



HO MA

DEC · JAN · FEB 2024

Aloha HoMA Community,

We have lived through turbulent, heart-rending times in 2023, locally and globally. Yet through it all you have continued to support the museum, which in turn supports your community. Thank you for your invaluable commitment to making the world a better place.

Our last fiscal year ended in June and the numbers are in: **From July 2022 to June 2023, 93,182 people came to the museum to explore the galleries**, a 70 percent increase from pre-pandemic attendance. Even more people came for special events, art classes, the café, the shop and the theater. In addition, engagement with visitors through tours, exhibition interpretive stations, gallery hunts, educator workshops, drop-in art-making activities and other touch points are up an incredible 300 percent. Our creative, innovative staff have worked hard to create engaging exhibitions and programs that are clearly striking a chord with our community.

I hope you have experienced *David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation*, which has the power to reframe the way you see art. If you haven't, I look forward to seeing you in the galleries making e-paintings on an iPad just like the renowned British artist. And we are doubling down in a celebration of the art of printmaking with the exhibition *Forward Together: African American Prints from the Jean and Robert Steele Collection*, which marks the public debut of a major, collection-altering gift, opening Jan. 18. We are indebted to the Steeles for vastly increasing HoMA's representation of art by women and artists of color, adding a new perspective to the museum.

We continue to learn what a positive and lasting impact the Art School has on people. The experience of making art in a museum setting leaves an indelible effect. Nancy Lea Skelsey,



who took classes at the museum as a child and remained a member at the Individual level as an adult, passed away in 2022 at the age of 83. HoMA learned in October that she left a generous bequest to the Art School, helping to ensure this valuable community resource continues long into the future.

Now new generations are experiencing the power of art. Drawing or pottery skills are almost a secondary result of creating with one's hands—making art helps develop critical thinking, problem solving, and, perhaps most important in these times, empathy. Art classes, which all draw inspiration from the collection through visits to the galleries, celebrate and keep alive the vision of museum founder Anna Rice Cooke and cultivates a sense of community.

However you prefer to enjoy the museum, whether spending a quiet moment with Guanyin in the Buddhism Gallery, reading the latest issue of *Artforum* in the Library, or seeing the breadth of Hawaiian art from 200-year-old kapa to Kapulani Landgraf's defiant photography installation 'Au'a (opening Jan. 17, the anniversary of the overthrow of the Hawaiian Kingdom, see p. 8), we encourage you to keep doing it, and often.

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO

Exhibitions



David Hockney: Perspective Should Be Reversed Prints from the Collections of Jordan D. Schnitzer and His Family Foundation

THROUGH MARCH 10, 2024 • This major retrospective of one of the most influential British artists of our time showcases David Hockney's iconic, inventive style. See more than 100 colorful prints, collages, and photographic and iPad drawings in a variety of media spanning six decades.

Lauren Hana Choi: The Five Senses

THROUGH JANUARY 14, 2024 • Hawai'i artist Lauren Hana Choi juxtaposes traditional elements with contemporary identity in vibrant paintings that tell personal stories and cultural narratives.

Shining Prince: The Tale of Genji

DECEMBER 14, 2023-APRIL 7, 2024 • See the unprecedented, lasting impact *The Tale of Genji* by Murasaki Shikibu has had on artists. Written by a woman primarily for women, the groundbreaking, 11th-century "first novel" is one of the giants of literary history. Includes prints by 20th-century American Abstract Expressionist Helen Frankenthaler and historic Japanese paintings in various formats.

Kapulani Landgraf: 'Au'a

JANUARY 17-SEPTEMBER 15, 2024 • HoMA unveils Kapulani Landgraf's powerful photographic installation 'Au'a, about a collective conviction to correct a wrong, on the anniversary of the 1893 overthrow of the Hawaiian Kingdom.

Forward Together: African American Prints from the Jean and Robert Steele Collection

JANUARY 18-SEPTEMBER 15, 2024 • A celebration of the museum's major acquisition of prints from the Jean and Robert Steele Collection, which vastly increases HoMA's representation of art by women and artists of color. Dive into an exploration of the ways these artists' work has shaped 20th-century American art and visual culture.

Ke Kumu Aupuni: The Foundation of Hawaiian Nationhood

FEBRUARY 1-AUG 4, 2024 • This exhibition celebrates the 2022 publication *Ke Kumu Aupuni: The Foundation of Hawaiian Nationhood* by Samuel Mānaikalani Kamakau (1815-1876). See the 30 drawings, prints, and paintings that appear in this important book.

David Hockney (British, b. 1937). *Olympische Spiele München 1972* (Hockney Posters 25), 1970. Lithograph, ed. 84/200. Published by Editions Olympia, Munich, Germany. Collection of Jordan D. Schnitzer.

Programs

Connect with museum curators, artists and creatives from Hawai'i and around the world. For more events and to book tickets go to honolulumuseum.org/events.



ART TALK

**Printmaking Techniques in
Perspective Should Be Reversed
SATURDAY, JAN 13, 4-5:30PM •
GALLERIES 27 & 28**

University of Hawai'i professors Charles Cohan and Scott Groeniger lead an in-depth discussion in the exhibition *David Hockney: Perspective Should Be Reversed*. Cohan's expertise in the history and practice of traditional printmaking processes will provide insight into Hockney's use of etching and lithography, while Groeniger, who specializes in alternative techniques, will speak to Hockney's interest in new technology and demonstrate drawing on an iPad.

WORKSHOP

**Scott Groeniger: Digital Arts
SATURDAY, FEB 17, 2-5PM •
GALLERIES 27 & 28 & COURTYARDS**

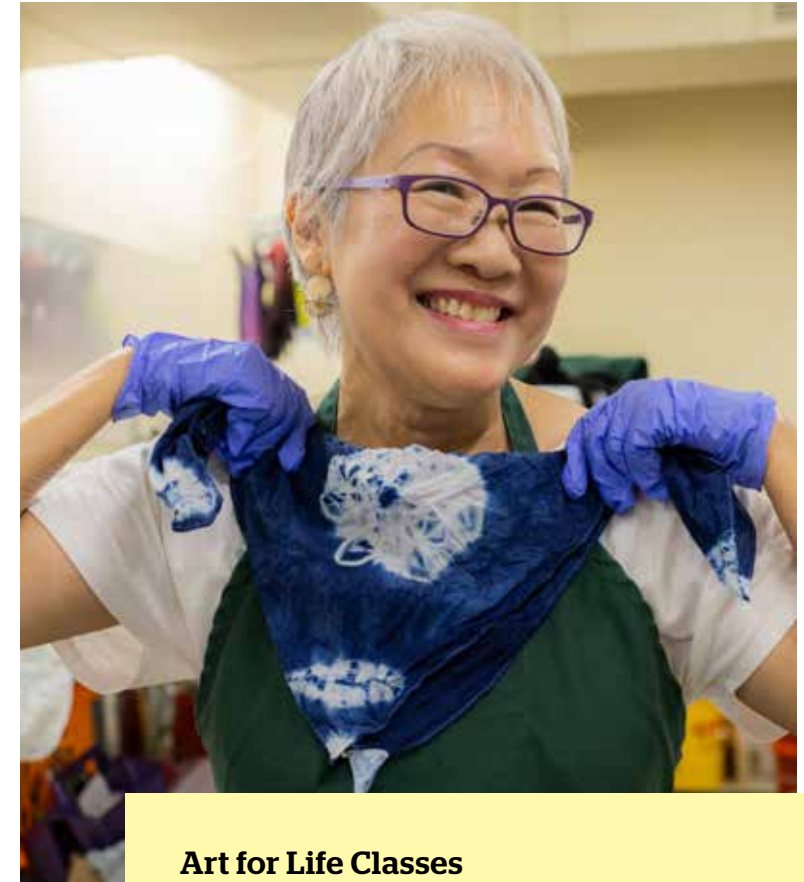
As part of programming for *David Hockney: Perspective Should Be Reversed*, Scott Groeniger, artist and University of Hawai'i professor, will lead this exploration of techniques for digital image composing, digital collage, and digital drawing and painting. The museum will provide iPads with Apple Pencils. Space is limited. Register online, by phone (808-532-8741), or in person. All levels are welcome.

David Hockney (British, b. 1937),
Montcalm Interior, 2010.
iPad drawing printed on paper,
ed. 10/25. Published by David
Hockney, Inc., Los Angeles, CA.
Collection of Jordan D. Schnitzer.



**Bollywood & South Asian Film Festival
JAN 4-28 • DORIS DUKE THEATRE**

See great new films along with influential classics from South Asia and the South Asian diaspora. Presented by the Jhamandas Watumull Fund.



Art for Life Classes

HoMA's new program for adults age 55+ kicks off in January with three classes—ceramic handbuilding, shibori creations and watercolor painting. See p. 18 for details. Registration is now open at honolulumuseum.org/art-for-life

**Honolulu African American Film Festival
FEB 1-25 • DORIS DUKE THEATRE**

See an outstanding lineup of features, documentaries, and shorts from throughout the African diaspora along with probing panel discussions on relevant issues impacting our society today. The program is presented in collaboration with the Honolulu African American Film Festival committee: Daphne Barbee-Wooten, Ethan Caldwell, Akiemi Glenn, Tadia Rice, Sandra Simms, and Sandra Yarbrough.

Forward Together:

AFRICAN AMERICAN PRINTS FROM THE
JEAN AND ROBERT STEELE COLLECTION

FORWARD TOGETHER celebrates HoMA's recent major acquisition of prints from the Jean and Robert Steele Collection, which vastly increases HoMA's representation of art by Black artists. The exhibition of 50 prints by 25 artists produced over four decades explores some of the ways in which the artists and workshops represented have shaped the development of not only printmaking, but of 20th-century American art and visual culture.

The exhibition's title comes from the title of a work in the collection by Jacob Lawrence, which depicts the abolitionist Harriet Tubman guiding a group of Civil War-era freedom seekers through a treacherous journey north via the Underground Railroad. The exhibition, like this historic and metaphorical reference, highlights the drive to move communities forward in a spirit of social action and shared responsibility. Likewise, the nature of printmaking—artists working closely with master printers and technicians—necessitates the passing down of knowledge through successive generations.

The artists included in the exhibition, many of whom are connected through print workshops, teaching, or mentoring, reflect the commonalities as well as the rich diversity within the African American printmaking community. Additionally, the installation focuses attention on the importance of the print medium as a tool that can facilitate deeper connections within and between diverse communities. Recurring themes in the exhibition include improvisation and collage, the influence of Africa and cultures of the African diaspora, and the reimagining and retelling of stories based on historical or literary references.

Dr. Steele, the former director of The University of Maryland's David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, and his wife Jean partially gifted a segment of their collection to HoMA in 2022.

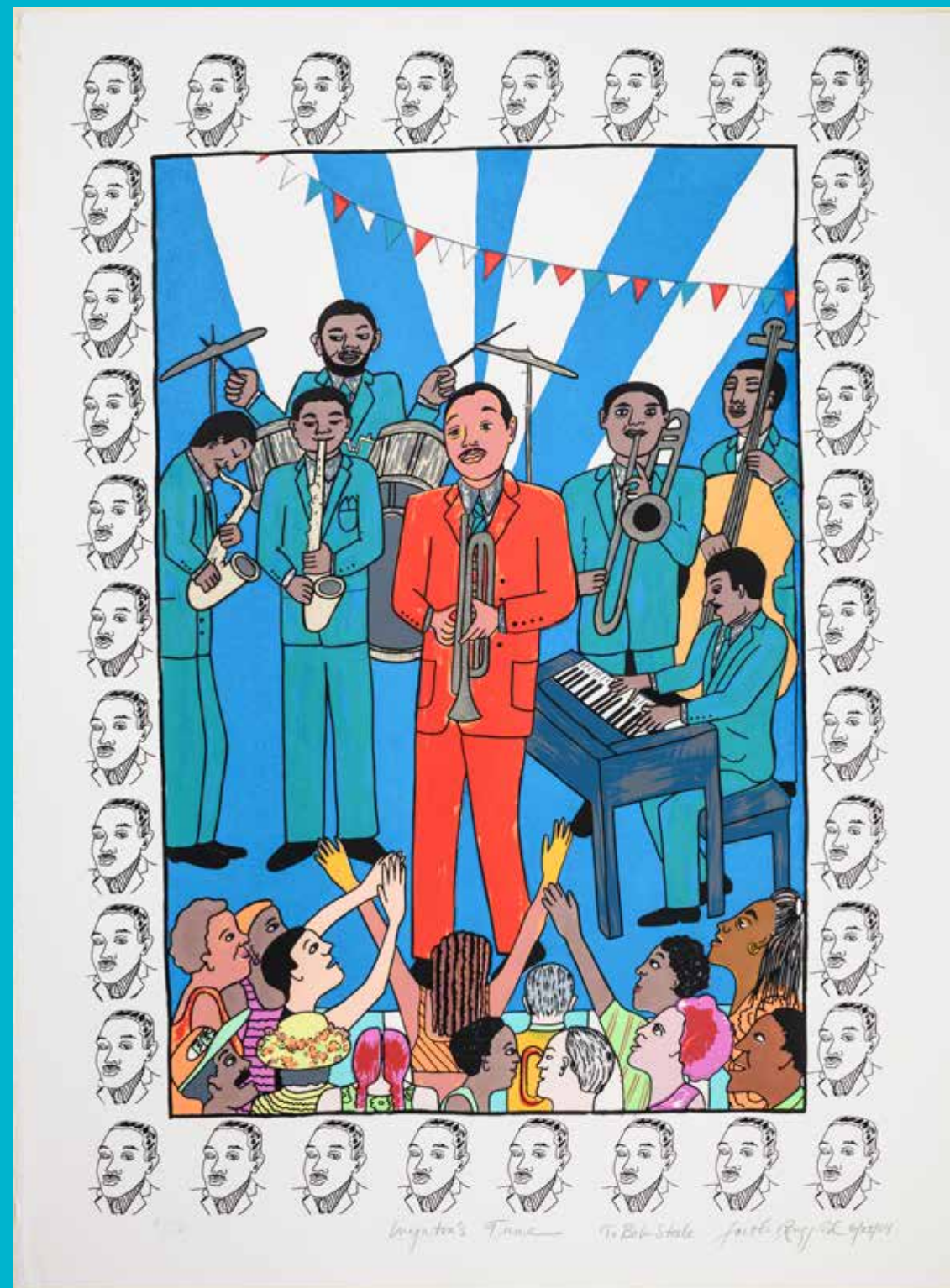
JAN 18-SEP 15, 2024 • GALLERY 13

Dr. Akiemi Glenn, director of The Pöpolo Project, served as an advisor for the exhibition and explains that the collection may be viewed as representing “a microcosm of diaspora—of artists of African descent based in the US, and of the larger printmaking community.” Additionally, Glenn conceived of the concept of “genealogy” as a way to discuss the themes and processes found within the show. The multiplicity of print editions and the fact that works on paper are commonly more accessible than paintings or sculptures, enable artists and their visual messages to move more readily across social, economic, and regional boundaries to gain wider visibility among audiences and potentially land in more institutional collections. Printmaking, which has its roots in the distribution of civic or political information to the public, can help bring greater attention to artists who may have been underrepresented or left out of the mainstream art canon or market. Print collections such as this provide rich opportunities for museums such as HoMA to grow their collections in ways that offer new possibilities for discovery and exploration, while also reflecting the museum's ongoing commitment to increasing diversity, equity, and depth among artists and cultures represented in the collection.

“When we think about the concept of genealogy as expressed through these artworks,” says Glenn, “we also consider print-based collaboration as helping to create a culture of understanding and acknowledgement. We acknowledge the responsibilities we have to one another as we move forward toward greater richness of diversity of representation.”

To learn more about The Pöpolo Project, visit thepopoloproject.org.

Faith Ringgold (American, b. 1930). *Wynton's Tune*, 2004. Screenprint. Partial gift of Robert and Jean Steele; partial purchase with funds from the John V. Levas Trust, 2023 (2023-06-04). ©2023 Faith Ringgold / Artists Rights Society (ARS), New York, Courtesy ACA Galleries, New York.



Kapulani Landgraf:

‘Au‘a

JAN 17-SEP 15, 2024 • GALLERY 12

ON JANUARY 17, 2024—the anniversary of the 1893 overthrow of the Hawaiian Kingdom—HoMA unveils Kapulani Landgraf’s powerful installation ‘Au‘a. The work was initially shown at the museum as part of the 2019 Honolulu Biennial. Featuring a new element created by the artist, this exhibition debuts the edition of ‘Au‘a that HoMA subsequently acquired for its permanent collection.

The 100th anniversary commemorations of the American-backed, unlawful overthrow of the Hawaiian Kingdom were a watershed in Kānaka ‘Ōiwi political consciousness. The 1993 observances were punctuated by an historic speech that scholar, poet, and political leader Dr. Haunani-Kay Trask (1949-2021) delivered to more than ten thousand people gathered on the grounds of ‘Iolani Palace. The refrain of Trask’s speech was the emphatic declaration, “We are not American. We are not American. We are not American.”

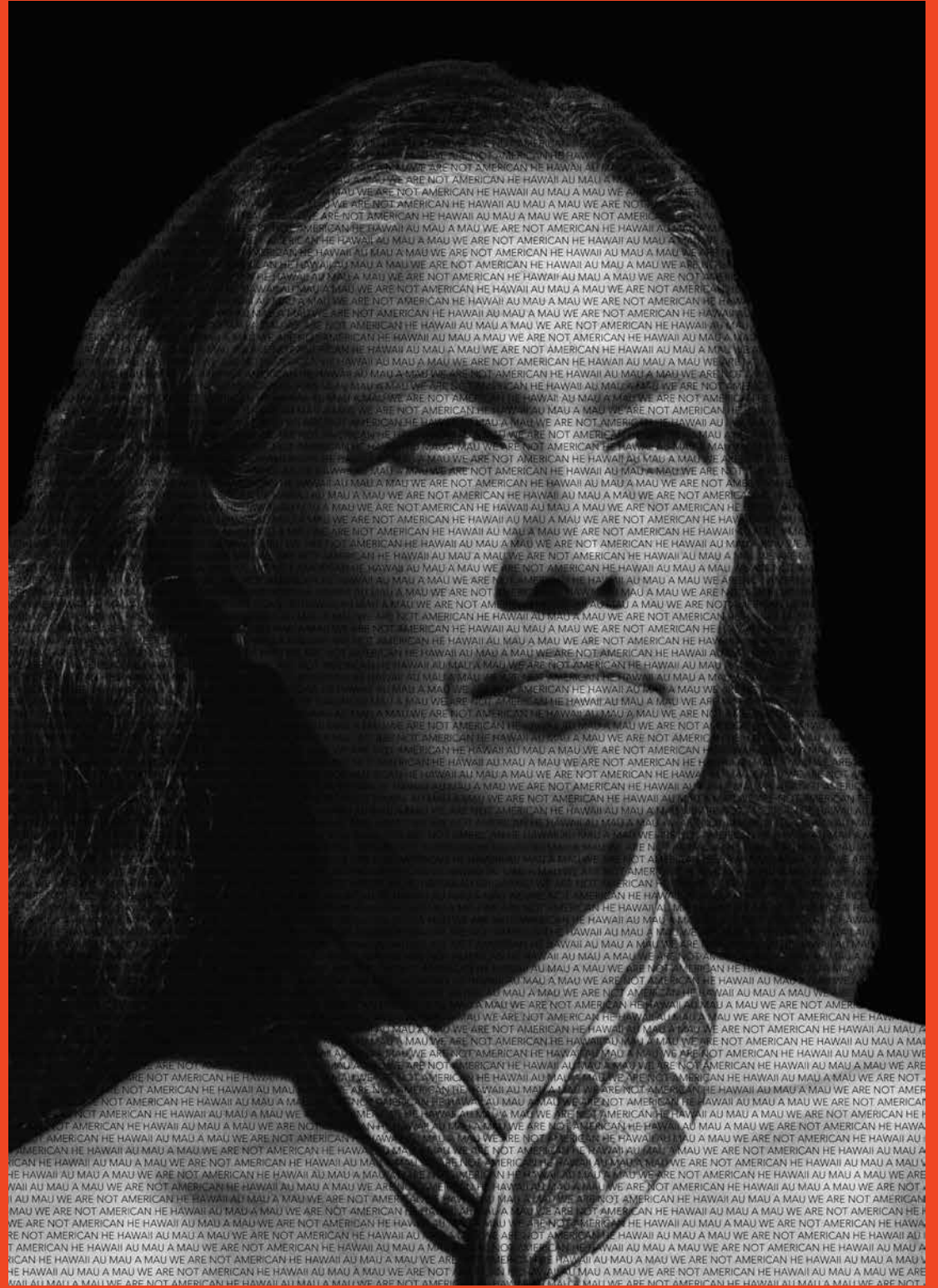
Along with the oli (chant) that gives the work its title, Trask’s words reverberate throughout Landgraf’s monumental installation. The work features large photographic portraits of 108 Kānaka ‘Ōiwi community leaders from diverse professions and backgrounds, all willing to have their image overlaid with the words, “We Are Not American He Hawai‘i Mau a Mau.” Asserting the unbroken continuity of Hawaiian sovereignty and national identity, the text—like

the work—stands as a challenge to reckon with both Kānaka and American settler identities in light of the ongoing colonization and occupation of these islands.

Like many words in ‘Ōlelo Hawai‘i, the term ‘au‘a is layered with meaning. One of its definitions is to hold fast, and Landgraf’s work encourages us to reflect on those who withhold their political affiliation from the United States. The word also refers to an ‘ōpelu fish that is larger and more visible than others in the school. When an ‘au‘a is seen by fishermen, they know that a school is nearby, but that this particular fish will refuse to be caught.

Though each person’s decision to participate in ‘Au‘a was an individual one, for the artist, “The work is about lāhui, a collective voice and a collective conviction to correct the wrong,” Landgraf says. “And even though there are just 108 people represented, there are thousands there, representing generations upon generations of our ancestors and our future descendants.”

Kapulani Landgraf, Haunani-Kay Trask, detail from ‘Au‘a, 2019. 108 black and white digital photographs, sound elements, speech transcript in binder. Purchase, 2019 (2019-7-01).



NEW EXHIBITIONS

**Ke Kumu Aupuni:
The Foundation of Hawaiian Nationhood**

FEB 1-AUG 4, 2024 • GALLERY 14

THIS EXHIBITION BRINGS TOGETHER select images from HoMA's collection that appear in *Ke Kumu Aupuni: The Foundation of Hawaiian Nationhood*, published by Awaiaulu in 2022. A bilingual chronicle in 'Ōlelo Hawai'i and English of the life and reign of Kamehameha I (1736-1819) and Kamehameha II (1797-1824). *Ke Kumu Aupuni* was written by Samuel Mānaiakalani Kamakau (1815-1876) and serialized in the Hawaiian language newspaper *Ka Nupepa Kuokoa* between 1866 and 1868. The exhibition celebrates this important publication and offers a closer look at the complex context around early images of Hawai'i by European artists.

The 30 drawings, prints, and paintings come from three separate naval voyages to Hawai'i during the 18th and 19th centuries: the 1778 to 1779 voyage of two British naval ships, the HMS *Resolution* and HMS *Discovery*, under the command of Captain James Cook; the 1816 to 1817 scientific expedition of the Imperial Russian ship *Rurik* under the command of Lieutenant Otto von Kotzebue; and the 1819 visit of the *Uranie*, a French exploration ship under the command of Louis de Freycinet, which occurred just three months after the death of Kamehameha I. In addition, images from 1824 created in England coincide with the journey to London by King Kamehameha II and Queen Kamāmalu.

While these are some of the oldest images available to us, the illustrations capture events and portraits in the greater story of the rise of the Hawaiian Kingdom from a decidedly Western lens. The works by official artists on these explorations often reflected cultural filters of the voyages' patrons, the ships' captains, or the artists' European-based formal training or religious affiliations, as much as the actual events themselves. These images of Hawai'i are rare and fascinating early visual accounts of people, places, and events. They are also as layered, complex, and often fraught as the history to which they contributed.



Louis Choris (Russian, 1795-1828). *Tammeamea (Kamehameha)*, 1816. Watercolor, ink and wash on paper. Purchase, 2005 (28203).

OPPOSITE

John Hayter (British, 1800-1895). *Boki-Governor of Wahu (O'ahu) of the Sandwich Islands and wife, Liliha*, 1825. Color lithograph. Gift of Mrs. Philip E. Spalding, 1941 (11569).





TOP Tosa Mitsuyoshi (1539-1613). *Tale of Genji Chapter 5: Lavender*. Japan, Momoyama period (1573-1615), 16th century. Two-panel screen; ink, color and gold on paper. Gift of Dr. and Mrs. Ray R. Reeves, 1960 (2785.1).

BOTTOM Helen Frankenthaler (American, 1928-2011). *Tales of Genji II*, 1998. Woodblock print; ink and color on paper. Purchase, John Levas Fund, 1998 (26407).

Shining Prince: The Tale of Genji

DEC 14, 2023-APR 7, 2024 • GALLERY 3

The Tale of Genji is one of the most remarkable accomplishments in literary history, and of fundamental importance for Japanese art. Sometimes called the world's first novel, it was written sometime before 1021 by Murasaki Shikibu (c. 973-c. 1014), a pseudonym for a court attendant whose name is thought to have been Fujiwara no Kaoriko. Murasaki was part of the initial generation of significant women authors in Japan, and her monumental accomplishment, some 750,000 words in 54 chapters written over a decade, had an unprecedented impact on artists and writers that endures to this day. The 20th-century American Abstract Expressionist artist Helen Frankenthaler (1928-2011) did a series of prints inspired by *The Tale of Genji* and was herself a pioneering painter during a male-dominated art movement many centuries later.

Two of Frankenthaler's prints are included in this exhibition, together with historic paintings depicting *The Tale of Genji* in various formats from the 16th through the 18th centuries, including an exceptional screen depicting a chapter from *The Tale of Genji* from the studio of Tosa Mitsuyoshi (1539-1613), the leading court artist of the late 16th-early 17th centuries. Also on view is an early 8th-century scroll that was kept in a temple where Murasaki is thought to have written part of her novel.

The Tale of Genji was written by a woman primarily for women, with chapters likely circulated to court ladies as they were completed. The story centers around Hikaru Genji, the "shining prince," and his many love affairs with ladies of the court (including one named Murasaki). The intricate plot weaves together the relationships of more than 400 characters, with a focus on "the poignancy of things" (*mono no aware*). The writing is rich in detail, providing unparalleled insight into life in the complex, culturally sophisticated but also highly insular Heian court.

Disasters of War Then and Now

DEC 14, 2023-APR 7, 2024 • GALLERY 9



Beginning in December, HoMA pairs prints from the series *The Disasters of War* (1810-1820) by Francisco José de Goya y Lucientes (1746-1828) with recently acquired works by contemporary artist Enrique Chagoya (born in Mexico City, 1953). Kept secret during his lifetime, Goya's prints fiercely condemned Napoleon I's occupation during the Peninsular War of 1808-1814. Recognized for his own biting social critiques, Chagoya's *Homage to Goya II: Disasters of War* makes alterations, substitutions, and insertions to Goya's prints, transforming them into sardonic contemporary commentaries on issues from American imperialism to the art market.

Hanging the original Goya prints with Chagoya's reinterpretations emphasizes the continuity of human corruption and brutality while playfully highlighting the shape these issues take in our own time. In *Estragos de la guerra (Ravages of War)*, for example, Chagoya replaces the chair in Goya's original



with a television, hinting at how mass media has changed the way we consume the calamities of war.

Two of Chagoya's prints depart from *The Disasters*, and instead visualize the artist as an heir to both Goya and the famous Mexican satirist José Guadalupe Posada. In one he alludes to the fact that his surname includes the word Goya within it, while at the same time poking self-deprecating fun at this genealogy by showing himself as too small for Goya's hat and shoe.

The museum thanks curator Diane Evans for her gift of Chagoya's set of 10 etchings.

LEFT Francisco José de Goya y Lucientes (Spanish 1746-1828). "Estragos de la Guerra" ("Ravages of War") from *Los Desastres de la Guerra (Disasters of War)*, plate 30, drawn and etched about 1811-12; published 1863. Etching and aquatint. Purchased 1953 (13292).

RIGHT Enrique Chagoya (American, born in Mexico 1953). "Estragos de la Guerra" ("Ravages of War") from *Homage to Goya II: Disasters of War*, 2003. Etching, aquatint, and rubber stamp. Gift of Diane Evans, 2022 (2022-03-02). © Enrique Chagoya. Courtesy of George Adams Gallery, New York.



Scenes of Daily Life: Landscapes by Hokusai

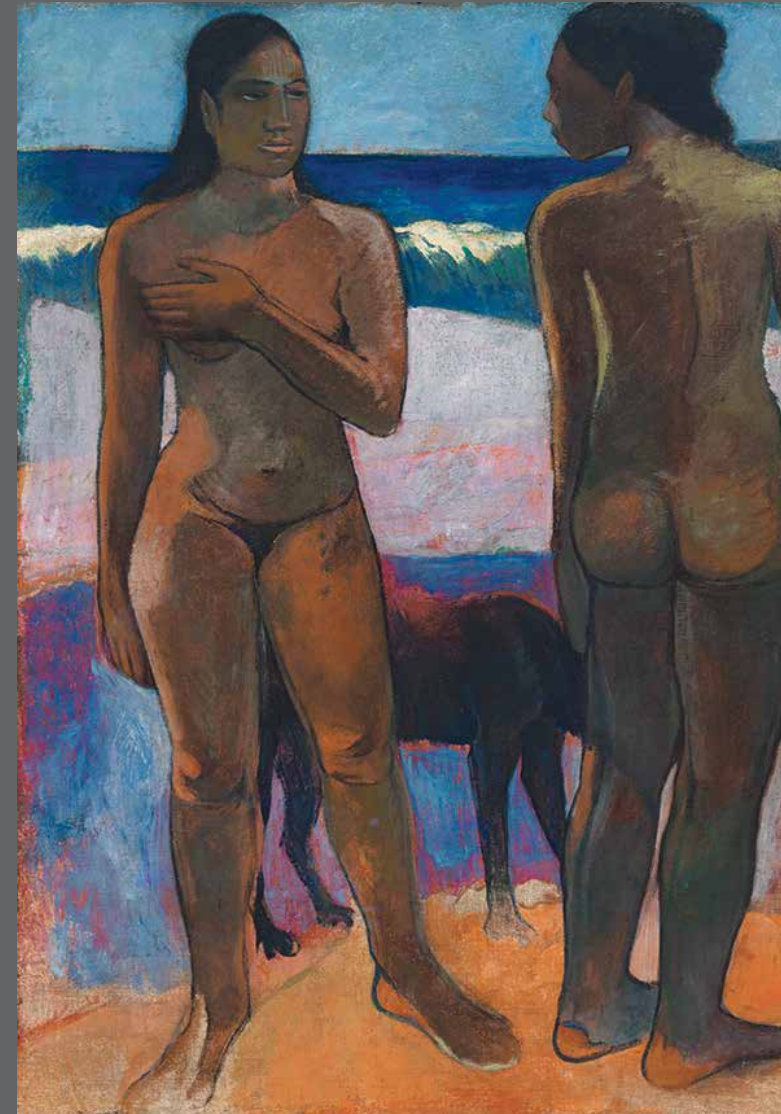
FEB 22-MAY 19, 2024 • GALLERY 21

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

In his print series *One Hundred Poems Explained by the Nurse*, Katsushika Hokusai (1760-1849) presents a nostalgic view of the Japanese countryside and its inhabitants. Much like his well-known images of Mount Fuji, these landscapes are populated with Japanese laborers. Farmers harvest their rice fields, while female divers collect pearls and abalone shells from the ocean depths. Inscribed in the corner of each composition is a thematically relevant entry from the *waka* poetry anthology *Ogura Hyakunin Isshu* compiled by the court noble Fujiwara no Teika

(1162-1241). Hokusai's illustrations intentionally confound the viewer: Do they depict figures in the late Heian period (794-1185) or the early 19th century? Though the artist's use of Western perspective and imported pigments offer evidence that Japanese society was rapidly modernizing, Hokusai's references to classical literature and premodern industry nevertheless convey his appreciation of cultural traditions.

Katsushika Hokusai (1760-1849). *Empress Jitō*. From the series *One Hundred Poems Explained by the Nurse*. Japan, Edo period. (1615-1868), c. 1835-1836. Woodblock print; ink and color on paper. Gift of James A. Michener, 1955 (13685).



Gauguin's *Two Nudes* back on view

GALLERY 6

After eight months abroad, the painting *Two Nudes on a Tahitian Beach* by Paul Gauguin is back on view in Gallery 6, joining its peers in the installation *Impressionism and After*. The popular work was in Brazil, as part of Museu de Arte de São Paulo's groundbreaking exhibition *Paul Gauguin: The Other and I (O Outro e Eu)*, which critically addresses the French artist's problematic relationship with and exoticization of otherness, and was presented as part of the museum's annual *Indigenous Histories* program.

Paul Gauguin (French, 1848-1903). *Two Nudes on a Tahitian Beach*, (1891/94). Oil on canvas. Gift of Anna Rice Cooke, 1933 (3901).



Art for Life classes
 Classes start week of Jan. 8 and run for 10 weeks. Tuition includes free parking and museum admission for duration of class.

CERAMIC HANDBUILDING
\$280, Saturdays • 10am-12pm

SHIBORI CREATIONS
\$250, Saturdays • 10am-12pm

WATERCOLOR PAINTING
\$250, Fridays • 10am-12pm

Registration can be done in person at the HoMA Art School, by phone (call 808-532-8741) and online (honoluluuseum.org/art-for-life).



Creativity & Connection

HoMA pushes back against ageism with the Art for Life program

IN MAY, THE US CENSUS BUREAU released its latest demographic profile, based on data from the 2020 census, and it revealed that one in five people in Hawai'i are 65 and older. That means 19.4 percent of the state's 1.45 million people can get the senior discount at the movies—a 45 percent increase from 2010. It's a sector of the population that is growing quickly, yet remains largely ignored. Even worse for this age group, it is commonly acknowledged that ageism is one of the last socially acceptable prejudices.

However, study upon study show the tropes that present aging as a downhill slope to irrelevance are largely untrue. A movement is building to counter ageism. A sure mainstream sign of this was the September launch of the ABC reality show *The Golden Bachelor*—featuring a 72-year-old leading man. But this movement isn't the 60-is-the-new-40 marketing spiel of the early aughts. No more denial. Instead it is about embracing the natural changes of aging while focusing on possibilities. In the first episode of *The Golden Bachelor*, widower Gerry Turner and a contestant bond over their hearing aids.

In 2018, then mayor Kirk Caldwell signed a bill to make Honolulu an age-friendly city, encouraging the creation of programs, services, and facilities for a more inclusive, accessible city. The University of

Hawai'i's Center on Aging aims to change mindsets about aging through its Age-Friendly Honolulu project. Minneapolis-based E.A. Michelson Philanthropy is dedicated to funding programs that build community and spark creativity, and its Vitality Arts initiative does that with a focus on pushing back against ageism. Last January, the nonprofit selected the Honolulu Museum of Art as one of 16 art museums across the country to receive a grant to create a program tailored for museum goers who are 55 years of age and older. With the \$250,000 grant, HoMA created the Art for Life education program and in January will hold its first classes to engage older adults in the process of artistic creation to cultivate social, emotional and physical well being.

"The Honolulu Museum of Art submitted an excellent grant proposal and plan, drawing on the Museum's commitment to equity, the diversity of Hawai'i's population and the cultural attitudes toward older adults in the state," says Teresa Bonner, executive director of E.A. Michelson Philanthropy. "The museum also developed an exceptional series of creative aging classes that we believed the community would appreciate. The commitment of the Museum's leadership and staff were clear and allowed us to trust that this program would be successful."



About ageism

According to The World Health Organization, ageism refers to the stereotypes (how we think), prejudice (how we feel), and discrimination (how we act) towards others or oneself based on age. It also reports that half the world's population is ageist against older people, and it can change how we view ourselves, can erode solidarity between generations, can devalue or limit our ability to benefit from what younger and older populations can contribute, and can impact our health, longevity and well-being while also having far-reaching economic consequences. For example, ageism is associated with earlier death (by 7.5 years), poorer physical and mental health, and slower recovery from disability in older age.

In her Ted Talk on ageism, writer Ashton Applewhite poses the question: Why should aging well mean struggling to look and move like younger versions of ourselves? She explains that, "Negative messages about late life bombard us from the media and popular culture at every turn. Wrinkles are ugly, old people are pathetic, it's sad to be old. Older people can be the most ageist of all because we've had a lifetime to internalize these messages and we've never thought to challenge them....Aging is not a problem to be fixed. Or a disease to be cured, it is a natural, powerful, lifelong process that unites us all."

Research into aging consistently shows that opportunities for active participation and social engagement are important components of helping people stay healthy, both mentally and physically.

The Vitality Arts Project for Art Museums serves as a catalyst for HoMA to more intentionally address ageism by developing its first Inclusion, Diversity, Equity, and Accessibility (IDEA) plan, which is currently being developed.

Art for Life at HoMA

"With our over-55 population growing in Hawai'i, there is no better time than now to create an arts program for older adults," says Director of Learning and Engagement Aaron Padilla. "We all know a 30-year-old adult is different from a 55-year-old adult is different from an 80-year-old adult. We're being intentional in our curriculum and in the way the teachers work alongside students that is specific to the needs of people over 55."

At the same time HoMA has made upgrades to the Art School to make it more accessible and welcoming for all students. Thanks to a \$126,945 grant from the City and County of Honolulu's Grants in Aid program, which supports programs that address community needs, the Art School is updating the building's access ramp which was previously a steep challenge for older adults. The grant also allowed the museum to build a temporary ramp to ensure uninterrupted access during construction. In addition, the nonprofit Hawai'i Public Health Institute invited HoMA to join its Kupuna Collective initiative, which addresses critical issues for the state's older adults and leads innovative active aging strategies

In August, HoMA Art School teaching artists and administrators participated in a two-day training with Vitality Arts educators, learning best practices to design and implement the creative aging classes.

Art for Life classes are responsive to older adults' range of scheduling needs and desired learning goals. Each class includes exploratory instruction on materials and techniques, opportunities for collaborative projects and studio critiques, and conversations about student work, the museum's permanent collections and exhibitions. Classes will culminate with an Open House and reception for students to showcase and celebrate their work and fellowship with the public.

During a pilot class held in September, instructor Amber Coppings asked students to introduce themselves and share why they were there. "I've recently retired and my family is doing a great job of throwing activities at me that challenge my brain," said Nancy Kim. "I love trying new things." ●

What Matt Wedel made at HoMA





MATT WEDEL wrapped up his residency at HoMA in September, glazing and firing the wondrous forms he created in July. Working alongside his children Eleanor and Abner and offering open studio hours, people dropped by the Glazing Studio to see the artist in action. “Working with kids was huge,” he says, explaining that their input deviated his process. His “flower trees” that featured hundreds of the same shaped petals wound up blooming with “90 different variations of flowers on the form” that children created.

A highlight for Wedel was the day general maintenance supervisor Keali'i Kahele brought his family to the studio. “It was the most beautiful experience of human connection I’ve had in a while,” says the artist.

Pictured here are images that reveal the progress and process of his work over seven weeks at the museum. Art from this residency will go on view in the future.



Art Guardian

MEET NEW HEAD OF SECURITY AND SAFETY ANDERS NOYES

Sometimes when an organization is looking to fill a position, a unicorn appears like magic. The museum had been searching for a new head of security and safety for months when Anders Noyes applied. Not only is he a veteran security expert, but he has applied his skills to not one, but two museums—one of them poised to become one of Los Angeles's top cultural destinations.

Noyes joined the Honolulu Museum of Art in July, and for weeks he absorbed the museum's operations. You could find him on duty at the museum entrance on a Saturday afternoon, at a Doris Duke Theatre evening event, strolling the galleries during the day—the museum's Waldo. He listened, observed, and learned and is now taking HoMA security to new levels.

Born in Sweden (you pronounce his name AHN-desh) and raised in the Bay Area, Noyes got his start with the Pacifica Police Department when he was just 19. After serving as an officer for 12 years, he made the transition to security working for the Sony Corporation in San Francisco and New York. From there he became director of security for the Asian Art Museum in San Francisco in 2001, a year before it moved from Golden Gate Park, where it was a wing of the De Young Museum, to its current location in the Civic Center. "That was my introduction to cultural properties," he says.

He was tasked with building a new security team, as the existing security staff was part of the Fine Arts Museums of San Francisco. He orchestrated the crucial security needed to transport 14,000 works of art worth an estimated \$4 billion (in 2003 dollars) across the city. "It took us 86 truckloads, but we got it done in a couple of months," says Noyes. "[The art] went right into the completed storage areas as the rest of the museum was being finished."

In 2004, Noyes went from the confines of a museum building to the wide open spaces that make

up filmmaker George Lucas's Lucasfilm properties. As director of property management and security, Noyes kept the 6,000-acre Skywalker Ranch, home to Lucas's famed post-production facility, along with its sister properties secure. In 2012, Disney purchased Lucasfilm—basically the *Star Wars* franchise—with Lucas retaining his properties under Skywalker Holdings.

Noyes stayed with Lucas, overseeing security for a 300-acre vineyard in France, a 100-acre vineyard in Italy—both resorts—along with personal residences in southern California, northern California, Chicago, and New York. "In each of those locations there was fine art," says Noyes. "George had used his own collection to decorate them."

Lucas's wide-ranging collection includes artists from Carrie Mae Weems to Norman Rockwell to R. Crumb, and some it will make up the core of what became Noyes' final project with the filmmaker—designing security systems for the Lucas Museum of Narrative Art, set to open in Los Angeles in 2025.

But Hawai'i was calling. Noyes' wife Mimi, who is part Polynesian, studied dance at the University of Hawai'i, and has family here, has long wanted to return to the islands to pursue her hula practice. With their three sons in college and beyond, the time seemed right. Mimi intends to join her cousin's hālau.

At HoMA, Noyes has a good security foundation on which to build and move forward. "The challenges of a 100-year-old institution definitely require some creative thinking, but it's certainly an opportunity to take a look at where we're going to go and how we're going to get there."

Security at HoMA is a complex operation. Along with monitoring the galleries and grounds of the museum and Art School, security staff are responsible for access rights to the facility, being on the frontline of visitor interaction, guest and staff safety, security

at events, risk and threat assessments, the fire and burglar alarm system, monitoring the control center, and community engagement in the form of participating in the neighborhood watch group. HoMA's dedicated security officers are busy.

As a member of the American Society for Industrial Security, Noyes keeps up with the latest advances in security. And as in many professional areas these days, he sees the greatest promise in artificial intelligence.

"You can almost say a lot of security is commodity—cameras are cameras, they get better resolutions and have new bells and whistles," says Noyes. "But the real fundamental change in technology has been the application of AI and machine learning, and how those are used to actually help officers do their job."

He cites the multi-image screens portrayed in every movie that shows a security officer on duty. "The reality is you can't sit and watch all those little images and make anything meaningful out of it. But through the application of analytics that are powered through AI, it can actually alert the operator to anomalies that they would not be able to catch on their own, allowing them to react in an appropriate manner. We're going to look at tools like that to help officers do their jobs."

Noyes is also a firm believer in good training and establishing processes and procedures based on best practices.

When asked if he's had time to find a work in the museum's collection that particularly speaks to him, Noyes says, "There are so many," but he is drawn to the Arts of Hawai'i Gallery. Every time he goes in there, he gravitates to C.J. Kanuha's gleaming mango wood surfboard.

"I grew up surfing in San Francisco and have always had a connection with surf," says Noyes. "That is one of my favorite pieces."



HoMA welcomes four new trustees

As part of the leadership of our institution, the board of trustees is critical to HoMA's ability to fulfill its mission and serve its community. Meet HoMA's four newest trustees—two of whom have previously served on the board.



ELLA QING HOU

As president of Meta Wellness Foundation, Ella Qing Hou promotes holistic wellness, and also lives it—she is a certified yoga instructor and classically trained pianist. She has previously held positions at Amazon in Seattle and DongFang Electric, China's leading multinational power-generation company. Her passion is art. She and her husband are actively building a collection that focuses on contemporary female artists. Their painting *Strings* was a key loan in the recent exhibition *Reveries: The Art of Hung Liu*. She divides her time between San Francisco and Honolulu and serves on SFMOMA's Director's Circle Committee. Hou grew up in Xian, China, and holds an MBA from Carnegie Mellon University.

"Hawai'i has become an important place in my life and I like the idea of participating in the leading cultural institution in Honolulu," says Hou. "I believe HoMA is an essential place for adults and children to learn about and enjoy art."

NOREEN MULLIKEN

Returning trustee Noreen Mulliken taught English as a second language for 18 years while living in California, Japan, and Virginia, and created the nonprofit Grammar Mechanics Foundation (GMF), an online cartoon-based educational resource to teach the basics of English grammar and punctuation. Mulliken grew up in California, and she and her husband have two adult sons. Wherever she has lived, Noreen has been a dedicated community volunteer. She served from 2013 to 2022 on the HoMA board.

"HoMA's remarkable collection is recognized throughout the art world; but for nearly 100 years, the impact it has made on the people of Hawai'i has been immeasurable," says Mulliken. "As a cultural institution of such quality, it has elevated, enriched, and inspired the lives of everyone in our community. I am honored to be a part of an organization that contributes to making Honolulu such a unique and special place to live and to visit."



CATHY SCHULTZ

Influenced by her Kansas City youth, Cathy Schultz believes in a diverse life centered around exploring creative impulses and immersing oneself in the beauty and biology of the natural world. Holding a B.A. from Vanderbilt University in Art History and European Studies and an M.A. from Christie's Education New York in Modern Art and the Development of the Art Market, Schultz opened CKSpace, a gallery in Kansas City focused on emerging artists.

Schultz has lived on O'ahu since 2008 with her husband and two children. She was the operating partner of Vivienne Westwood Honolulu and has served on the boards of the Honolulu Biennial and YWCA Oahu. Cathy has served as a Kama'aina Christmas Committee member and as chair of Palette in 2022. She was honored to be a Garden Club of Honolulu delegate to The Garden Club of America National Affairs and Legislation Conference 2023.

"We are fortunate to live in a community that values art and education," says Schultz. "My children and I have enjoyed the bounty of HoMA through exhibitions, art classes, the library collection, presentations and events. HoMA is a gathering place, a place to reflect and a place to grow. It is my privilege to join HoMA's dynamic leaders and passionate individuals to ensure these gifts continue into the future for others to enjoy."



KELLY SUEDA

Artist, art dealer, and collector Kelly Sueda (left, with HoMA Board of Trustees Chair Josh Feldman) was born and raised in Honolulu, where he graduated from Mid Pacific Institute and went on to receive a BFA from the University of San Francisco and the Academy of Art College. His work is in the collection of the Honolulu Museum of Art, State Foundation of Culture and the Arts, Bank of Hawaii, First Hawaiian Bank, and Queens Hospital, among others. He has won awards and has presented solo and group exhibitions in Hawai'i and California. He is a published illustrator of multiple books.

He was co-owner of art consultancy The Fine Art Associates. He sold the business in 2012 and three years later opened Kelly Sueda Fine Art and continues to advise and consult private clients, corporations, interior designers, and architects.

Kelly has served on the board of the Friends of the Hawai'i State Art Museum and has chaired multiple fundraisers, including Kama'aina Christmas 2012 and ConTempo 2013 for HoMA.





HoMA participates in Japanese literary event at UH

In August, HoMA staff took part in a three-day workshop series that was a collaboration between the University of Hawai'i at Mānoa, the museum, and Japan's National Institute of Japanese Literature, a prestigious body that promotes Japanese language and literature around the world.

The event included the Honolulu International Collaborative Colloquium at which HoMA Research Associate Kiyoe Minami (pictured above) gave the talk "Prospects of Collaboration in Education and Art: Introduction to Joint Research Project by UHM, NIJL, and HoMA." The following day, HoMA curator of Japanese Art Stephen Salel gave a speech at a dinner reception at the Japanese Consulate in honor of NIJL's visiting scholars.

The event is the start of an ongoing collaboration between the three institutions.



Curator Tory Laitila shares his na'auao at the Smithsonian

In September, Curator of Textiles and Historic Arts of Hawai'i Tory Laitila attended the Edgar P. Richardson Symposium at the Smithsonian Institution's National Portrait Gallery in Washington, DC. The event was organized around the exhibition *1898: US Imperial Visions and Revisions*, the Smithsonian's first major exhibition on US imperialism and the pivotal conflicts of 1898, which include the Joint Congressional Resolution to annex Hawai'i. He joined six other scholars, including former HoMA Curator of the Arts of Hawai'i Healoha Johnston, from across the country in giving gallery talks in the exhibition. Laitila spoke about a Hawaiian Coat-of-Arms quilt from the collection of the National Museum of American History, connecting its provenance to the Maui wildfires. Laitila had previously done an audio tour recording on the Hawai'i State Archives' William Cogswell portrait of Queen Lili'uokalani (you can hear it at npg.si.edu/portrait-queen-liliuokalani) and an 'ahu 'ula (feather cape) from the collection of the National Museum of Natural History.

Photo by Anna Beth Corson/Courtesy Smithsonian's National Portrait Gallery



MUSEUM SHOP

Hockney for the holidays

When the holidays roll around, discerning shoppers know to head to the HoMA Shop for a stylish selection of ornaments, wrapping paper, gift tags, and cards to set a cheery tone. And of course it's the place to find artful gifts, whether you're looking for stocking stuffers or the main event. With the exhibition *David Hockney: Perspective Should Be Reversed* as inspiration, the shop has an irresistible lineup of rainbow-hued and creative items in stock.

PICTURED CLOCKWISE FROM TOP See Design tote bags (\$40) and bandana (\$10) add graphic punch to the day. • Letterpress set (\$14.99) for the print curious. • Assorted books on David Hockney (\$12.99-\$150), including Taschen's *David Hockney. My Window*. • Mini desktop hourglass (\$12) by grymatr for your five-minute power meditation. • This stoneware planter (\$25) has Hockney's specs! Questions? Call the HoMA Shop at **808-532-8703**.

LANGUAGE OF THE BIRDS POPS UP AT HoMA

Born in Honolulu and now operating in a barn in upstate New York, Language of the Birds is a print-driven, slow fashion brand (that means handmade!) with a cult following. Designer Tsia Carson's skirts, contemporary mu'umu'u, and tops pop up at the HoMA Shop December to January.





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Jacob Lawrence (American, 1917-2000)

Forward Together, 1997

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