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**2022**  
**YEAR IN REVIEW**

DEC · JAN · FEB 2023





## Dear HoMA community,

AS WE NEAR THE END OF A YEAR of rebuilding and renewal, I'm struck by the resiliency of our museum staff, volunteers, supporters, the larger arts and culture community, and, of course, the people of Hawai'i. It's important to acknowledge our incredible adaptability—in a few short months, we have rekindled familiar parts of life, while forging innovative new modes of connection and creation.

In times of change, I am reminded of the power of art to inspire us and help us envision a brighter future. At HoMA, our ongoing work to create and present the most interesting and thought-provoking art experiences in the Islands is at the heart of our efforts. Hopefully, you've already experienced internationally acclaimed artist Rebecca Louise Law's *Awakening*, the monumental floral exhibition that offers a thoughtful connection with the natural world. Rebecca's immersive hanging garden was created with over a million flowers from around the world—including thousands gathered and strung with the help of our community.

In September, we launched the museum's reimagined studio art program featuring art classes enhanced by thoughtfully integrated onsite museum experiences. We successfully achieved our ambitious goal of expanding the Art School's audience—nearly seventy-one percent of students who enrolled in this current term are completely new to the Art School! And in October, we reopened the beloved Doris Duke Theatre, which serves our community on screen and on stage with arthouse cinema and cultural and community programming that inspires deeper engagement and connection with each other, the world, and HoMA's collection.

There's so much to look forward to in the months to come. We anticipate an exciting slate of exhibitions at HoMA next year, including spring's *Animals in Japanese Art*, presenting works which reveal as much about human society as they do the natural world. The summer opening of *No Ordinary Love* will feature paintings and works on paper from celebrated contemporary artist Salman Toor, alongside an exhibition of the work of Hawai'i-based artist Lauren Hana Chai. In the fall, we'll welcome *Perspective Should Be Reversed: Prints by David Hockney from the Collections of Jordan D. Schnitzer and his Family Foundation*, a retrospective of prints from the iconic British modernist. Be on the lookout for community events and happenings that offer further exploration of each of these exhibitions and the museum's own permanent collection.

I feel incredibly fortunate to work alongside my colleagues to bring forth all of this and more in the coming year. We are so grateful for your commitment to HoMA, and for the support and partnership of our growing museum community. Mahalo, and we look forward to seeing you soon!

Warmly,

**HALONA NORTON-WESTBROOK**  
Director & CEO

## EXHIBITIONS

### Islamic Textiles: Connecting Lines 2

THROUGH JANUARY 2023

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

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

THROUGH MARCH 5, 2023

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

### Reveries: The Art of Hung Liu

THROUGH MAY 28, 2023

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

### Cross Pollination: Flowers Across the Collection

THROUGH JUNE 4, 2023

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

### Moemoeā

THROUGH JULY 27, 2023

Maui-based Noah Harders' debut exhibition explores the artist's use of found materials to merge our surrounding ecology with a fantastically imagined world.

### Rebecca Louise Law: Awakening

THROUGH SEPTEMBER 10, 2023

The debut of renowned British artist Rebecca Louise Law in the Islands, *Awakening* transforms two galleries into immersive experiences connecting us to the natural world.



Noah Harders (Hawai'i, b. 1994), *Two Worlds Collide*, 2022. Lau Hala (Pandanus tectorius), Crinum amabile. Digital pigment print.



Find the full event schedule and register for tickets at **What's On** [honolulumuseum.org](http://honolulumuseum.org)



**FAR LEFT** Waistcoat. Chinese export, c. 1750. Silk, gilt thread, gilt thread-covered buttons, embroidery. Gift of Mr. and Mrs. Christian H. Aall, 1998 (8927.1)

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

**WINTER HIGHLIGHTS**

**PROGRAMS**

Engage with museum curators, staff, and the community at artist talks, film screenings, HoMA Selects talks and more.



**Go For Broke: An Origin Story (2017)**  
Screening and conversation with Stacey Hayashi  
**DORIS DUKE THEATRE • FRIDAY, DEC 2, 7PM**

Join us for a special evening with Stacey Hayashi, producer of *Go For Broke*, the film inspired by the graphic novel *Journey of Heroes: The Story of the 100th Infantry Battalion and the 442nd Regimental Combat Team* (2012) on view as part of the exhibition *Navigating a Minefield: A Manga Depiction of Japanese Americans in the Second World War*. Come for a screening of "Go For Broke," followed by a conversation with Hayashi and curator Stephen Salel, a Q&A, and book signing. Copies of *Journey of Heroes* are available for purchase in the HoMA Shop. Reserve tickets at [honolulumuseum.org](http://honolulumuseum.org).

**HoMA Selects Talk: Guanyin**

**Gallery 23 • THURSDAY, DEC 1, 2PM**  
Curator of Asian Art Shawn Eichman will introduce HoMA's iconic 11th-century sculpture of Guanyin and discuss the significance of Guanyin/Avalokiteshvara within the scope of Chinese and Pan-Asian Buddhism. Included with admission; reserve tickets at [honolulumuseum.org](http://honolulumuseum.org).



**HoMA Selects Talk: A Mid-18th Century Waistcoat**  
**GALLERY 27 • THURSDAY, JAN 5, 1PM**  
Join Curator of Textiles & Historic Arts of Hawai'i Tory Laitila for a close look at a mid-18th-century man's waistcoat embellished with floral motifs, on view in *Cross Pollination: Flowers Across the Collection*. Included with admission; reserve tickets at [honolulumuseum.org](http://honolulumuseum.org).

**Honolulu Bollywood Film Festival + South Asian Cinema 2023**  
**DORIS DUKE THEATRE • JAN 5-21**  
Bollywood, independent features, and classic films from South Asia (India, Pakistan, Sri Lanka, Nepal, Bangladesh, and Bhutan) round out this film festival, now in its fourteenth year. The festival will include a live Bollywood dance performance. Reserve tickets at [honolulumuseum.org](http://honolulumuseum.org).

**Honolulu African American Film Festival 2023**  
**DORIS DUKE THEATRE • FEB 2-26**  
**Opening reception: Thu, Feb 2, at 6pm, film starts at 7pm**  
The African American Film Festival returns for its eleventh year with a celebration of Black cinema from around the world. Reserve tickets at [honolulumuseum.org](http://honolulumuseum.org).

**HoMA Selects Talk: Nick Cave's Soundsuit 8:46**  
**GALLERY 1 • THURSDAY, FEB 2, 1PM**  
Join Assistant Curator of Contemporary Art Katherine Love for an in-gallery discussion about contemporary artist Nick Cave's *Soundsuit 8:46* (2021). Explore how Cave incorporates the element of sound into his practice and how it informs the meaning of the artwork. Included with admission; reserve tickets at [honolulumuseum.org](http://honolulumuseum.org).



**Family Sunday: Chinese New Year**  
**JAN 22 • FAMILY SUNDAY**  
**ACTIVITIES FROM 10AM-2PM**  
Gong hei fat choy! This annual family-friendly event includes art making throughout the museum, community performances, and a lion dance. Museum admission is free for Hawai'i residents from 10am-6pm.





**ABOVE**  
Diego Rivera (Mexican, 1886-1957). *Flower Seller*, 1926. Oil on canvas. Gift of Mr. and Mrs. Philip E. Spalding, 1932 (49.1). © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

**OPPOSITE**  
Vincent van Gogh (Dutch, 1853-1890). *Wheat Field*, 1888. Oil on canvas. Gift of Mrs. Richard A. Cooke and Family in memory of Richard A. Cooke, 1946 (377.1), seen on view at the Santa Barbara Museum of Art in *Through Vincent's Eyes, Van Gogh and His Sources*, 2022

## Have art, will travel

**IN LATE 2021**, Vincent van Gogh's oil painting *Wheat Field*, 1888, was removed from the wall in HoMA's Impressionism gallery, carefully inspected, then gently packed into a special crate to embark upon on a multi-city journey across the continent. *Wheat Field's* first stop was the Columbus Museum of Art, then the Santa Barbara Museum of Art, joining fifteen of the artist's other works in the exhibition *Through Vincent's Eyes: Van Gogh and His Sources*, which offerst visitors from beyond our shores a rare chance to experience the painting in person. Every year, different works of art from HoMA's permanent collection travel as institutional loans, an exchange of works with other museums based on individual requests and the merit of the project or exhibition. This collaborative practice of extending loans forges bonds between institutions, helps curators to round out exhibition narratives, and provides larger audiences access to important works of art.

Here at HoMA, the coordination of institutional loans is managed by the Collections and Curatorial departments. "It's very rewarding for us to be able to provide works from HoMA's collection to other museums," said Registrar Kyle Swartzlender. "These types of exchanges are mutually beneficial, reflecting some of the core principles of the Collections department—balancing the preservation of museum objects with wider public access."

Those who accompany traveling works of art are known as couriers, responsible for ensuring the artworks' safety, and closely managing the travel process every step of the way. Katherine Love, Assistant Curator of



Contemporary Art, couriered Claude Monet's *Water Lilies*, 1917-1919, to San Francisco, to be part of the 2019 exhibition *Monet: The Late Years*, on view at the de Young Museum and later at the Kimbell Art Museum in Fort Worth. Even before *Water Lilies* left Honolulu, Love spent a long time studying the painting's surface in preparation for condition checks while on the road. "I went over the surface inch by inch, so I would be able to tell if there were any new cracks among the brushstrokes," she recalled. Traveling with a priceless work of art can be nerve-wracking, but it's well worth the opportunity to collaborate with another institution and introduce the work to new audiences. "Lending works to another museum speaks to the excellence of our collection," Love said. "*Water Lilies* really held its own in the gallery, and it was wonderful to see HoMA's painting next to all of the other large-scale works by Monet from that time period."

In recent years, several significant works of art from HoMA's collection have made the journey across oceans to be displayed at institutions around the world. The museum's exceptional 4th-century Dongson *Standing Dog* sculpture traveled to the National Gallery of Australia in Canberra for the 2010 exhibition *Life, Death and Magic: 2000 Years of Southeast Asian Ancestral Art*. In 2020, HoMA's *Copy of the Kōzan-ji Chōjū Giga (Frolicking Animals)*, traveled to the Tokyo National Museum for *National Treasure: Frolicking Animals*, on view with other preeminent works from Japanese art history. And last year, Julian Tavernier's *Sunrise Over Diamond Head*, 1888, and *The Volcano at Night*, c. 1880, were loaned to both the de Young Museum



and the Metropolitan Museum of Art in New York for the exhibition *Jules Tavernier and the Elem Pomo*.

Loans can add to a broader understanding of historical context around an artwork, bridging cultures and communities. A set of 19th-century painted folding screens from HoMA's collection titled *Sea, Cranes and Peaches* are rare examples of artworks from the Korean Empire (1898-1910). In 2006, the screens traveled to Korea for conservation treatment, and were then displayed in the National Museum of Korea, and later in the National Museum of Modern Art as the centerpiece of a larger exhibition on modern Korean art—in a European-style hall built by the emperor who is thought to have commissioned them. Shawn Eichman, HoMA's Curator of Asian Art, accompanied the screens on the latter leg of their journey, and explained that their conservation provided groundbreaking insight into the origins and meanings of the works, and others like them. "Since their conservation, they have revolutionized the world's understanding of modern Korean art," he said. "Even more importantly, they have become a foundational part of a relationship of cooperation and exchange between the people of Hawai'i and Korea."

Sometimes a particular work of art is critical to fully realizing an exhibition's narrative. Swartzlender explained, "Especially among small and mid-size museums, it can be difficult for curators to achieve their goal for an exhibition by using only works in their own collection. In many cases, to complete the narrative, they'll look to incorporate artworks housed at other institutions." The exhibition *Diego Rivera's America* at SFMOMA in San Francisco features Rivera's *Flower Seller*, 1926, a highlight of HoMA's permanent collection. Initially slated for inclusion in *Cross Pollination: Flowers Across the Collection*, the painting ended up on loan to SFMOMA as part of its important retrospective on the famous Mexican painter. Through discussions between the museum's Curatorial teams, it became clear to all that the work would be essential to SFMOMA's vision for its exhibition and that *Flower Seller* would add a great deal of significance to the long-term examination of Rivera's work. And this sense of institutional collegiality went both ways: the San Francisco museum offered a reciprocal loan of Max Beckmann's *Frau bei der Toilette*



*mit roten und weissen Lilien (Woman at Her Toilette with Red and White Lilies)*, 1938. This dynamic, poignant painting is now on view as part of *Cross Pollination*—an exceptional work from a major German expressionist painter not represented in HoMA's collection.

Not only do institutional loans bring museums together and give communities greater access to incredible works of art, one can tell you a lot about the lending institution as well. Swartzlender recalls an anecdote from 2019, when he was living in Texas and had just accepted his position on the Collections team at HoMA. "I saw the Monet exhibition at the Kimbell Museum during my last week in Texas, and came across HoMA's *Water Lilies*. Before that point, I hadn't known that the museum had a Monet in its collection. It provided new context and appreciation for the works of art housed here, before I even set foot in our museum."

Van Gogh's *Wheat Field* returned home to HoMA's Gallery 6 in August. This celebrated painting is often requested for loan by internationally prominent institutions, and may someday travel beyond our shores once again. But for now, as we admire van Gogh's vibrant use of color and energetic brushstrokes, Love's words come to mind: "There truly is no substitute for standing in front of the original object." Through the collegial practice of institutional loans, we're able to offer meaningful in-person experiences to a much larger museum audience.



Max Beckmann (German, 1884-1950). *Frau bei der Toilette mit Roten und Weissen Lilien (Woman at Her Toilette with Red and White Lilies)*, 1938. Oil on canvas. On loan from the collection of San Francisco Museum of Modern Art, Bequest of Marian W. Sinton. On view at HoMA in *Cross Pollination: Flowers Across the Collection*, through June 4, 2023.

**OPPOSITE**  
*Sea, Cranes and Peaches*. Korea, Joseon dynasty (1392-1910), 1842 or 1902. One of a pair of folding screens; ink, colors, and gold leaf on silk. Gift of Anna Rice Cooke, 1927 (2319).





*Connection in Secular & Sacred Art*, a gallery installation united around themes of faith, love, and devotion.

In March, a portfolio of thirty-seven black-and-white silver gelatin prints by acclaimed Hawai'i-based photographer Franco Salmoiraghi was gifted to the museum by longtime museum supporters Jim and Cherye Pierce. The portfolio *Spirit, Flesh and Stone*, 1969-1988, exemplifies Salmoiraghi's keen ability to capture the enduring beauty of the Hawaiian landscape and its people. The portfolio features Hawaiian plant life, nudes, and figural studies, and expresses layered metaphors of human connection to the land and environment—the print *Calla Lilies* (shown at left) currently accompanies other works exploring floral themes and symbolism in *Cross Pollination*.

“This year's additions are significant in their current installations for linking contemporary issues and endeavors to the historic art across our collection,” Whitney explained. “They certainly hold their own among the masterworks with which they share gallery space, and will no doubt become new collection favorites for many visitors.”



**ABOVE LEFT** Matt Wedel (American, b. 1983). *Figure with Child*, 2015. Ceramic, gold leaf. Purchase, 2022. **ABOVE RIGHT** Franco Salmoiraghi (American, b. 1942). *Calla Lilies, Spirit, Flesh and Stone* (Portfolio of 37), 1969-1988. Silver gelatin prints. Gift of Cherye and James F. Pierce, 2022. **ABOVE** Anonymous. *Stable*, Japan, Momoyama period, late 16th-early 17th century. Six panel screen; ink, color and gold on paper. Purchase, 1975 (4279.1). On view in July as part of *Transformation: Modern Japanese Art*.

**OPPOSITE LEFT** Salman Toor (b. 1983, Pakistan, active in New York). Photo: Stefan Ruiz. **OPPOSITE RIGHT** Lauren Hana Chai (American, b. 1991). *Souls in Motion I*, 2020 (detail). Oil on canvas. Collection of the artist.

## Significant new acquisitions

**RECENT VISITORS** to HoMA have most likely noticed the brilliant gold sculpture that sits at the center of the *Treasures of Devotion* installation in Gallery 2, and may have stopped to admire a timeless black-and-white botanical photograph in *Cross Pollination: Flowers Across the Collection*. Both works, acquired this year, add depth and breadth to the global permanent collection housed at the museum. “Significant artworks recently added to HoMA's collection provide continued opportunities for us to display works from emerging art world talent enjoying a meteoric rise, as well as the work of long-time, established artists of this region,” said Catherine Whitney, Director of Curatorial Affairs.

The museum's newest additions include American ceramicist Matt Wedel's *Figure with Child*, 2015, the large-scale sculpture with a gilded gold surface that weaves together his playful style with art history, mythology, and allusions to natural cycles of life, death, and regrowth. Acquired in late September from L.A. Louver gallery in Los Angeles, this compellingly ambiguous figure serves as a poignant emotional link to older, more traditional works from Renaissance Europe, and is currently situated in *Treasures of Devotion: Human*

## A LOOK AHEAD

# Upcoming exhibitions

The visually dynamic exhibitions planned for the coming year offer reflections on themes of identity, humanity, and tradition, featuring artworks from the museum's global collection as well as loaned works from Hawai'i-based and internationally acclaimed artists.

### Animals in Japanese Art • MAY-OCT 2023

This exhibition explores the rich cultural associations of animals in art, which often reveal as much about human society as the natural world. Through artworks ranging from lavish paintings made for the highest levels of influence, to humble netsuke, or belt toggles, intended for daily use, *Animals in Japanese Art* investigates the stories and meanings behind representation and offers audiences a novel—and sometimes humorous—perspective on human concerns.

### Salman Toor: No Ordinary Love • JUL-OCT 2023

Marking the artist's debut in the Pacific region, *No Ordinary Love* features approximately forty new paintings and works on paper by Salman Toor (b. 1983, Pakistan, active in New York). Presenting the artist's signature style of contemporary genre painting, the narrative scenes depict queer culture with deliberate allusions to Western art historical traditions infused with a nocturnal note of glamour and bohemian dreaminess.

### Transformation: Modern Japanese Art •

JUL-OCT 2023

Inspired by a recent gift of more than 125 artworks from noted collector Terry Welch, this exhibition explores the dynamic modern period (1860s-1930s) in Japanese art, in which aesthetics responded to larger social changes in public education and national exhibitions. *Transformation: Modern Japanese Art* features paintings and objects by a diverse group of artists that reinvented the arts at the turn of the twentieth century with a bold, new, internationally inspired vision toward the future.



### Lauren Hana Chai • AUG-DEC 2023

Known for contrasting her traditional Korean upbringing with modern American life, Hawai'i-based painter and ceramicist Lauren Hana Chai (b. 1991) includes a personal story or cultural narrative within each work of art. Her current series juxtaposes traditional elements, such as Korean folk art and Buddhist temple architecture, with reflections on modern society and contemporary identity.

### Perspective Should Be Reversed:

Prints by David Hockney

from the Collections of Jordan D. Schnitzer and his Family Foundation • NOV 2023-MAR 2024

Drawn from the collections of Jordan D. Schnitzer and his Family Foundation, *Perspective Should Be Reversed* is a major exhibition surveying the groundbreaking prints and technical innovations of acclaimed British artist David Hockney (b. 1937). The exhibition includes more than seventy-five colorful prints, collages, and photographic and iPad drawings from more than six decades of the artist's production, including some of Hockney's best-known series and individual prints. These selections reflect Hockney's career-long exploration into new ways of thinking about art, perception, and the visual world, offering viewers a thoughtful new look at one of the most influential and popular artists of the past several decades.





GALLERY HIGHLIGHT

## Parody: Prints by Suzuki Harunobu

GALLERY 21

FEB 2-APR 30, 2023

Made possible by the Robert F. Lange Foundation

Suzuki Harunobu (1725-1770) is best remembered as the first Japanese artist to employ the process of *nishiki-e* (meaning literally, “brocade prints”), in which a full-color image was printed by carefully aligning multiple blocks of cherry wood—each carved with a unique pattern and coated with a different colored pigment. But beyond his association with this technical innovation, Harunobu distinguished himself as an artist with an irrepressible sense of humor. Like many other ukiyo-e artists, his images referenced scenes from classical literature, such as the Tale of Genji (early 11th century) or contemporary plays, such as the *Treasury of Loyal Retainers* (*Chūshingura*, 1748). He does so very subtly, and viewers who recognize the allusions may experience a moment of epiphany. Like all historical artworks, these images invite us to explore their hidden meanings and understand the artist’s mind more deeply.



Suzuki Harunobu (1725-1770).  
*Parody of Yugao Chapter, Tale of Genji*. Japan, Edo period (1615-1868), c. 1765. Woodblock print; ink and color on paper (*nishiki-e*). Gift of James A. Michener, 1991 (021742).

**OPPOSITE**

Suzuki Harunobu (1725-1770).  
*Parody of Chūshingura: A Couple Reading a Letter*. Japan, Edo period (1615-1868), c. 1765. Woodblock print; ink and color on paper (*nishiki-e*). Gift of Anna Rice Cooke, 1932 (006438).







**Rebecca Louise Law: Awakening**  
**5 weeks** to create the installation  
**250 community volunteers**  
**1,558 hours** volunteers spent  
stringing garlands for the exhibition



**15 in-gallery HoMA Selects**  
**Talks and Curatorial**  
**Conversations**  
**18 HoMA Selects** artwork  
highlights from the  
permanent collection  
**35+ permanent collection**  
**artwork rotations** throughout  
HoMA's galleries



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

**IN SEPTEMBER**, British artist Rebecca Louise Law unveiled her monumental site-specific installation, *Awakening* (left), and discussed her craft in conversation with HoMA's Director and CEO Halona Norton-Westbrook. The two—who have previously collaborated at the Toledo Museum of Art—talked artistic process, from Law's relationship with the gallery space to the importance of community in her art. Reflecting on past exhibitions, Law revealed her inspiration and the strength of her ties to "local hands" in creating these one-of-a-kind immersive works.

### **HoMA Selects Talks**

The Honolulu Museum of Art is honored to steward a vast encyclopedic collection of more than 55,000 works of art that is often compared to some of the most prestigious art museums in the world. The HoMA Selects series highlights the museum's most celebrated works, offering new perspectives on a different selection each month—from a painting by Matisse to a famed ukiyo-e. This year, curators and staff brought the series to life with intimate in-gallery talks to share stories, fun facts, and behind-the-scenes insights about many of these significant works of art.

**2022 YEAR IN REVIEW**





**89.5% total increase**  
**in museum visitor**  
**attendance from 2021**  
**80+ performances**  
**from local musicians**  
**and community groups**



## **Bank of Hawai'i Foundation Family Sunday**

**THE THIRD SUNDAY** of each month at HoMA continues to shine as a special day for kama'āina to make memories with family and friends. Free admission for residents paired with a schedule of hands-on art making, live music, Storytime, and a special brunch menu means there's something exciting for every age. This year, we welcomed back Bank of Hawai'i Foundation as a presenting sponsor for the popular community event. We cherish the years of Family Sunday memories held at the museum, and we hope that HoMA continues to be a place for generations of your 'ohana to enjoy.

## **Contemporary Art Now: Centering the Asia-Pacific**

In May, HoMA welcomed two iconic figures in the art world to the museum: Dr. Melissa Chiu (right), Curatorial Director for HT22 and Director of the Hirshhorn Museum and Sculpture Garden, Washington D.C.; and renowned scholar, artist, and curator Zheng Shengtian (center). Part of the Hawai'i Triennial 2022: *Pacific Century - E Ho'omau no Moananuiākea*, the panel talk examined the evolving influence of the Asia-Pacific region in contemporary art. Through important conversations with forward thinking, celebrated art leaders from around the globe, HoMA draws attention to the critical role that art plays in our communities and the wider world.



## **More to experience at HoMA Nights**

There's something magical about being in a museum at night. Every Friday and Saturday, HoMA is open until 9pm, giving you extra time to explore the galleries, peruse the Shop, and enjoy a dish and live music at the Café. In 2022, the museum introduced drop-in art making sessions on Fridays from 5 to 8pm, adult art workshops on Saturday evenings, pop-ups in the HoMA Shop, and special community performances in Central Courtyard.



## **Doris Duke Theatre reopens**

HoMA's beloved arthouse theatre finally made its long-awaited return, reopening in October to welcome audiences old and new. Through cinema, live performances, and community spotlights, the Theatre reaffirms its commitment to celebrating local talent, stories and the diverse cultures of Hawai'i, alongside programming inspired by HoMA's special exhibitions and permanent collection.







## Nurturing Hawai'i's arts community through education

**THE NEWLY RENOVATED ART SCHOOL** officially opened its doors this September, marking a welcome-back to students for the first time in more than two years! Closed in 2020 for renovation, the building now includes a state-of-the-art learning center with a new kiln house and glazing studio, and refreshed classrooms. In September, HoMA staff and community gathered on the Art School steps to celebrate the reopening with a ceremony and blessing led by Kahu Kordell Kekoa. As classes resumed and the faculty introduced new course curriculum throughout the term, it became clear that the building renovations weren't the only changes HoMA made during the school's closure: Art School staff implemented a new student-directed, choice-based teaching approach with object-based learning at its core. Each class includes visits to HoMA's galleries, allowing students to draw connections between studio art, art history, and the evolution of the creative process over several centuries.

"It has been exciting to introduce such a well thought-out program of art learning, art making, and meaningful engagement with the museum's collection," said Studio Program Manager Joseph Smeraldi. "The intentional blending of museum visits with the studio experience has enriched our lessons and our learning considerably. Having such a phenomenal collection to use as inspiration for our teaching makes this a truly unique learning experience."

And while HoMA welcomed back longtime students who found joy in taking art classes before the pandemic, the museum also welcomed more than 600 new students—nearly seventy-one percent of those enrolled. Registration is open now for Art School classes beginning in January, with offerings in ceramics, fiber arts, metal work, drawing, painting, printmaking, and more—providing a space for artists of all skill levels to explore their own creativity.

Find information about upcoming classes and workshops at [honomuseum.org/art-classes](https://honomuseum.org/art-classes).



**1 new** art learning center building  
**7 refreshed** studio spaces  
**9 new** full-time studio programs teachers  
**8,000 objects** in the Lending Collection



**2,630 postcards** sent from the *Cross Pollination* interpretive station



## POST-A-FLOWER

*Cross Pollination: Flowers Across the Collection* includes an in-gallery interpretive station created by HoMA's Learning and Engagement team, offering visitors a way to connect more deeply with the artwork and share the experience beyond the walls of the museum. An array of postcards, each depicting a floral-themed work on view, is stationed next to a bright pink mailbox. Using prompts inspired by floral symbolism, visitors are invited to pen messages to friends or family and drop them in the box to be sent out by the museum.

So far this year, we've dispatched more than 2,600 of these postcards to destinations all around the globe, including far-flung locales like Abu Dhabi, Guatemala, the Netherlands, Austria, Chile, Guam, Brunei, Poland, Puerto Rico, and Russia. The POST-A-FLOWER interpretive station was made possible through the generous support of Susan and Stephen Chamberlin.



## **Grants fund new and expanded initiatives at HoMA**

**In 2022, the museum received generous grant funding from organizations locally and across the country, furthering our ability to grow and innovate educational and visitor experience initiatives at the museum.**

### **Governer’s Emergency Education Relief**

Education has always been an integral part of the Honolulu Museum of Art’s mission. To this day, the Learning and Engagement team works closely with teachers and schools across the state to integrate experiential and hands-on learning into classrooms. In July, HoMA was one of thirty-one local institutions to receive a grant from the Governer’s Emergency Education Relief (GEER) fund, awarded to educational and project-based learning opportunities and leadership development programs. Among many schools and colleges statewide, HoMA was the only museum to be awarded a GEER grant.

The funding is used to empower educators and students in classrooms through a diversified suite of educator resources: the See Art Make Art video series, Art Packs for use in individual classrooms, the Lending Collection, a series of virtual and in-person educator workshops, in-person student visits to the museum, and the creation of a new outdoor art studio in HoMA’s Kina’u Courtyard, ultimately impacting tens of thousands of local students. “These educator resources are instrumental in fostering creativity and removing barriers to accessing arts education,” said Associate Director of Learning and Engagement Christine Boutros. “We are grateful for GEER’s investment in Hawai’i’s students and teachers, and for the opportunity to make the most of our many educator resources.”

### **The Bretzlaff Foundation**

In July, HoMA received a \$1 million grant from the Bretzlaff Foundation, endowing a program called The Hazel Bretzlaff Fund for Professional Development. The grant enables the museum to build a sustainable, vibrant professional development program for its employees by allowing them to expand their skills and knowledge through travel and enhanced training.

“As Hawai’i’s premier art museum, located in the most remote corner of the world, we are always looking for ways to expose our staff to learning opportunities through the exchange of knowledge with other museums in Asia, Europe, and across the continental United States,” said HoMA Director Halona Norton-Westbrook. “The incredible generosity of the Bretzlaff Foundation will help museum staff grow their expertise in ways that will benefit HoMA now and into the future.”

### **Art Bridges**

Thanks to the generous support of Art Bridges, five new large-screen digital monitors now grace HoMA’s front entrance and hallways. Established in 2017, the Art Bridges Foundation is dedicated to expanding access to American art across the United States. The grant was made possible through the foundation’s Bridge Ahead Initiative, a \$6 million commitment to support museums during the unprecedented financial challenges of the pandemic.

The high-def, sixty-five inch monitors have been installed in a variety of spots around the museum, providing visitors with current information about art exhibitions and programs, educational offerings, and special events and activities. The monitors also enable the museum to rely less on paper handouts, encouraging contactless interactions and more sustainable operations.

**29 lending collection boxes**

**borrowed by Hawai’i teachers for their classrooms**

**234 Hawai’i teachers**

**who ordered an Art Pack**

**5,895 K-12 students**

**whose classrooms received an Art Pack**

**52,975 estimated number of students**

**who watched an Elements of Art video**



**9 free**

**educator workshops throughout the year**

**38 teachers**

**who attended an educator workshop**

**1,192 K-12 students**

**who experienced guided or self-guided museum visits**





**3,065,852:**  
estimated total reach  
of HoMA's national  
2022 press coverage



### **Halona Norton-Westbrook to serve on national museum board**

This fall, President Joe Biden appointed HoMA Director and CEO Halona Norton-Westbrook to serve on the prestigious National Museum and Library Services Board. She was among eleven individuals selected nationally—and the sole representative from Hawai'i—to advise the Institute of Museum and Library Services on general policies with respect to its duties, powers, and authority relating to museum, library, and information services, as well as the annual selection of National Medals recipients.

Norton-Westbrook is a passionate advocate for museums and the vital role that they play in providing accessibility to the arts and fostering greater empathy, connection, and creativity in the lives of individuals and communities. Her appointment represents an important distinction for our museum, and a well-deserved recognition for her as well. Please join us in congratulating her on this milestone achievement!

## **Tyler Cann and Alejandra Rojas Silva join HoMA's Curatorial team**

**We are thrilled to have welcomed two new curators to the museum in September. Tyler Cann has been named Senior Curator of Modern and Contemporary Art, and Alejandra Rojas Silva, Ph.D., joins HoMA as the Works on Paper, Photography, and New Media Fellow.**

### **Tyler Cann**

Cann will guide the museum's modern and contemporary art program through innovative exhibitions and acquisitions that reflect the unique geographical position and cultural makeup of Hawai'i.

Responsible for the modern and contemporary collection, Cann will serve as a creative collaborator with artists and organizations locally, nationally, and internationally, expanding awareness and understanding of contemporary art in the community.

"More than 12,000 objects comprise HoMA's outstanding collection of modern and contemporary art" said HoMA Director Halona Norton-Westbrook. "We are excited to see how Tyler's visionary approach will shape the presentation of our modern and contemporary collection, and broaden and deepen our engagement with living artists. He has a proven record of success in driving forward a dynamic curatorial vision that centers an institution's sense of place, while encouraging new and inclusive perspectives that inspire audiences and draw them in."

Cann joins HoMA from the Columbus Museum of Art (CMA) in Ohio, where he served most recently as acting Chief Curator, Director of Exhibitions and Pizzuti family Curator of Contemporary Art. Throughout his nine-year tenure, Cann was responsible for thirty exhibitions as



well as the reinstallation of nearly the entire permanent collection, including *Queer/Modern*, a unique installation focused on pre-Stonewall queer histories. He became recognized for his cross-departmental leadership in creating thoughtful and inclusive group exhibitions, including *In\_ We Trust: Art and Money* and *A Measure of Humanity*. Cann was also a co-curator of the highly acclaimed *Art after Stonewall, 1969-1989*, earning a 2020 Curatorial Award for Excellence from the American Association of Museum Curators.

Prior to the Columbus Museum of Art, Cann served as a curator of Ikon Gallery in Birmingham, England and spent seven years in Aotearoa New Zealand as a curator at Govett-Brewster Art Gallery in New Plymouth, Taranaki. Originally from Los Angeles, Cann holds a master's degree and is a doctoral candidate in the department of art and architecture at Harvard University. He received a bachelor's degree in history of art from the University of California, Berkeley.

"Being here, I feel a deep sense of responsibility to the place, people, and cultures of these Islands. It has been wonderful to see the forms of community that already develop around HoMA, and I hope to see these continue to grow when it comes to modern and contemporary art," said Cann. "Hawai'i is at the center of so many issues that we confront right now, and art can play an important role in shaping how we understand and grapple with them. The invitation to assist HoMA as it takes its next steps as a cultural institution is a tremendous honor, and I hope to make a positive impact as a steward of its amazing collection."

### **Alejandra Rojas Silva**

Rojas Silva will bring increased visibility to HoMA's extensive collection of more than 15,000 European and American works on paper, ranging from the Renaissance to the present. She will oversee the



care and research of these works, challenging conventional histories and narratives of art, while shaping opportunities for community engagement.

"We are thrilled and fortunate to be able to welcome Alejandra to our curatorial team," said Director of Curatorial Affairs Catherine Whitney. "Her insightful and inclusive perspectives will no doubt bring exciting new interpretation to our Western works on paper collection—a deep and currently underutilized resource."

A native of Bogotá, Colombia, Rojas Silva brings a deep interest in education, diversity, and social equity to the fellowship. She most recently served as Assistant Professor of Art History at Ohio Wesleyan University, teaching subjects from the ancient Americas to global contemporary art. Rojas Silva's scholarship centers on identity formation in colonial and post-colonial contexts, and her book project, *Flora Incognita: Picturing Nature in Sixteenth-Century Spanish America*, examines the intersection of art and science in early colonial botanical manuscripts. She has curated several exhibitions, including *Re-inauguration of the Permanent Collection* at the Museo Arqueológico de Bogotá and *Alberto Baraya: An Expedition to New Zealand* at the Govett-Brewster Art Gallery in Aotearoa New Zealand. Rojas Silva holds a doctorate in the history of art and architecture from Harvard University and a Master of Studies, focusing on photography, from the University of Oxford.

"I am thrilled to join the team at HoMA. Its collections of works on paper and photography from the Americas and Europe have enormous potential to help us tell a more inclusive and interconnected history of art—one that accounts for the Global Pacific region. My hope is that exploring these historical connections can help us understand our present moment as well as imagine other futures."

**2022 YEAR IN REVIEW**



## SHOP NEWS



### Art-inspired gifts for the holidays

The HoMA Shop offers a mix of one-of-a-kind objects from local artists alongside art prints, publications, and unique finds from all over the world, all inspired by artworks and programming at the museum. Proceeds from your purchases directly support the Honolulu Museum of Art.

**CLOCKWISE, LEFT TO RIGHT** Andy Cole turned wood pen (\$40), Sunflowers notebook (\$12.99), Pomegranate Moon hand-felted wool scarf (\$65), Arlie Glass flower hoop earrings (\$52), Van Gogh self-portrait ornament (\$14.95), Pursuits layered glass necklace (\$66)

## CAFÉ NEWS



### New on the menu: Mango Upside Down Cake

Made with fresh cut fruit—local, when in season—the Mango Upside Down Cake is served warm and topped with house-made caramel sauce and a dollop of fresh whipped cream.



### In memoriam: David Forbes

Renowned historian and author David Forbes (1941-2022) passed away in January. This tribute to his life and work was penned by Tory Laitila, Curator of Textiles and Historic Arts of Hawai'i.

Those who spent time in libraries, archives, and museums containing material about the Hawaiian archipelago likely saw this quiet gentleman researching, reading, analyzing, and annotating the history of Hawai'i. Enthralled with history from an early age, Forbes began his research as a teenager. The vast amount of knowledge he maintained in the card catalog of his mind was beyond compare, and his ability to cross-reference subjects was exceptional. He was able to connect people and events of the past to tell a broader and more comprehensive story, and was the author and editor of many publications.

At the Honolulu Museum of Art Mr. Forbes was best known for *Encounters with Paradise: Views of*

*Hawaii and its People, 1778-1941*, published by the museum to accompany the 1992 exhibition of the same name, which he guest curated.

Forbes passed away at the age of eighty, after sixty-five years as a researcher. He began his research journey in 1957, when Hawai'i was still a territory. Although he received little formal recognition for the staggering amount of work he completed during his lifetime, he was deeply respected and appreciated by anyone who knew the depth of his studies and the tremendous contributions that he made to the field. Mahalo, Mr. Forbes.





## Palette 2022: supporting the arts in style

Who knew that supporting the arts in Hawai'i could look—and taste—so good? This August we came together in our best and boldest outfits to enjoy craft beverages and artfully plated dishes from some of Hawai'i's most exciting restaurants, inspired by the global range of artwork within HoMA's incredible permanent collection. As evening fell, attendees reveled in museum courtyards and galleries, let loose to live performances, witnessed the magic of art making, enjoyed newly opened exhibitions, and—most importantly—strengthened the bonds within our local arts community.

Mahalo nui to all who came out in support of the museum. You make what we do possible.

Thank you to event chair Cathy Schultz and the event's leading sponsors, Hawaiian Host Group and Prince Waikiki, and media sponsor Hawaii News Now.

A final mahalo to our vendors and performers: KOHO, Hawaiian Host, O'Kim's, Castro's, Himalayan Kitchen, Superb Sushi, Bubbly & Bleu, Hy's Steakhouse, the HoMA Café, Waikiki Brewing Co., Free Spirits Hawaii, Honolulu Coffee Company, Lauren Hana Chai, The Elevations Hawai'i, Shakti Dance Movement, Waipuna, Lucky Kids, and HoMA's teaching artists.

**OPPOSITE (LEFT TO RIGHT)** Tory Laitila with artist Rebecca Louise Law. Lauren Hana Chai. Amber Strong Makaiau and Jarad Makaiau. Penni Hall and Stéphane Goachet. Hilary Sholin and Kim Hutchison.

**BELOW (LEFT TO RIGHT)** Lucky Kids. Josh Hancock. John Guerin and Amy Endres. Kaili Chun, Cade Roster, Mike Watanabe, and Lia Chee Watanabe.







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**JULY 1, 2021, TO SEPT 30, 2022**

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