said, "especially those who have loved the Art School for so many years."

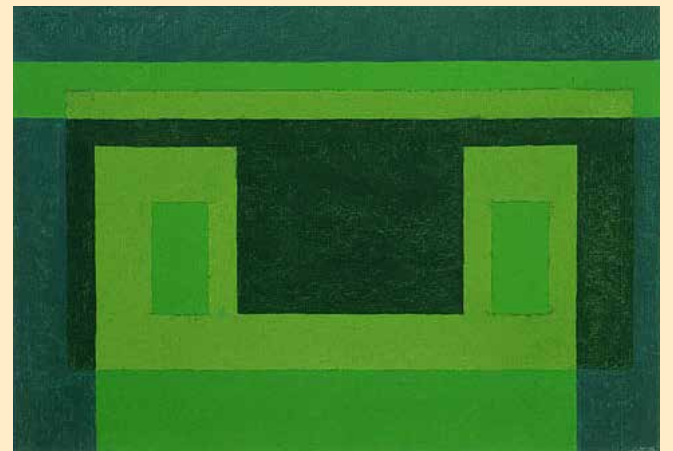
Originally from Florida, Garrett has history at HoMA: in 2018, she was both a teaching artist and a teaching assistant at the Art School. Alongside work in the education and museum fields, Garrett is a practicing artist with experience in multiple areas of study, including

glass, metal, and printmaking. Garrett's particular focus at the Art School has been on resource planning for studio and classroom spaces. She explained, "We're thinking through needs for each of the learning spaces to make them as functional as possible. I'm looking forward to the expanded ceramic space, and the printmaking studio and classrooms being renovated and refreshed, which provides us with so much more potential."

Smeraldi, a native of New York, always knew he was destined for a career in the arts. In 2011, he received a Master's in Art Education from Pratt Institute and began teaching full-time, then moved to Hawai'i in 2015 and spent six years teaching art at 'Iolani School. An educator at heart, Smeraldi loves challenging students to find their own creativity and develop visual thinking skills. "I believe in art education and our ability to enrich people's experiences and engage them through creative practice," he said.

HoMA's Learning & Engagement team is designing classes and educational programming at the Art School to intentionally connect with, and be informed by, art in HoMA's permanent collection, and Garrett and Smeraldi each have their favorites. Garrett, with her background as a technical artist, is drawn to anything with glazes, metals, patinas, or prints; you'll often find her in the Japanese woodblock prints gallery checking out the ukiyo-e. Smeraldi has spent quite a bit of time with Josef Albers' *Variant: 4 Light Greens*, 1947-1963. He loves how at first the painting seems simple, but when he lets his eyes take in the colors for a few minutes it shifts and changes, to be understood in a different way.

"It's so powerful to be at the museum around these examples of incredible things that people have made throughout history and around the globe," said Smeraldi. "It's an amazing thing to offer our community."



TOP A full ceramics class before recent renovations.

MIDDLE On view in Gallery 21 (starting August 4, 2022): Nishikawa Sukenobu (1671-1750), Nishikawa Suketada (act. 1740-1760). *Worries of a Thousand Years*. From the book *The Illustrated Lives of Women (Ehon Mitsuwagusa)*, vol. 3. Japan, Edo period (1615-1868), 1758. Gift of James A. Michener, 1991 (28613).

BOTTOM On view in Gallery 9: Josef Albers (born Germany, active United States, 1888-1976). *Variant: 4 Light Greens*, 1947-1963. Oil on Masonite. Gift of The Contemporary Museum, Honolulu, 2011, and gift of Charlotte and J. Russell Cades (TCM:1991.9).

Highlighting female museum founders in the field of Asian art

Anonymous. *Plum Blossom Vase (Maebyong) with Crane and Lotus Design*. Korea, Goryeo dynasty, late 12th c. Stoneware with celadon glaze, black and white slip inlay. Gift of Anna Rice Cooke, 1927 (110).



HoMA is internationally recognized for its expansive collection of Asian art. Museum founder and art collector Anna Rice Cooke gave more than 6,000 works in total to the museum, a significant contribution that has been sometimes overshadowed by the acquisition of works from well-known individuals like novelist James Michener and literature scholar Richard Lane.

In late March, Stephen Salel, HoMA's Curator of Japanese Art, participated in the Association for Asian Studies 2022 Annual Conference, held this year in Honolulu. He joined Sarah Laursen of the Harvard Art Museums and Leslee Michelsen of the Shangri La Museum of Islamic Art, Culture & Design for a panel discussion about underrecognized female museum founders and collectors in the field of Asian Art, aiming to bring visibility to these important visionaries. Titled *Asian Art from Harvard to Honolulu: A Century of Female Museum Makers*, the discussion explored the histories of four U.S. museums with Asian art collections, all founded by women. Anna Rice Cooke, Elizabeth Perkins Fogg (Harvard's Fogg Art Museum), Doris Duke (Shangri La Museum of Islamic Art, Culture & Design), and Isabella Stewart Gardner (Isabella Stewart Gardner Museum) diverged in their tastes and collecting strategies, but their museums continue to be cultural and educational centers in their communities.

During his own presentation, titled *Prophetic Vision: Anna Rice Cooke and the Founding of the Honolulu Museum of Art*, Salel further detailed Anna Rice Cooke's vision as well as highlights from her original collection—and first donation—of more than 2,000 artworks given to the museum upon its opening. Of these, over one third originate from China, the Korean peninsula, and Japan. According to Salel, these treasures testify not only to Ms. Cooke's dedication as a collector, but to her perception of a museum's role in the understanding of Asian art history. "Long after her passing," wrote Salel, "her passion reverberated through the endeavors of her followers, such as curator Gustav Ecke's (1896-1971) scholarship on Chinese furniture, director George Ellis' (1937-2021) commitment to the Art of the Philippines, and current endeavors to present the collection in ways that feel particularly meaningful in a contemporary context."

EXPO CHICAGO Directors Summit

On April 9, HoMA Director & CEO Halona Norton-Westbrook participated in an inaugural Directors Summit organized by EXPO CHICAGO (The International Exposition of Contemporary & Modern Art). Norton-Westbrook was part of a roundtable discussion titled *Imagining the Future: Thoughts from an Emerging Generation of Museum Leadership* alongside other art museum leaders Louise Bernard, Miki Garcia, Julie Rodrigues Widholm, and Jill Snyder. Maria Rosario Jackson, new Chair of the National Endowment for the Arts, gave a special address as part of the activities related to the Directors Summit. In conversation, these directors and visionaries shared insights and examples illustrating how they are addressing the challenges of our time and working with their institutions and communities to create more equitable, sustainable, and vibrant futures.

BELOW, LEFT TO RIGHT: Jill Snyder, Panel Moderator and Museum Consultant, Halona Norton-Westbrook, Director and CEO, Honolulu Museum of Art; Amy Gilman, Director, Chazen Museum of Art; Adam Levine, Director, Toledo Museum of Art; Maria Rosario Jackson, Chair, National Endowment for the Arts; Cameron Shaw, Executive Director, California African American Museum; Julie Rodrigues Widholm, Director, Berkeley Art Museum and Pacific Film Archive; Christina Vassallo, Executive Director, The Fabric Workshop and Museum; and Miki Garcia, Director, Arizona State University Art Museum



Mahalo to HoMA Board Chair Kitty Wo



Kathleen “Kitty” Sullivan Wo has helped to successfully steer the Honolulu Museum of Art through some of the most unprecedented times in the museum’s ninety-five-year history, serving as Chair of the Board of Trustees for the past three years. “Throughout her tenure, Kitty has been an incredibly stabilizing force for our museum, helping to provide a sense of calm and purpose amid the uncertainty of this global pandemic,” said Director and CEO Halona Norton Westbrook. “I am so grateful for everything she has done for this museum and most certainly her support of the community here in Hawai‘i.” Wo, whose term ends this summer, will remain an active member of the board through 2027.

Over the years, Wo has organized numerous fundraising events and led several capital campaigns for HoMA. She served as event Co-Chair for Contempo, 2006, and Kama‘āina Christmas, 2011, and has enlivened the museum’s hallways for years with her magnificent floral arrangements. Wo has also been a driving force for volunteerism in our community for more than thirty years, serving on the boards of several non-profit organizations in Hawai‘i as well as leading fundraising campaigns for Punahou School, Chaminade University, and St. Francis Foundation. We had a chance to catch up with Wo to get her thoughts about her tenure as Board Chair, the museum’s current situation, and her hopes for the future.

What inspired you to accept your appointment as Chair?

While the invitation was completely unexpected, I thought perhaps I could be helpful during some major changes in our staff leadership and the museum’s overall direction. I’ve tried to be a strong presence and a calming influence as we have embraced the challenges and changes together.

How do you feel you’ve been most effective as Chair?

I am pleased to have developed the thought leadership of the board by inviting new colleagues who have a diverse set of skills and experiences.

I have also tried to improve the standards and practices of our board governance. Of course, I have had a lot of help with this, but I’m proud to have furthered such essential tasks for the museum’s future.

What are some of your most memorable contributions?

While I will always cherish my entire time as Chair, there are a few things that stand out. Perhaps the most important has been finding just the right Director for this moment in time. I also have loved working with such an amazing group of trustees who have brought positive energy

and ideas to the table at a time when museums are being challenged to remain relevant to their audiences.

What’s your hope for the future of HoMA?

My hope is that this museum will continue to thrive and bring stimulating and engaging art and educational experiences to our community. I am especially looking forward to the reopening of our Art School with a new curriculum, refreshed studios, and a new kiln house and glazing studio. I can’t wait to see art making throughout our campus. There is still so much more that we can accomplish together.

After an extensive local, national, and global search, HoMA welcomed Penni Hall to the leadership team in April as the museum’s new Chief Operating Officer—an integral position overseeing the finance, facility, security, technology, human resources, and revenue operations, and leading cross-functional teams to achieve institutional goals. In this role, Hall will also shape and guide strategic planning and resource management to ensure the museum can continue to serve our community for generations to come.

Originally from Australia, Hall comes to us from M+, Hong Kong’s prestigious new museum for visual culture—one of the largest museums of its kind in Asia, often compared to the Tate Modern in London or the Centre Pompidou in Paris. Part of the senior leadership team at M+ since 2012, Hall’s most recent role was Head of Strategic Projects and Governance, where she developed and executed strategic initiatives to deliver museum-wide objectives and align priorities across the museum in preparation for its grand opening to the public. Prior to that, she was M+’s Head of Administration, playing a substantial role in organizational planning, building development, and visitor experience.

A well-rounded leader and strategist in the international arts and culture industry, Hall also served in key positions at the National Theatre in London and the Melbourne Fashion Festival. A graduate of the University of Melbourne, Australia, she has participated in the highly regarded Advanced Cultural Leadership Programme in Hong Kong (Clare Leadership Programme), and the Getty Leadership Institute’s Executive Education for Museum Leaders in California.

“Penni’s broad expertise in leading the M+ journey from concept to reality demonstrates her exceptional ability to lead teams, develop synergies, and align different parts of a large, high-caliber museum toward a common goal,” said Director and CEO Halona Norton-Westbrook. “She will have a tremendously positive impact here at the Honolulu Museum of Art, particularly as we move forward with our strategic plan and prepare for our centennial celebration in 2027. We’re thrilled to welcome Penni to our museum ‘ohana.”

Meet Penni Hall, HoMA’s new Chief Operating Officer



The Reading Room, reimagined

Part of the original 1922 architectural blueprint for the Honolulu Museum of Art, the Robert Allerton Library officially reopened to the public in June with an updated physical space and expanded open hours. Less tangible changes are afoot: "We're continually asking ourselves how the library can best serve HoMA's community," explains HoMA Librarian J. Vera Lee. "How can we sustain and support the sense of openness and wonder that comes with experiencing art?" With an entrance located within the museum's galleries, Lee reenvisioned the Library's central Reading Room as an intimate, vibrant space that welcomes guests to continue their reflection on art and the many ways it moves and shapes us.

In the Reading Room, visitors can browse a broad selection of books—spanning genres, movements, cultures, and centuries—including books that highlight artists and works from HoMA's special exhibitions. Sections are dedicated to books that reference works and artists from the museum's permanent collection, as well as those from its evolving Hawaiian/Pacific collection. And visitors are welcome to browse the Library's current subscription list of more than thirty periodicals, including Archives of Asian Art, ARTFORUM, Ceramics Art+Perception, Frieze, and Yishu.

Though visitors aren't able to check out books (the Robert Allerton Library is non-circulating), the museum's collection of over 40,000 books is searchable through an online catalog and can be read in the Library.

Guests can find the entrance to the Library in the Modernism gallery, adjacent to the Calder mobile, on the Diamond Head side of the museum. Open hours are Thursday through Sunday, 10am-6pm, and by appointment at library@honolulumuseum.org.



The card catalog connecting generations

"Guests tell me the card catalog inspires fond memories of libraries," reports Librarian Vera Lee. Stationed in the Robert Allerton Library for decades, the card catalog acts as physical evidence of the museum's vast book collection at a glance, and can be touched, explored, and browsed by guests.

Now considered a historical object itself, the sight of row upon row of pocket-size drawers is often unfamiliar to the library's more youthful visitors. Lee overhears young guests asking parents and grandparents about the venerated information system, which can evoke shared memories of books and libraries past. "Exploring this traditional card filing system can connect generations," said Lee, "like the Library, it links the old with the new."

As one might expect, the generation of digital natives has added a modern-day spin to the card catalog: its analog charm renders it irresistible as a makeshift selfie station.

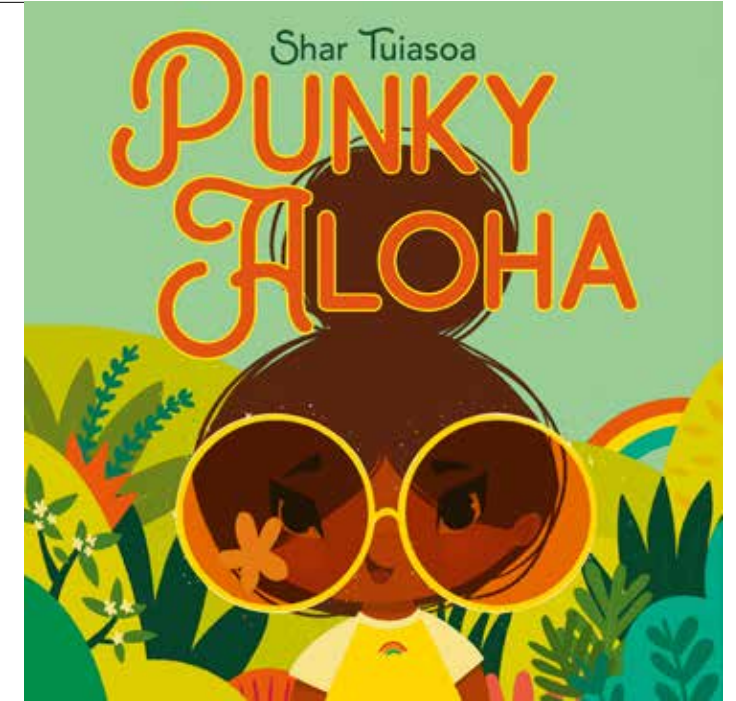


Support local at the HoMA Café

Another reason to eat your Waipoli greens: this spring, the HoMA Café became a Localicious® member, joining other Hawai'i restaurants and businesses who source ingredients from local farmers, ranchers, and fishermen. An outreach program from the Hawai'i Agricultural Foundation, a Localicious® membership helps support culinary and agricultural education in the Islands, as well as to develop programs for our public schools.

And those Maui-grown Waipoli greens? Find them in a number of dishes, including the Seared Ahi Niçoise salad (which features locally caught ahi, of course) currently on the Café menu (shown above).

Visit the Café for lunch and Sunday brunch, Thursday-Sunday from 11am-2pm. Reservations are recommended. Please call (808) 532-8734.



Shop news: midcentury vibes and Vintage Aloha

The Honolulu-based design store Midcentury Attic designed a pop-up at the HoMA Shop with a selection of curated, one-of-a-kind midcentury furniture, books, and decor finds for Shop visitors through July 31.

On Saturday, July 9, don your best retro aloha shirt, mu'u, or papale and join us for a Vintage Aloha night. Enjoy music and entertainment around the museum and stop by Midcentury Attic's pop-up shop to check out fun new finds and meet the designers. This event is included with museum admission.

Coming up: keep an eye out for a special book signing event this summer celebrating the launch of *Punky Aloha*, a new children's book from local illustrator Shar Tuiasoa, published by HarperCollins. Stay tuned to our social media channels [@honolulumuseum](https://twitter.com/honolulumuseum) for more!



Springtide 2022: celebrating the gift of time

We are constantly reminded of the invaluable contributions of HoMA's many volunteers, and the annual Springtide event is our chance to show our gratitude. This March, more than fifty volunteers gathered in Luce Pavilion to honor and celebrate their essential work and dedication to the museum.

The evening was filled with music, laughter, and camaraderie. The museum recognized and awarded some of our longest-serving volunteers—some with as many as thirty years of service—alongside the contributions of our youngest, a few of whom are in high school.

Thank you, volunteers! You are an integral part of the museum community. Find out about ways to get involved at honoluluuseum.org/volunteer-program.



ABOVE HoMA volunteers honored in March 2022 at the annual Springtide event.
RIGHT Individual Giving Coordinator, Michelle Dolan.
OPPOSITE TOP *Life in Death*, Rebecca Louise Law. Photo by Charles Emerson.



Help HoMA prepare for *Awakening*

In September, we'll open the doors to international installation artist Rebecca Louise Law's exhibition *Awakening*, occupying two light-filled galleries on HoMA's upper level and celebrating the deep connection that Hawai'i has to flowers. Well known for her use of natural materials and a focus on sustainability, preserved flowers have become the signature element of Law's most recognized works.

Awakening will combine Law's own recycled collections of floral and botanical material with newly gathered Hawai'i specimens, and we'll need many hands to bring this exhibition to life. We are looking for community members to volunteer their assistance with gathering and stringing materials, in addition to key tasks like cutting flowers, stringing flowers, and bending and cutting wire.

Volunteer service summary

DATES OF SERVICE: August 16 through September 14

Weekly committed schedules for approximately five weeks, Tuesday through Friday, and one Monday. (Morning or afternoon shifts are available; no weekends.)

We are looking for diplomatic, analytical community members with collaboration skills that support a positive service environment for a diverse team of HoMA volunteers. Space is limited. We are accepting up to sixty volunteers. Sign-ups are first-come, first-served. For more information, please contact our Volunteer Program Coordinator at volunteers@honoluluuseum.org.

Pua power

Rebecca Louise Law has called the tendrils of floral material that make up her unique botanical installations "paint in the air." In *Awakening*, she will include some components from previous exhibitions as well as create new hanging tendrils to be suspended from the ceiling. About fifteen percent of the upcoming installation will be comprised of locally sourced floral materials. To achieve this, we need your help!

We are collecting donations of the following types of flowers:

- Beach morning glory
- Bougainvillea
- Bozu (globe amaranth)
- Orange cup-and-saucer flowers
- Gardenia
- Hibiscus
- Huluhulu (from ma'o plants)
- Kukui
- Orchid
- Pikake
- Puakenikeni
- Shower tree flowers
- Ylang-ylang

If you have any of these growing in your yard, please consider contributing blooms to this groundbreaking installation.

We will be receiving materials during the month of June at the HoMA Art School during museum hours, Thursday to Sunday, 10am to 6pm.

Flowers should be removed from their branches, free of pests and insects, and delivered in plastic or paper bags. Please label each bag with the identity of its contents. While we are so appreciative of each and every donation, please limit your contribution to flowers from the list above.



HoMA Nights

The HoMA Nights experience

The museum's extended evening weekend hours continue this summer with HoMA Nights programming on Friday and Saturday evenings until 9pm.

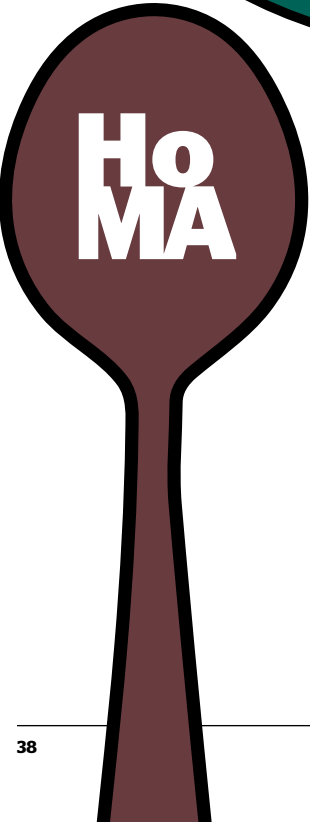
Stroll the galleries, enjoy live music, beverages and bites, and get creative at drop-in art making sessions in held in the new outdoor Kina'u Courtyard studio and select galleries.

The summer entertainment lineup continues to showcase some of Hawai'i's best up-and-coming musicians on Friday nights, one-of-a-kind vinyl DJ sets from Aloha Got Soul on Saturdays, community performances, pop-ups from local artists in the HoMA Shop, and monthly movies on the lawn.

Summer evenings were made for dining outdoors: grab a HoMA Café picnic basket, pick up a lauhala mat in Central Courtyard, and enjoy dinner against a backdrop of some of the most incredible art and architecture in Hawai'i.

As always, admission is free for museum members and kids under eighteen! Find details about upcoming HoMA Nights programming online at honomuseum.org/homa-nights.

NMG Network



In the mix at Palette

Join us at HoMA's summer fundraiser Palette, a colorful blend of food, beverages, and art. Celebrating Hawai'i's vibrant diversity of cultures and culinary traditions, dishes and drinks will connect and reflect the global range of artwork within HoMA's incredible permanent collection.

Explore museum courtyards under the stars for bites from some of Honolulu's best eateries, including **O'Kim's, Castro's, Himalayan Kitchen, Yatai Sushi, Bubbly & Bleu, Hy's Steakhouse, Hawaiian Host, the HoMA Café, and more.** Beverage offerings include beer from **Waikiki Brewing Co., cocktails from Free Spirits, coffee drinks from Honolulu Coffee Company, and a sake tasting paired with live painting.**

The evening's music and entertainment will play on the event's eclectic, colorful vibe, with a variety of live performances and interactive art across the museum.

Dress to impress in cocktail attire and let your true colors show—the bolder, the better! This event is 21+. Early bird tickets go on sale June 6, with 10% off purchase price through June 13. For more information and to purchase tickets, please visit myhoma.org/palette.



NMG Network's FLUX Magazine. ©Nella Media Group

FROM ITS HUMBLE BEGINNINGS as publisher of downtown Honolulu's *Chinatown Newspaper* in 2009, NMG Network has since grown to become the leading creator of custom media experiences for luxury and leisure travel, hospitality, and premium residential partners around the world. NMG's dynamic storytelling has long been influenced by art and culture, and since 2015, the multi-E Emmy award-winning company has helped the Honolulu Museum of Art elevate voices of Hawai'i's creative community and beyond.

"Our partnership with NMG allows us to reach a multitude of important audiences, and develop nuanced narratives to deliver our key messages," said HoMA Chief Communications Officer Kevin Imanaka. "We're grateful to have such a talented and collaborative thought partner with exceptional publications and digital platforms with which we can tell our story."

NMG's highly targeted omnichannel approach to storytelling provides a unique opportunity to connect with the sophisticated and sought-after consumers, who

prefer to engage with content that informs, inspires, and entertains. Locally, its sixteen custom media brands reach more than eighty-million people annually across the globe, and include: **FLUX** Hawaii; **LIVING**, produced exclusively for Halekulani Hotel and Halepuna Waikiki; **PALM**, for luxury condos by MacNaughton and Kobayashi Group; **BANYAN**, for International Market Place; **HALE**, for Ko Olina Resorts; and **ELEVATE**, for 'Alohilani Waikiki Resort.

Over the last several years, NMG has also helped grow the 'Ohina Filmmakers' Lab, promote Hawaiian storytelling at Sundance Film Festival, and showcase artists as a media partner of Hawai'i Contemporary's Hawai'i Triennial.

"NMG is a company that is ever-curious about the world, creative in its process, and cares for our great community," says NMG Network founder and CEO Jason Cutinella. "We are proud to be a creative partner of HoMA's, and support artists and their work that fosters a greater understanding of culture and improves the lifestyles of our audiences."

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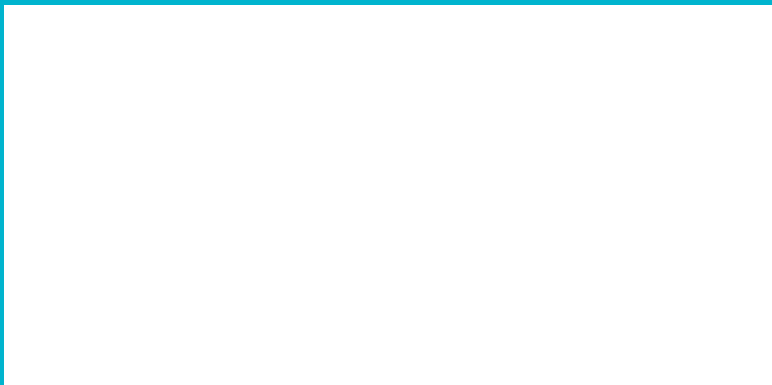
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From Cross Pollination: Flowers Across the Collection: Paul Wonner (American, 1920-2008), *To Flora* (2nd Version), 1985. Acrylic on canvas. Gift of The Contemporary Museum, Honolulu, 2011, and gift of Evelyn Twigg-Smith (TCM.2008.23.1)TCM.2008.23.1