

THO MA

JUN · JUL · AUG 2023

Aloha HoMA Community,

SINCE LAST AUGUST, the museum has blossomed with inspiration around the theme of flowers—in all their permutations and meanings—through exhibitions and programs. As this cycle of exhibitions draws to a close I'm excited to share what our staff has been working on to continue to inspire and uplift you in the months ahead.

This summer we begin a year of **Shifting Perspectives**—with art, film, talks, workshops, and artist residencies that have the power to reimagine narratives and histories. As part of this conceptual arc, we are thrilled to present **Salman Toor: No Ordinary Love**. Opening in July, this exhibition marks the Pacific-region debut of one of the most acclaimed young artists working today. In Toor's depiction of what the Baltimore Museum of Art's Dorothy Wagner Wallis Director and exhibition curator Asma Naeem calls the human desire to "see clearly and be seen clearly," the artist's paintings have the power to change how we see ourselves, others, and the greater world around us. See p. 7 for more on this engaging exhibition. Then two weeks later we open **Transformation: Modern Japanese Art**, which explores how a whole society changed, and art traditions were reinvented in the process. See p. 10.

You'll have new, alternative ways to explore these shows with exciting additions to our tour program that launch in July. The new tours include an **Exhibitions Spotlight** that will give you a deeper dive into the work of Salman Toor and Japanese Modern art. See p. 28.

As a part of the Hawai'i community, HoMA is always looking for new ways to make meaningful connections. It is with this in mind that this summer will also see the launch of **Ipu Kā'eo**, our eight-week paid internship program. Its name means "the full calabash, or an abundance of immeasurable knowledge," and we hope to share our knowledge and experience with the community. Through Ipu Kā'eo, HoMA will provide on-the-job training to current undergraduates,



graduates, and beginning workforce professionals interested in learning about museum careers, from accounting to curating. The big-picture goal is to build skills for our youth and our community that will help keep our young people in Hawai'i by opening doors to new opportunities.

In September 2022 we reopened a reimagined the **Art School**, with a full-time faculty and standardized curriculum serving students of all ages and experience levels. With courses now closely aligned with the museum collection, students get free admission to the museum for the duration of their class. After assessing the past two sessions, I am thrilled to report that the changes are working—we are reaching new audiences and increasing membership. An average 62 percent of students are new to the HoMA School, and among repeat students, membership increased from 55 to 70 percent from first to second session. This tells us that the students found value not only in their class and the Art School, but in the museum as a whole.

As I walk through the museum on a Thursday afternoon or during HoMA Nights on a Saturday evening and see the galleries and the outdoor studio humming with people, I am filled with joy and gratitude. We are on a journey of transformation as we rethink how a museum can be the best possible partner to its community—which is you. Thank you so much for being here, because at the end of the day it is our members who make everything we do possible.

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO

From *Big Heads: Portraits Of Kitagawa Utamaro*: Kitagawa Utamaro (1753-1806). *Hanaōgi of the Ōgiya Brothel House at Edocho Itchōme* from the series *A Comparison of Courtesan Flowers*, Japan, Edo period (1615-1868), 1801. Woodblock print, ink and color on paper. Gift of James A. Michener, 1991 (24515).

Exhibitions

A'aru // Field of Reeds

THROUGH SEPTEMBER 17, 2023 · Shangri La artist in residence Sherin Guirguis considers the complexities of human relationships and community in stunning, and community in stunning mixed-media works that include watercolor on layers of hand-cut paper.

Animals in Japanese Art

THROUGH JULY 23, 2023 · Japanese art is rich in animal imagery. See hanging scrolls, votive panels, and handscrolls that explore stories and meanings behind humorous badgers, mysterious foxes, divine horses and fearsome lion-dogs.

Moemoeā

THROUGH JULY 27, 2023 · Maui-based Noah Harders uses lobster shells, koa leaves, and fishbones to create a fantastically imagined world that merges us with our surrounding ecology.

Big Heads: Portraits by Kitagawa Utamaro

THROUGH AUGUST 13, 2023 · Get a fascinating glimpse of the personalities and lifestyles of 18th-century Japan through the prints of one of the country's premier portrait artists.

Rebecca Louise Law: Awakening

THROUGH SEPTEMBER 10, 2023 · People continue to be moved and inspired by the debut of British artist Rebecca Louise Law in the islands. Don't miss this extraordinary immersive experience that connects us to the natural world.

Salman Toor: No Ordinary Love

JULY 14–OCTOBER 8, 2023 · Acclaimed Pakistani-born, New York-based artist Salman Toor makes his Pacific-region debut with this exhibition. He uses a signature palette of rich emerald greens to tell stories of family life, queer desire, and immigrant experience.

Transformation: Modern Japanese Art

JULY 28–OCTOBER 15, 2023 · This exhibition explores the dynamic modern period (1860s–1930s) in Japanese art, when dramatic changes in society were reflected in the arts.

Lauren Hana Chai: The Five Senses

AUGUST 10, 2023–JANUARY 14, 2024 · Hawai'i artist Lauren Hana Chai juxtaposes traditional elements with contemporary identity in her vibrant paintings.



Programs

Connect with museum curators, artists, and creatives from around the world. Get more info and tickets at honolulumuseum.org/events.



Garden Club Major Flower Show returns June 23-25

Honolulu's biggest floral event—The Garden Club of Honolulu's highly anticipated flower and horticulture show—is back with the theme **Oceans: Beyond the Reef**. About 90 judges will fly in from across the country to judge spectacular displays of horticulture, flower arranging, photography, botanical jewelry, and needle arts.

There is nothing like walking the museum's colonnades alive with bromeliads, orchids, anthuriums and other explosions of color. This year will also see a focus on endemic, indigenous, and introduced canoe plants. It will also be the first time the flower show is open at night. See p. 21 for more on the flower show.

Surf Film Festival
JUL 6-30 • DORIS DUKE THEATRE
 See the latest surf films that are redefining the genre along with classic vintage selections. See p. 24 for more on the fest.

Surf Aloha Concert
SATURDAY, JUL 8, 6:30-8:30PM
 \$40 members, \$50 general admission
 It's a surf celebration at this night of live art, a Manny Aloha pop-up shop, and concert by a very special musical guest. Your ticket includes museum admission, entertainment, and parking.

SALMAN TOOR:
No Ordinary Love
FRIDAY, JUL 14, 7PM • DORIS DUKE THEATRE
 Weaving together contemporary scenes with historical motifs drawn from European, American, and South Asian artistic traditions, Salman Toor's work tells stories of family life, queer desire, and immigrant experience. Join the artist for a discussion of his celebrated work as HoMA opens the exhibition *Salman Toor: No Ordinary Love*.

Photo: Stefan Ruiz

The Many-Chambered Nautilus: Tradition and Diversity in Modern Japanese Paintings
THURSDAY JUL 27, 5PM • DORIS DUKE THEATRE
 Terry Welch presents a collector's view of tradition and diversity in modern Japanese paintings by focusing on the works of Tanomura Chokunyū, Hirai Baisen, and Shirakura Nihō. Welch is a leading collector of modern Japanese art. *Transformation: Modern Japanese Art* is based on his recent gift of 126 Japanese paintings, ceramics, and lacquerwares.

Artist Talk:
LAUREN HANA CHAI
SATURDAY, AUG 12, 7PM • DORIS DUKE THEATRE
 See Honolulu-based artist Lauren Hana Chai in conversation with HoMA Director and CEO Halona Norton-Westbrook. They will discuss the artist's practice, inspirations, and work in the exhibition *Lauren Hana Chai: The Five Senses*.

Cross Currents
SATURDAY, AUGUST 5, 3PM & AUG 19, 7PM • GALLERY 10
 This new periodic tour series invites local creatives working in fields other than visual art to explore connections with art on view in the galleries. First up is smallerclusters—Honolulu-based artist Duncan Dempster will present sound compositions in Gallery 10. Join us in this collaboration of sight, word, sound, movement, and thought.

Oceans: Beyond the Reef; a Garden Club of America Major Flower Show, presented by The Garden Club of Honolulu
JUN 23 & 24, 10AM-9PM • JUN 25, 10AM-6PM
 Museum admission: Hawai'i residents \$10; youth 18 and under free; general admission \$20; museum members free.



Salman Toor

No Ordinary Love

JUL 14-OCT 8, 2023
GALLERY 28

Photo by Bryan Derballe



Salman Toor (Pakistani, b. 1983).
The Weightlifter, 2021. Oil on canvas.
Holly and Albert Baril Collection.
R.18620.34. © Salman Toor, courtesy
of the artist and Luhring Augustine,
New York.

NEW EXHIBITIONS

HoMA PRESENTS *Salman Toor: No Ordinary Love*, the Pacific region's debut of one of the most acclaimed artists working today. Toor, who lives and works in New York City but grew up in Lahore, Pakistan, depicts the imagined lives of Brown, queer figures as they navigate different, even conflicting cultural contexts: we see men at bars, walking past construction workers, lifting weights, riding in cabs, taking selfies, and cradling their sons, and we see women enjoying tea and gossiping on the bed. Toor's almost cinematic moments, cast in flickering candlelight or the glow of a laptop, evoke complex narratives and emotions as the artist reflects on the split-screen dynamics of family life and intimate desire.

With over forty-five recent paintings and works on paper, the works in *No Ordinary Love* are by turns tender, ambiguous, and playful. The rich emerald greens that appear in many of the works, constitutes Toor's signature palette, suffusing his paintings with both melancholy and glamour: they are at once intoxicating and comforting. For Toor, his paintings capturing domestic moments of kinship, playfulness, lust, and solitude, have an intense emotional resonance. "By creating private, deeply comfortable spaces, I hope to give dignity and safety to the boys in my paintings," he explains. "Somehow, this also makes me feel safe and comfortable, solidifying my context in this culture as a queer man from a Muslim cultural background."

However, even in Toor's most intimate scenes his figures' rubbery limbs and occasional clown-like noses suggest an element of absurdity. In

some works, Toor pushes this further to conjure uncertain environments and evidence of harm. Reclaiming a slur, the artist has termed certain works "Fag Puddles," describing them as "a heap of defeat and exhaustion and lost and severed limbs, intertwining somewhere between violence and tenderness." These works mark the anxieties of queer experience in Toor's ancestral and adopted countries, but they also reflect on the historical violence of Anglo-European colonization of South Asia. Woven throughout his paintings are references drawn from European, American, and South Asian artistic traditions, from Marcel Duchamp to 18th-century Mughal paintings. Toor's work both embraces these artistic legacies and asserts the artist's own visibility. "Toor's art traces a wide swath of art history to resonate in the present," writes curator Asma Naeem. "Within these many narrative threads, we are achingly aware of two fundamental and entwined human truths: we all want to see clearly and to be seen clearly."

Salman Toor: No Ordinary Love has been organized by the Baltimore Museum of Art and curated by Asma Naeem, Dorothy Wagner Wallis Director at the Baltimore Museum of Art. The exhibition is accompanied by a fully illustrated catalog, featuring essays by Naeem, writer Evan Moffitt, and a short story by acclaimed author Hanya Yanagihara, who grew up in Honolulu.

Salman Toor: No Ordinary Love is supported by Shangri La Museum of Islamic Art, Culture & Design.

NEW EXHIBITIONS

Transformation: Modern Japanese Art

JUL 28-OCT 15, 2023 • GALLERY 27

PRIOR TO THE MEIJI PERIOD (1868-1912), Japan was isolated for more than two centuries. Suspicious of foreign interference, the Edo shogunate (1615-1868) restricted foreign trade with few exceptions. Foreigners from both Europe and Asia were not allowed in most of Japan, and information about the outside world was closely monitored. This ended with the forcible opening of the country in 1853. The shogunate soon fell, and for the first time in nearly 700 years the Meiji emperor was restored to political power. In the early years of the Meiji period the new government aggressively pursued Westernization, inviting foreign advisors who played a role in establishing key agencies and new training schools. Traditional art was not included in the curriculum.

Modernization brought profound change to all aspects of Japanese society. The arts both reflected and actively shaped this change as Japanese artists responded to industrialization. Ironically public education, initially intended to drive Western ideas, also increased awareness of Japanese history and classical literature, while museums gave the general populace hitherto unimagined access to Japan's artistic heritage. These trends merged to create a renaissance of traditional Japanese culture, reimagined as an expression of modern national identity within an international world.

Transformation, which is based on an important gift from collector Terry Welch in 2021, explores ways in which Japanese art was reinvented with a relevance to society during the modern period.



Funding for this exhibition is provided by the Robert F. Lange Foundation

Yamamoto Chikuseki (b. 1881). *Nine Elders of Mount Xiang*. Japan, dated 1929. Hanging scroll; ink and color on paper. Gift of Terry Welch, 2021 (2021-03-108).

LEARN MORE

Visit honolulumuseum.org/exhibitions for additional *Transformation* content, including audio clips of Curator of Asian Art Shawn Eichman talking about selected works of art in the exhibition.



Takayanagi Yutaka (b. 1941), *Marcel Duchamp*. From the series *My Favorite Artists*. Japan, 2009. Metal relief print; ink and color on paper. Gift of Yutaka Takayanagi, 2013 (2013-33-03).

The Exquisite Corpses of Takayanagi Yutaka

AUG 10-DEC 3, 2023 • GALLERY 3

TAKAYANAGI YUTAKA (b. 1941) is one of a wave of artists who brought fresh, intriguing approaches to figurative printmaking in postwar Japan. His works recall the Dadaist movement in Europe during the 1910s and 1920s, when artists embraced nonsensical humor in reaction to the exploitation of rationalism for military purposes during World War I (1914-1918).

Takayanagi's prints are particularly reminiscent of the "exquisite corpse," a language game invented in 1925 by Marcel Duchamp (1887-1968) and others, in which words cut from a newspaper are randomly arranged to create unpredictable poems. (The name originates from their first poem: "the exquisite corpse shall drink the new wine.") Inspired by Duchamp, Max Ernst (1891-1976) and his Surrealist comrades popularized a graphic version of the game. As a way of exploring the subconscious alongside depictions of dreams and automatic writing, they produced collaborative

drawings, not allowing participants to view one another's contributions as they sketched. These prints by Takayanagi have close connections with both versions of the exquisite corpse. Discrete elements, including a portrait, a body part, an animal, and an abstract shape, populate each composition, and we are challenged to determine the internal logic that links them together.

Takayanagi's creative journey is distinctly private, weaving together references to his favorite artists and personal memories. Having grown up during the Pacific War (1941-1945) and the subsequent Occupation of Japan by Allied Powers (1945-1952), Takayanagi's own experiences mirror the turbulent, seemingly irrational chapters of world history found in Dadaist and Surrealist artworks. We viewers can do little more than speculate about the personal, philosophical, and political meanings the artist's creations may possess and consider how they resonate with our own experiences.



NEW EXHIBITIONS

Lauren Hana Chai: The Five Senses

AUG 10, 2023-JAN 14, 2024 • GALLERY 14

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. When the artist was 11, her mother disappeared. The beautiful, haunting elements in her paintings are deeply connected to the search and longing for her mother, whom Chai believes is still alive. The exhibition, part of the museum's ongoing commitment to presenting work by contemporary Hawai'i artists, includes selections from Chai's series "Last Known Locations," which depict places such as Las Vegas and Hong Kong, locations her mother was known to frequent or where she had a connection. *The Five Senses* reveals the breadth of Chai's work, united by a visual sensitivity and the artist's interests in spirituality. See p. 18 for a Q+A with Lauren Hana Chai.

Lauren Hana Chai (b. 1991, Hawai'i).
Last Known Locations: Las Vegas, 2015. Oil on paper.

Likeness: Realistic Portraits by Shunshō and Sharaku

AUG 17-NOV 19, 2023 • GALLERY 21

Made possible by the Robert F. Lange Foundation

KATSUKAWA SHUNSHŌ (1726-1792) and Tōshūsai Sharaku (active c. 1794-1795), two artists whose work is well represented in HoMA's deep collection of Japanese prints, were pioneers in the genre of Japanese portraiture. Both produced *nigao-e* (literally, “pictures of facial resemblance”)—prints that sought to capture the distinctive facial characteristics of Kabuki actors. Their images typically depict an actor in a *mie* (literally, a “visual pull”), a moment during a kabuki performance when the performer assumes a static, choreographed pose and contorts his face to convey to the audience the intensity of his emotions. One particularly frequent subject of Shunshō was the revered actor Ichikawa Danjūrō V (1741-1806; known later in his career as Ichikawa Ebizō). In addition to the crest of three concentric squares that decorate his costumes, Danjūrō V can be identified in these images by his hooked nose, pouting mouth, narrow eyes, high-set eyebrows, and elongated face.

Sharaku's portraits similarly emphasized a sense of realism, but to emphasize the actors' emotional state, he exaggerated their facial features and accentuated unflattering aspects of their appearance. He was particularly notorious for his depictions of *onnagata*—male actors who specialized in female roles—in which he stripped away their diligently constructed façades of feminine beauty. The brazen honesty of Sharaku's prints make them some of the most recognizable works in the history of Japanese art.



Katsukawa Shunshō (1726-1792).
Ichikawa Danjūrō V as a Sake Vendor,
Japan, Edo period (1615-1868), c. 1774.
Woodblock print; ink and color on paper
Gift of James A. Michener, 1957 (14082).

Hard Edged: Geometric Abstraction on Paper

AUG 24-DEC 10, 2023 • GALLERY 9

HARD EDGED: GEOMETRIC ABSTRACTION ON PAPER presents eleven leading abstract painters from the second part of the twentieth century. The exhibition, drawn from HoMA's permanent collection, includes artworks by artists Josef Albers, Bridget Riley, Victor Vasarely, and Ad Reinhardt among others.

The non-representational prints examine the relationship between shape, color, and perception. Evolving out of the Cubist dismantling of established conventions of form and space, geometric or “hard-edged” abstraction became one of the most significant and enduring pictorial languages in the last century.

Reducing visual art to its most simple elements, such as geometric shapes and linear forms, perception itself is an intrinsic part of their experience. Albers' *Palatial* from his “Homage to a Square: Soft Edge-Hard Edge” series, for example, uses color and shape to create the illusion of a flat surface that both recedes and hovers above the paper. Riley's *Flat Image* and Vasarely's *Oeruen 6* use repeating shapes to create optical illusions that seem to move as the viewer moves, while Reinhardt's *Screenprint #1* challenges the limits of visual perception as purple rectangles emerge out of inky blacks.

Hard Edged marks the start of HoMA once again rotating exhibitions in Gallery 9. Installations over the next year will combine familiar works along with some rarely or never-before-shown treasures held in HoMA's permanent collections of Works on Paper and Photography.



Josef Albers (born Germany, active United States, 1888-1976). *Palatial from Homage to the Square: Soft Edge-Hard Edge*, 1965. Screenprint. Gift of Mr. and Mrs. Frederick R. Weisman in honor of James W. Foster, 1971 (15749). © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York, 2023.

Impressionism and After

NOW ON VIEW • GALLERY 6



ABOVE Ambrose Patterson (Australian-American, 1877-1966). *Mount Kilauea, The House of Everlasting Fire*, 1917. Oil on canvas. Purchase, partial gift of funds from The Scudder Gillmar Trust, 2004 (129801).

RIGHT Claude Monet (French, 1840-1926). *Water Lilies*, 1917/19. Oil on canvas. Purchased in memory of Robert Allerton, 1966 (33851).



FOR THE FIRST TIME in recent memory, the gallery traditionally dedicated to the established figures of French Impressionism has been reinstalled to include works produced by visitors to Hawai'i. Now, hanging alongside your favorite paintings by Paul Cézanne, Claude Monet, and Vincent van Gogh are paintings by Grace Hudson (American, 1865-1937) and Ambrose Patterson (Australian-American, 1877-1966) who represented the local landscape in this pivotal period of Hawai'i's history.

In the 1870s, the French Impressionists broke with long-held notions of beauty and refinement in art to embrace the painting of modern life. Artists like

Monet and Camille Pissarro attempted to capture and convey the sense of a fleeting moment through the changing effects of light on the landscape.

As Impressionism became established, the next generation of artists grew bolder in their use of color and form. For some, including Cézanne and Henri-Edmund Cross, the language of painting became a vehicle for philosophical or scientific theories about vision, color, and the mind. Artists like van Gogh turned inward to represent their own emotional and subjective visions of the world. In often problematic ways, other artists looked to other cultures and ancient art in search of what seemed a more authentic expression of the human condition.

Lauren Hana Chai: Healing and peaches

Honolulu-based artist Lauren Hana Chai's exhibition *The Five Senses* opens on Aug. 10. She took time to answer questions about her deeply personal work.



Your upcoming exhibition at HoMA is called *The Five Senses*. Most audiences might assume viewing your work would be a largely visual experience. Why is referencing all five senses important to you?

This show centers around the overall theme of healing. After I went through a major life change during the pandemic, I was drawn to activating all five of my senses, to touch, smell, hear, taste, and see everything. I took a yearlong break from my normal medium of oils and explored everything else from video art to ceramics. At first I didn't know the deeper reasons as to why I was so attracted to awakening all my senses but I later read about a grounding technique psychiatrists use—where they advise patients to keep an orange in the fridge and whenever they feel anxiety, they can take the orange out and feel the cold texture, smell it, eat it, and thereby activate their senses to help ground them. This became an important part of my show's concept that I want everyone to be able to interact with and participate in.

Your work bursts with color and transcultural symbolism, but your paintings also reference deeply personal loss. Where do you draw your images from and why are these sources important to you?

A lot of my images are drawn from my own family and myself, specifically about my mom who went missing when I was 11. The themes in my work then moved on to Korean history, generational trauma, Korean folk art, specifically focusing on symbols of longevity, Korean Buddhist temple architecture, and Northern Renaissance styles of painting. All of this has snowballed into the themes that I paint currently and is a big reflection of my ever evolving identity. Honestly, looking at my art is taking a look into my visual diary.

Peaches appear often in your work, tell us about them.

In Korean folk art, peaches were drawn as a symbol of longevity. They were painted in a way that made them, in my opinion, look like breasts and so I took that and emphasized the femininity with it, tying the idea of longevity, resilience, and strength with the divine feminine.

What do you feel most people misunderstand about you or your art? What do you want them to take away?

The majority of people take one look at my art and focus heavily on the sexuality of it and deem me as “that erotic artist.” It's understandable that is what the quickest takeaway might be to the average person—I have a lot of nudity, people involved in intimate acts, and here I just explained how I paint peaches as breasts. In the past, the sexuality in my work was more about addressing the ways we might use sex as a form of escapism versus a hedonistic perspective. With the way I include sensuality in my current work, I'd like people to experience the sensuality representing the divine feminine—unapologetic, free-flowing, shame-free, sensual in the way water flows, and letting go of control. It's not about male or female, it's yin energy.



Lauren Hana Chai (b. 1991, Hawai'i). *Souls In Motion 5*, 2021. Oil (neon pigments) on canvas.

Does Hawai'i inform your work? If yes, how?

Being born and raised on the island of O'ahu, I honestly took the beauty of the land and water for granted. It wasn't until I left the island for seven years and came back that I truly started to appreciate its healing properties and began to do all the things that I didn't do growing up such as planting and foraging for my own food, spearfishing, learning about all the flora and fauna and invasive species versus the native and having respect for the land. I also came back home at a time where I was in dire need of healing and it all leaks into my paintings now through my imagined landscapes involving all elements of sky, land, water, and even tying the fact that we can see both the sun and the moon at the same time here in Hawai'i. It all shows up in my work. It is also frequently represented in Korean folk art and I find myself connecting the dots between these different cultures. Although I am not native Hawaiian, there are times that I see bridges between Koreans and Hawaiians, most especially with the cultural trait of having “han.”

Lauren Hana Chai on the concept of 'han'

“HAN” is an abstract Korean concept that speaks to a collective sense of sadness, anger, and helplessness that's embedded in native Koreans who have endured years of oppression. Through generational trauma, han has also shaped my experience as a second-generation Korean-American. I feel a deep and personal resonance with this powerful concept which manifests strongly in my practice.

I was 11 years old when my mother went missing. I have been negotiating the ongoing trauma of that loss ever since. As I navigated adolescence and then adulthood through the lens of that experience, I have been on a parallel journey exploring my Korean-American heritage and the boundaries of personal mythologies of self, family, community, and history. Like many who come from a cross-cultural background, I often feel that I live in an in-between world. I am both a Korean and an American, but never fully one or the other. Yet through my practice I have found empowerment and a means to visually reclaim han, with the space to explore complex themes of identity and belonging. In my art, I strive to turn victimhood into power, blending Korean concepts such as Neo-Confucianism and folk mythologies with explorations of Western capitalism, sexual liberation, and Christianity. I'm interested in the harmony between chaos and order, in our shared connection to the universe, and how pattern is the basic structure in everything.

I have been influenced by a broad range of artistic styles and practices across time and place. The visual language that I employ in my work draws from richly varied sources, and I find myself pulled to both traditional Korean paintings and classical works of the European Renaissance. The universal questions of morality, relationships, and sexuality are an endless source of interest and inspiration within my practice.



Major Flower Show blooms at HoMA again

THE GARDEN CLUB OF HONOLULU was established in 1930 by a dedicated group of gardeners, and held its first flower show at what was then the Honolulu Academy of Arts in 1931. The event cost \$165.81 to produce, with the museum covering \$75 of that. It was the start of a close relationship that continues 92 years later with “Oceans: Beyond the Reef,” a Garden Club of America Major Flower Show, presented by The Garden Club of Honolulu June 23 to 25 at the Honolulu Museum of Art.

The success of that first 1931 show led to The Garden Club of Honolulu being accepted into the Garden Club of America, and today the Honolulu affiliate is one of the national organization’s largest, most active clubs out of 200 across the country. It follows strict national standards in promoting education, conservation, preservation, and artistic and horticultural excellence.

Flower Show Chairs Phyllis Lee and Janice Fergus are joined by 100 club members and approximately 90 judges will fly in from across the country to make their selections in the categories of floral design, horticulture, photography, botanical arts, and needle arts. HoMA Trustee Kitty Wo has been a member of TGCH since 2009, and is the current president. She found herself an empty nester and thought it was time to “learn something new.” Today she is a skilled floral designer and an approved judge in floral design and botanical arts, a position that took nearly 10 years to attain.

“Floral design has opened a whole new world to me,” says Wo, who is overseeing staging for the show and is chair of the Botanical Arts Division. “It is something you have to study, practice, and really work at. It is such a creative process, and I enjoy the challenge, stimulation, and beauty of working with flowers and dried materials, transforming them into works of art.”

This year’s floral design display will feature the ocean theme through an interpretive design based on HoMA’s iconic print *Great Wave Off Kanagawa* by Katsushika Hokusai.

Growing knowledge

Seeing the museum’s colonnades and courtyards alive with orchids, bromeliads, and other flora grown as part of the Horticultural Division is a flower show highlight. Members of The Garden Club of Honolulu have been cultivating plants and projects for the past two years. This year includes classes focused on Native Hawaiian plants, an important component of environmental sustainability. Look for loulu, Hawai’i’s native fan palm; ‘ilima; ti; and other native and introduced plants. There will also be a display in Central Courtyard highlighting canoe plants—the staple crops that the islands’ first inhabitants brought with them on their long ocean voyages. Kalo (taro), ‘ulu (breadfruit), ‘uala (sweet potato), and other life-sustaining plants will be on view along with an actual canoe.

In the Mediterranean Courtyard, museum visitors will find a deeply researched educational exhibit featuring the Kumulipo, information on improving ocean health and its ecosystems, and biocultural land management. The Doris Duke Theatre will continuously screen a film featuring segments from the Garden Club of America’s annual Conservation Study Conference, “Protecting Island Earth,” held last November. It focused on early Hawaiian biocultural conservation methods and how it is being paired with modern science to mitigate climate change and heal our planet. Cultural practitioners and experts such as Celeste Connors, Nainoa Thompson, Chipper Wichman, and Aulani Wilhelm share their stories.

No place like HoMA

The Garden Club of Honolulu feels very fortunate to collaborate with the museum, says Chair Phyllis Lee. Its Honolulu show is a favorite of national judges due to the high caliber of entries and the club members’ warm hospitality, but also because of the venue—the museum’s beautiful indoor-outdoor architecture and collections make it a singular setting for a flower show.

Marcia Morse: HoMA is a second home



Marcia Morse at work in the print vault.

When you take a tour with docent Marcia Morse, you are learning from someone with an MFA in printmaking from Stanford (not to mention a BA with honors in social sciences from Harvard and a PhD in political science from the University of Hawai'i). You are also getting someone who knows the museum intimately.

"It has been like a second home," says Morse. "I took classes as a child. My mother played Christmas music on a harpsichord for children here every holiday."

She has seen all the changes. "It's interesting to think of how the space has changed functionally over the years. There was a print studio where Asian Art [curatorial office] is now. What's now the Islamic Gallery was dedicated to prints from the collection. Things change as the institution has evolved."

An accomplished artist, Morse has exhibited widely in Hawai'i and is preparing for a retrospective exhibition at the Maui Arts & Cultural Center in November. As an educator, she taught studio art, art history, and women's studies for more than 30 years at Honolulu Community College. She is also an engaging art critic, having covered exhibitions in the *Sunday Advertiser/Star Bulletin* and *Honolulu Weekly*, always with an eye to fostering the arts community. She has written essays for the exhibition catalogues on such artists as Satoru Abe, Tadashi Sato, and Claude Horan. At the museum she curated and wrote the catalogues for *Legacy: Facets of Island Modernism* (2001) and *Inner World, Outer World: The Art of Keichi and Sueko Kimura* (2001). In 2016, she contributed to the catalogue for *Harry Tsuchidana: A Retrospective*.

While Morse earned her undergraduate degree in social sciences, she used it to frame her longstanding interest in art and art history. Following college, she lived in Ecuador for two life- and art-altering years. "I returned with two essential insights," says Morse. "I had my first encounter with printmaking—the medium that would become a lifelong passion, and I experienced something of which I had been unaware as a child, namely the legacy of colonialism and its impact on indigenous culture."

Twice a week you can find Morse in the print vault, where she volunteers helping rehouse the collection with archival materials. "The mats, interleaving...many are from almost a hundred years ago. It's good to give new, healthier homes to these lovely works."

As much as she gives to the museum, she feels she receives much in return. "I have had the museum in my estate plan for decades—I added it as soon as I knew I was going to have something to leave behind," says Morse, who recently also made a gift in memory of her fellow volunteer Steven McClaren. "There's a sense of reciprocity, thinking of all the things I've benefited from in association with the museum. It's worth giving back to the institution that has nurtured me in so many ways and continues to give me pleasure."

Asian Art team in Boston

In March, thanks to a travel grant from the Robert F. Lange Foundation, the HoMA Asian Art team of the Curatorial Department was in Boston for the Association for Asian Studies conference. While there they took advantage of the city's rich Asian art offerings, visiting Harvard Art Museums, the Peabody Essex Museum, and the Isabella Stewart Gardner Museum. MFA Boston's Curator of Japanese Art Sarah Thompson arranged for the team to get a preview of the exhibition *Hokusai: Inspiration and Influence* while it was being installed.

Curator of Asian Art Shawn Eichman also attended a symposium on Japanese Art History at Harvard University's Reischauer Institute of Japanese Studies. And he was one of just 20 people who were able to participate in the first hands-on workshop in the US on how to use Korean objects in classrooms and museums. The workshop used works from Harvard Art Museums, which, along with HoMA, is home to one of the leading collections of Korean art.

At the Harvard-Yenching Library, Curator of Japanese Art Stephen Salel was able to conduct research on the HoMA collection, focusing on the historical roots of modern manga, and Research Associate Kiyoe Minami had the opportunity to meet in person, rather than online, scholars and curators she works with on research for the Lane Collection and other Japanese art collections to discuss plans for future symposia and publications.



Cambridge crew: (left to right) Scott Kubo, Shawn Eichman, Kiyoe Minami and Susan Thomas at the Harvard Art Museums.

Arts of Hawai'i Gallery reopens

The museum reopened the John Dominis and Patches Damon Holt Arts of Hawai'i Gallery with an intimate blessing and gathering in April. For the reinstallation *Reframing the Landscapes of Hawai'i*, co-curators Tory Laitila, HoMA's Curator of Textiles and Historic Arts of Hawai'i, and Rory Padeken, the Vicki and Kent Logan Curator of Modern and Contemporary Art at the Denver Art Museum, used landscapes to explore deeper aspects of the archipelago's identity—its social, political, cultural, and geographical layers. The reinstallation was made possible thanks to the support of Judy Pyle and Wayne Pitluck. Pictured, left to right, are HoMA director and CEO Halona Norton-Westbrook, Judy Pyle, Wayne Pitluck, Tory Laitila, Puakea Nogelmeier, and Marti Steele.



Doris Duke Theatre Programmer Sarah Fang gets help selecting the Honolulu Surf Film Festival lineup from a committee. She is excited about the trio assisting her this year—North Shore-based filmmaker and Patagonia ambassador Crystal Thornburg-Homcy; Martina Duran, co-founder of the women's surf collective Textured Waves, advocating for surf inclusivity (and a Floridian now residing in Honolulu); and **Jon Santos**, founder of the award-winning multidisciplinary Common Space Studio, who divides his time between New York City and Honolulu. The group brings new perspectives to this year's festival. We asked Santos questions for insight into what's in store.

HONOLULU SURF FILM FESTIVAL

**Jon Santos:
New versions of surf culture**



Starting with 1966's *Endless Summer*, a big part of the surf film oeuvre was the travelogue to far-flung surf breaks, overwhelmingly from a white, male perspective. You said you see something different as you screen films for this year's festival. Tell us about that.

I find the theme of accessibility to the coastline to be a very poignant one in this year's festival. We see groups of people who are empowering themselves to create their own version of surf culture that fall outside of the nostalgic 1960s surfari and in their own right break the shape of localism at some spots in New York and California. There are, of course, a few films that carry the age-of-conquest energy but with perhaps a bit more of a respectful air to it, from some unexpected corners of the world and, of course...Chinese Olympians.

You are an acclaimed, award-winning designer based in New York and Hawai'i. How does that inform your film selections?

To clarify my perspective, I must note: I am not sure if most designers these days work with time-based media, but I have for most of my career. I have worked on art directing and designing motion graphics for film and television and I have worked a lot in film and video installation. I was fortunate to co-author Werner Herzog's Whitney Biennial installation in 2012, and I have worked with film and video for decades. From these experiences, I tend to take a deeper interest in the films of these series that are documentary style. I may actually consider a film's cultural perspectives and the strength of storytelling a bit more than the quality of the photography or production. Are any of the films introducing the public to new ideas, cultural perspectives, and information that is not widely known? That is what interests me.

Do you find that fewer films are centered on Hawai'i? If yes, what does that say to you?

Yes, fewer of the films are centered on Hawai'i and that means that the culture is spreading farther and wider. It made me wonder how Hawaiian people would feel about some of the ideas, historical references and ideas being put forth. It's possible that there were quite a few Dukes out there all over the world and perhaps some of them were not men!

You decided to put down roots here. Why did you choose Hawai'i over other surf destinations to spend time?

I see an incredible richness in history, culture, and tradition that I feel so lucky to be adjacent to and to continue to be a student of. I think at first, being Filipino born American I felt that I could fit in here, which, as an adult, I never thought I would say. Funny enough, the more time I spend here the more I feel that I need to learn. In terms of surfing, I have never seen or surfed anything like the island of O'ahu. The most special land indeed.

What does it mean to you to be part of the festival committee?

Definitely it feels like an honor, especially being so new here and not a lifelong surfer.

What is your favorite O'ahu break?

Marineland / Kewalos!

Do you surf the Rockaways?

Yes my local spot is Beach 67th Street and I especially appreciate seeing a new culture of surfing unfolding in that area as well.



The new Surf Film Festival T-shirt is here!

Each year the museum's Honolulu Surf Film Festival gets an exciting new design. For 2023, HoMA Design Director Anjali Lee tapped artist and surfer **Manny Aloha** (above) to do the honors, and he has created a dynamic wave concept with a nod to the eighties. Don't miss out on the limited-edition T-shirt (\$29.92) and tote (\$25) in the Museum Shop—they always sell out.

Manny Aloha is also a surf poet who is the editor of *The Surf Poets Society* zine and organizer of society gatherings that include readings, videos, and slide shows. He may hold one at the festival—check the schedule at **honolulumuseum.org/theatre**.

Photo: Shelby Husted / @shelby_shoots



“I’ve never seen that,” says Wedel. “That will blow my mind.” He also revealed that for 20 years, people have been telling him that his work “looks like underwater coral. This is a time to realize that connection.”

During the first part of his residency, Wedel will be based in the glazing and finishing studio, where he will construct forms, and on Wednesdays and Saturdays, 1-4pm, he will talk to visitors about his creative process. Additionally, the artist will fire artworks to prepare for the second part of his time at HoMA. Then Wedel will return in September to focus on glazing and completing works from his previous visit. During this time, HoMA will hold two events open to the public, an artist talk and demonstration in the artist’s workspace and a studio walk through.

Artist residencies like this are key to the museum’s interpretation of art, tying art and education together. They offer an up-close and real-time view of the creative process, contextualize the artist’s work beyond art history, allowing visitors to see the work through contemporary sociopolitical lenses, and provide inspiration and learning opportunities for Hawai’i’s creative community as well as the visiting artist who creates and responds to this special place. You can also see an example of Wedel’s work any time—his poignant gold sculpture *Figure with Child* is in Gallery 2 as part of the installation *Treasures of Devotion*.

MATT’S SCHEDULE AT THE ART SCHOOL GLAZING STUDIO:

PART I: JUL 6-AUG 3
You can visit Matt to learn about his process, ceramics, and art during dedicated open studio time on Wednesdays and Saturdays, 1-4pm. (July 12, 15, 19, 22, 26, 29). Matt will also be available on July 16, 10am-2pm during Family Sunday.

PART II: SEP 5-19
Artist Talk and Demonstration, Art School •
Thursday, Sep 7, 6pm,
Studio Walk Through, Art School •
Thursday, Sep 14, 7pm

ARTIST IN RESIDENCE

Matt Wedel

Acclaimed ceramicist Matt Wedel was at HoMA in March doing a site visit in preparation for his upcoming residency at the museum. He returns on July 6 for six weeks.

Wedel is known for his fantastical plant-like creations that he calls “trees,” and visitors will get to see him working on a new tree series in the museum’s ceramics studio. But he also will allow time for “exploratory fun, process work,” he says.

His way with color is one of the hallmarks of his work and Wedel will be going on field trips “looking for color references to think about that are more localized, and that can trigger a broader understanding.” He explained how when he returned home to Ohio in March, the magnolia tree in his backyard bloomed. “I picked a bunch of flowers and sat with them and started pushing and pulling...I think it was inspired by the show [*Rebecca Louise Law: Awakening*]. I want to find coloration that takes place from actual flowers. I’d like to do that and play and let that unfold in the studio.”

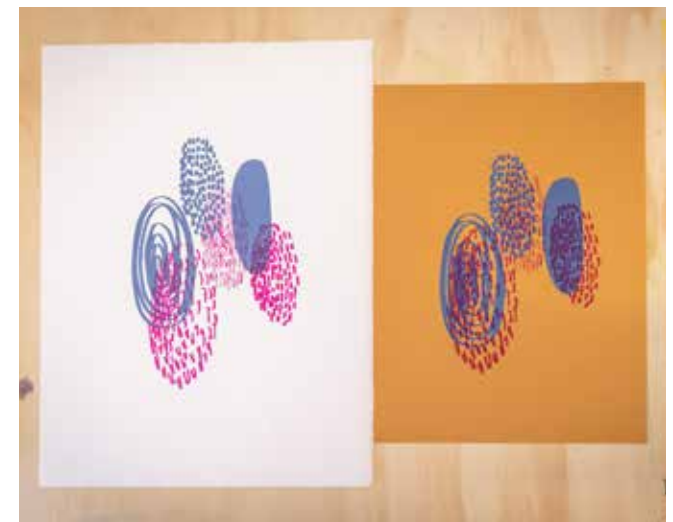
Director of Learning & Engagement Aaron Padilla will take Wedel and his two children, who will be accompanying him, on field trips to see trees and flowers. And he will also take the artist on a reef walk.

**Art School:
New Open Studios**

HoMA Art School kicks off its 2023-2024 school year with a new option for students currently registered in ceramics, printmaking, and metals and jewelry classes—open studio time, to allow them to hone their new skills outside of class. The sessions are just \$10 each and will take place Thursday evenings during the quarter.

New offerings in July include two classes that combine disciplines. **Dye and Print Plant Pigments** is both a fiber arts and printmaking class. Working with teachers Helena Noorhoff and Amber Coppings in the printmaking and fiber arts studios, students will learn how to dye and print on fabric and paper with naturally derived colorants, including from locally sourced plants. **Painting Plates** involves drawing, painting, and printmaking. Over 10 weeks, under the guidance of teachers Helena Noorhoff and Anthony Lee, students will use drawing and intaglio techniques on ceramic plates.

Other classes include a **Casting and Cloisonné Enamel Workshop**, **Rainbow Shibori**, and **Dye and Sew Wardrobe to Wall** (upcycling clothing into hangable art). To register, visit honolulumuseum.org/art-classes or call 808-532-8741 for more information.



ART SCHOOL REGISTRATION

**FIRST QUARTER: JUL 6-SEP 10
NOW OPEN**

**SECOND QUARTER: OCT 12-DEC 10
STARTS AUG 16**

TOUR SCHEDULE

HIGHLIGHTS TOUR:

Wednesday, Friday, Sunday • 11am

HIGHLIGHTS TOUR, JAPANESE:

Friday • 1pm

COURTYARDS OF HoMA:

Thursday and Saturday • 11am

EXHIBITIONS SPOTLIGHT:

Wednesday–Friday • 2pm

THE COLLECTION IN CONTEXT:

Saturday • 2pm

TOUR & TALK STORY:

Sunday • 2pm



New tours start in July

HoMA Tour Program Manager Gary Liu has been exploring ways for people to dynamically engage with our galleries, and provide entry points of many depths and focuses to the art on view at any given time. And he wants to do that by collaborating with visitors. The result is a suite of new offerings that bring to life the museum's mission to celebrate creativity, cultivate wonder, foster empathy and enhance knowledge to deepen our connection with one another and the world we share.

Many visitors find the museum's grounds as interesting as the world-class collection. In response, Liu has created the new **Courtyards of HoMA** tour. On weekday mornings, guests will traverse the many outdoor spaces as a docent leads them in considering the goals behind the design, and what such features can tell us about the regional architecture that developed in the islands.

On weekday afternoons we will offer a new **Exhibitions Spotlight** tour. Visitors' interests will help guide this tour, which focuses on special exhibitions, current rotations, and reinstallations. With such a rich exhibition schedule, this tour will be an ever-changing journey you can go on again and again.

For people interested in a deeper thematic dive, the new specialty tour **Collection in Context** series on Saturday afternoons is a great addition. It is designed for visitors interested in engaging in thought-provoking and conversational observation, interpretation, and reflection. The tour explores specific cultural and social themes throughout the museum and uncovers new and unexpected resonances between far-flung parts of the collection, connecting art to its own place and time, and to ours.

These new tours join the ongoing **Highlights Tour**, which introduces the breadth of our permanent collection through some of our most popular and intriguing works. We also offer a weekly Japanese-language version on Friday afternoons. And the long-running **Tour & Talk Story** has been reimagined as a platform for HoMA's dedicated, knowledgeable docents to share their personal art passions and interests on Sunday afternoons. We hope you'll embark with us on these new tour options, interacting with our guides and other visitors to discover personal new meanings through art.

For up-to-date information, visit myhoma.org/tours

Kama'āina Christmas 2023

SATURDAY, DECEMBER 9 • 6-11PM

It may be summer, but we are already preparing for Kama'āina Christmas 2023. It will be a dazzling affair filled with delectable cuisine and top-notch entertainment that will keep you dancing all night long. Be sure to reserve your table for Honolulu's most highly anticipated and festive gala of the holiday season!

Kama'āina Christmas is the museum's premier fundraising event—by attending you help achieve HoMA's vision to inspire and uplift our community through transformative art experiences that celebrate creativity, cultivate wonder, foster empathy, and enhance knowledge to deepen our connection with one another and the world we share.

For more information on table purchases, underwriting opportunities, and in-kind sponsorships contact **Chief Advancement Officer Jessica Welch** at **(808) 532-8715** or **jwelch@honolulumuseum.org**.



Avant Garden

HoMA's one-night arts festival on April 29 saw every gallery and courtyard alive with performances by community artists, from arias to rap, modern dance to calligraphy. The creative pairings amplified each other, putting artwork from the collection in a new light and embodying HoMA's vision as it reimagines the role of the 21st-century museum.

More than 700 people made their way through the museum, buzzing about the experience. Among the guests were 15 Department of Education arts teachers, who received tickets purchased by HoMA Trustee Mike Watanabe, who works in education, specifically for educators. The museum also extended tickets to its neighboring institutions and businesses to foster community.

Thank you to everyone who came to Avant Garden and made it a success, and to sponsor Prince Waikiki who made the magical evening possible. Funds raised directly support museum programs. We look forward to welcoming you to next year's spring event.

SPONSORED BY



OPPOSITE PAGE TOP LEFT Dominati's Immersive 3D Projection Mapping Experience. CENTER Jhalak Dance Company. RIGHT HoMA Events Manager Amy Endres. MIDDLE LEFT HoMA's Assistant Registrar Schamarra Smith and HoMA Event Manager Pilar Kirk. CENTER Ticketing Manager Eden Jabon and Visitor Engagement Specialist Jay Hokama. BOTTOM RIGHT Poet 'Ihilani Lasconia.





TOP LEFT Dominati's Immersive 3D Projection Mapping Experience. TOP RIGHT Artist Noah Harders and Director Halona Norton-Westbrook. MIDDLE LEFT Dr. Sai Bhatwadekar ensemble; CENTER Sarah Smith, HoMA Senior Designer and Web Manager. MIDDLE RIGHT Cherry Blossom Cabaret's Violetta Beretta. BOTTOM LEFT Hawai'i Opera Theatre's Leslie Goldman. MIDDLE ARTIST Kelly Sueda and HoMA Trustee Josh Feldman.



TOP LEFT Shangri La's Navid Najafi. TOP RIGHT HoMA's Preparator Jamisen Cooper and Registrar Kyle Swartzlender. MIDDLE CENTER Jhalak Dance Company. BOTTOM LEFT (left to right) Tara Way, Candi Shell and (far right) Joseph Smeraldi, HoMA's Studio Programs Manager.



Corporate partners

FOUNDER (\$100,000 AND ABOVE)



DIRECTOR (\$50,000-\$99,999)



CURATOR (\$25,000-\$49,999)



Honolulu Museum of Art

Director & CEO

Halona Norton-Westbrook

Board of Trustees

Chair

Josh Feldman

Vice Chair

Mike Watanabe

Vice President

Kaili Chun

Herb Conley

Secretary

Amber Strong Makaiau

Treasurer

Avi Mannis

Trustees

Julian K. Ako

Rajiv Batra

Mark H. Fukunaga

Priscilla Growney

Michelle Ho

Lynne Johnson

James Lally

Patricia Y. Lee

Violet S.W. Loo

Judith Pyle

Robert Steele

Sharon Twigg-Smith

JD Watumull

Kathleen Wo

Emeritus Trustees

Robert R. Bean

Mark Burak

Walter A. Dods, Jr.

Cecilia Doo

Helen Gary

Allison Gendreau

Elizabeth Rice Grossman

Alice Guild

Toshio Hara

Stephanie Hee

Michael Horikawa

Robert S. Katz

Akemi Kurokawa

Watters O. Martin, Jr.

Noreen Mulliken

Patricia J. O'Neill

Cherye Pierce

James F. Pierce

Duane Preble

Jean E. Rolles

Jay H. Shidler

Charles A. Sted

Charles M. Stockholm

Kelly Sueda

Donna Tanoue

Ruedi Thoeni

Indru Watumull

Charles R. Wichman

Vol. 95, No. 3, HoMA magazine is published as a benefit for the entire community:
Honolulu Museum of Art
900 South Beretania Street
Honolulu, Hawai'i 96814

Editor: Lesa Griffith
Design Director: Anjali Lee
Photography: Alec Singer

Printing & mailing: Edward Enterprises, Inc.
©2023 Honolulu Museum of Art,
All rights reserved.

Nonprofit
Organization
U.S. Postage
PAID
Honolulu, Hawai'i
Permit No. 119



Honolulu Museum of Art

900 S. Beretania St.

Honolulu, HI 96814

808.532.8700

Wed, Thur & Sun • 10am–6pm

Fri & Sat • 10am–9pm

honolulumuseum.org

#MyHoMA



COVER

From SALMON TOOR: NO ORDINARY LOVE, Gallery 28:
Salman Toor (Pakistani, b. 1983). *Boy with Cigarette*, 2021
(detail). Oil on panel. Private Collection R.18620.32.
© Salman Toor; courtesy of the artist and Luhring
Augustine, New York.