



THE
MIA

SEP · OCT · NOV 2024

Aloha HoMA Community,

AS PART OF A RECENT STAFF EXERCISE exploring the museum's history, we posted almost 100 years' worth of photographs of exhibition installations, art classes, community events, and famous visitors (including Max Ernst and Susan Sontag) on the walls of our conference room. From 1927 to the present, there was HoMA's history in pictures. It was amazing to see the museum in a continuum of history and activity. Everyone who has been and is currently in the museum's orbit, from founder to staff member to visitor, is part of this shared legacy.

This past April we joined Museums for All, a program that aims to lower the barriers to participation by offering free admission to EBT card holders. We are pleased to report that we have already had success attracting visitors through this program and we look forward to seeing its impact grow. Please help us spread the word.

At HoMA, we strive to make the museum a place where the community feels embraced with a deep sense of belonging. In September we open *Home of the Tigers: McKinley High and Modern Art*, putting the spotlight on seven Hawai'i artists who attended the same high school, as well as the teachers who influenced them. (See p. 6.) We also look at 70 years of work by Hawai'i art legend Satoru Abe. (See p. 8.)

As we continue building this shared legacy that is a story of Hawai'i, I am excited to announce the museum's latest acquisition—Mari Matsuda's print series "For the Future." Matsuda was born in Hawai'i and centers her practice on the history of Hawai'i. In "For the Future," Matsuda illustrates milestones of civil disobedience in the islands. This important addition to the museum's permanent collection will allow us to tell new visual stories in our galleries. All the more remarkable is Matsuda's journey to creating these beautifully executed prints—she had an entire first career as an acclaimed legal



scholar and professor before becoming a skilled printmaker. See p. 15 for more on "For the Future."

As we ease into fall, it is an ideal time to visit the museum—we have an exciting new membership program (see p.16) and have ramped up HoMA Nights on Fridays with great musical guests and activities. Not often seen treasures from our own vaults constantly pop up in the galleries—for example you can contemplate post-revolutionary Mexican prints in Gallery 9 and, starting Oct. 2, Yamakawa Shuzo's elegant painting *Three Sisters* in the Japan Gallery. I look forward to seeing you at HoMA this fall.

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO

From Past-Forward: Modern and Contemporary Art from HoMA's Collection: Richard Diebenkorn (American, 1922-1993). *Berkeley #63*, 1956. Oil on canvas. Honolulu Museum of Art, Gift of Mr. and Mrs. Stanley N. Barbee, 1966 (3429.1).

Exhibitions

Kapulani Landgraf: **'Au'a**

THROUGH SEP 29 • Kapulani Landgraf's powerful photographic installation is a tribute to Haunani-Kay Trask and lāhui. Last month to see her portraits of 108 Kānaka 'Ōiwi community leaders.

Go Tigers!

THROUGH DEC 1 • This show of East Asian art depicting the symbolic tiger is a playful nod to the exhibition *Home of the Tigers: McKinley High and Modern Art*.

Kenyatta Kelechi: **Laulima**

THROUGH JAN 12, 2025 • Kanaka 'Ōiwi artist Kenyatta Kelechi uses 19th-century photographic techniques to create vintage-looking images that examine concepts of Indigenous identity and connection to family and place.

Home of the Tigers: **McKinley High and Modern Art**

SEP 28, 2024-JAN 12, 2025 • Through works from the collection and loans, this exhibition looks at how a public high school in Honolulu had an outsized impact on visual art in Hawai'i. On view

are works by McKinley alumni Satoru Abe, Raymond Han, Ralph Iwamoto, Imaikalani Kalahale, Keichi Kimura, Robert Kobayashi, and John Chin Young, alongside works by their art teachers Minnie Fujita, Charles Higa, and Shirley Russell.

Satoru Abe:

Reaching for the Sun

OCT 18, 2024-JULY 20, 2025 • Satoru Abe's first retrospective at the Honolulu Museum of Art reveals how the revered artist has evolved over his seven-decade career. Comprised of works from the collection and lenders, this is a chance to see works not normally on view to the public.

Past-Forward:

Modern and Contemporary Art from HoMA's Collection

OPENING NOV 8 • Featuring hallmarks of HoMA's collection alongside recent acquisitions and rarely seen pieces, this exhibition presents a shorthand account of ways that artists have expanded the possibilities for art over the past seven decades. Includes work by Lee Bontecou, Barbara Kruger, Tuan Andrew Nguyen, Robert Rauschenberg, Kara Walker, and Ray Yoshida.



Programs



ART TALK

**In Conversation:
Kenyatta Kelechi on *Laulima***
SATURDAY, SEP 21, 2024,
2-3PM • GALLERY 14
Artist Kenyatta Kelechi speaks with curator Katherine Love about his work in *Laulima*. His glass and aluminum plates and large-scale black-and-white prints document and celebrate Kanaka ʻŌiwi cultural practitioners of today and their enduring respect and care for the ʻāina. Free with general admission, registration required at myhoma.org/kenyatta-kelechi-talk.

Photo by Amber Mozo, 2019



HoMA NIGHTS

Celebrating Navratri!
FRIDAY, OCT 18, 5-9PM • Experience Navratri, the Hindu festival that celebrates women and empowerment. Dance scholars Sumoha Min and Nada McClellan present a program of dance performance (garba and raas) and workshop, live music and DJs, and talk story. Free with museum admission. Free for members.

VISITING ARTIST WORKSHOP

Wet-Plate Photography with Kenyatta Kelechi
SATURDAY, OCT 19, 1-4 PM
SATURDAY, NOV 16, 1-4PM
Artist Kenyatta Kelechi leads a workshop on the 19th-century wet-plate collodion photographic process. Kelechi will give a tour of his exhibition *Laulima* then guide participants through the process of coating, exposing, and developing a collodion image of a still life. Space is limited. For more information and to register, go to myhoma.org/special-offerings.

VISITING ARTIST WORKSHOP

Tigerween: Portrait Painting Workshop with Lauren Hana Chai
FRIDAY, OCT 25, 5-8PM • Artist Lauren Hana Chai, who is one of the community voices in the exhibition *Home of the Tigers*, leads students in painting a portrait from a live model with face paint inspired by Korean folk tiger art. To register, go to myhoma.org/tigerween-workshop.



Connect with museum curators, artists, and creatives from Hawai'i and around the world.

For more events and to book tickets go to honoluluuseum.org/events



HoMA FAMILY SUNDAY

Celebrating Community with McKinley High School
SUNDAY, NOV 17, 10AM-2PM • See the exhibition *Home of the Tigers: McKinley High and Modern Art*, hear musical performances by McKinley students, and make art at Family Sunday! Free admission for Hawai'i residents.

ART TALK

Satoru Abe's Legacy: A Conversation with John Koga and Kamran Samimi
FRIDAY, NOV 1, 7PM • DORIS DUKE THEATRE
As part of programming for *Satoru Abe: Reaching for the Sun*, Hawai'i artists John Koga (pictured right, top) and Kamran Samimi (right, middle) discuss Satoru's lasting impact on contemporary art—including their own—in Hawai'i and beyond. Moderated by curator Katherine Love. Free with general admission, registration required at myhoma.org/satoru-abe-legacy-talk.



DANCE WORKSHOP

Abhinaya Darpana: The Mirror of Expression
SUNDAY, NOV 3, 2-4PM • For Diwali, professional dancer and educator Janani Lakshmanan (pictured right) leads a Bharatanatyam dance workshop. Participants will connect with works in the India Gallery and be enriched by the storytelling and spiritual movements of this classical Indian dance form. For more information and to register, go to myhoma.org/abhinaya-darpana.

ART TALK

Imaikalani Kalahele: Artist, Poet, Activist
SUNDAY, NOV 10 AT 2PM • DORIS DUKE THEATRE • As part of programming for *Home of the Tigers: McKinley High and Modern Art*, Kanaka ʻŌiwi poets such as Brandy Nālani McDougall come together to honor and celebrate Imaikalani Kalahele and his influential work. His art practice draws from personal experiences and ancestral stories, offering a poignant commentary on Hawaiian identity, colonialism, and connection to the land. Free with general admission, registration required at myhoma.org/imaikalani-kalahele-talk.

LEFT Imaikalani Kalahele (Kanaka ʻŌiwi, b. 1946). *Lost in Paradise*, 1980s. Marker on muslin. Collection of Eunice Ishiki-Kalahele and Imaikalani Kalahele.

HOME OF THE TIGERS

McKinley High and Modern Art



SEPTEMBER 28, 2024–JANUARY 12, 2025
GALLERY 28

“WHAT SCHOOL YOU WENT?”

When first meeting someone from our hometown, we often ask where they went to high school. In Honolulu, as in many cities, the answer can reveal something about their background and help us find mutual connections. The exhibition *Home of the Tigers: McKinley High and Modern Art* evokes such a conversation among seven extraordinary artists who emerged from McKinley High School and three teachers who inspired them. Using this novel framework, the exhibition charts the history of 20th-century artistic movements in Hawai‘i and beyond.

Just blocks from HoMA, McKinley is one of Hawai‘i’s oldest and largest public high schools. Its student population has historically represented a cross-section of Honolulu, including many students from Japanese, Chinese, Korean, Native Hawaiian, and Pacific Islander communities. Several artists who attended between the 1920s and 40s—including Satoru Abe, John Chin Young, Ralph Iwamoto, Keichi Kimura, and Robert Kobayashi—went on to help define abstract painting and sculpture from Hawai‘i in the post-World War II period. Raymond Han, class of 1949, became a painter of remarkable still-life compositions. A generation later, Imaikalani Kalahela, class of 1966, emerged as a renowned Kanaka ʻŌiwi poet, visual artist, musician, and activist. Alongside their works, the exhibition presents those of their art teachers at McKinley—Minnie Fujita, Charles Higa, and Shirley Russell, all significant figures in their own right.

While *Home of the Tigers* highlights shared connections to McKinley, each artist found inspiration in their varying backgrounds and lived experiences. Several became immersed in the currents of the New York art world. Following their service in World War II, Kimura, Kobayashi, and Iwamoto settled in New York

City where they worked at the Museum of Modern Art. Abe and Han also moved to New York to attend the Art Students League. While Han, Iwamoto, and Kobayashi all remained in New York, Abe and Kimura returned to Hawai‘i and became significant figures in the development of modernism in the islands alongside John Chin Young. Kalahela was drafted into the war in Vietnam and returned to become a powerful voice for Native Hawaiian values, resistance, and cultural revival. From their shared high-school background, the artists and teachers in *Home of the Tigers* each forged their own path in the art world.

Celebrating local talent and its origins, the exhibition highlights the relationships formed among students and teachers within a few blocks of downtown Honolulu, including McKinley and HoMA (then the Honolulu Academy of Arts). Wherever you went to school, *Home of the Tigers* invites you to revisit this shared history.

MAJOR SUPPORT FOR THIS EXHIBITION PROVIDED BY



ADDITIONAL SUPPORT PROVIDED BY



Judith Pyle and Wayne Pitluck Fund for Contemporary Art, Kosasa Foundation, Kyra Miller & Michael Zeisser, McKinley High School Foundation, Lauren Yoo (Class of '98), and Aon Risk Services, Inc. of Hawaii.

Ralph Iwamoto (American, born Hawai‘i, 1927–2013). *Spectrum Field #4*, 1976. Acrylic on cotton. Collection of Fred Y. Tanaka. Photo courtesy of Hollis Taggart, New York.

SATORU ABE

REACHING FOR THE SUN

OCTOBER 18, 2024–JULY 20, 2025
GALLERIES 12 & 13

“AT FIRST MY WORK WAS FIGURATIVE, but the human figure became too personal. The tree took its place,” Satoru Abe (American, b. 1926) has said. For seven decades, Hawai‘i’s most recognized artist has delved deeply into recurring themes, motifs, and processes. Residents have grown up with his many public sculptures found throughout the islands. *Satoru Abe: Reaching for the Sun*, the artist’s first museum retrospective in 25 years and the first organized by the Honolulu Museum of Art, reveals how his work has evolved, through more than 80 paintings, sculptures, and works on paper. The exhibition brings together objects from the museum’s permanent collection and from public and private lenders. Works range from the artist’s early explorations of the figure in the 1950s, through his sculptural practice in the second half of the 20th century, to his recent abstract paintings created during the Covid pandemic.

Abe has consistently worked in both two and three dimensions, and this ability to fluidly think through themes and ideas in paint, wood, and metal has shaped his creativity. He returns repeatedly to iconic motifs that reference a close connection to nature—rocks, seed forms, trees, roots, and branches that reach outwards to the sun or moon. One such recurring form is the wheel, and the exhibition examines its evolution and multifaceted connections to spirituality and reincarnation; the natural cycle of life, death, and rebirth; and its role as a symbol of constant movement and change.

With a career straddling the 20th and 21st centuries, Abe’s artworks have been informed by his life in Hawai‘i, time spent in New York and Japan, and by other artists who called the islands home, including Isami Doi, Bumpei Akaji, and Tadashi Sato. In the late 1940s, Abe moved to New York and studied at the Art

Students League where he met his wife, Ruth. In 1950, he returned temporarily to Honolulu and helped found the Metcalf Chateau, an influential group of artists from Hawai‘i who shared a studio and exhibition space on Metcalf Street. One early influence evident in his works from the 1950s was the sculptor Alberto Giacometti, whose elongated and solitary figures expressed the existential angst of post-World War II.

After a year in Japan painting and exhibiting, he returned to Hawai‘i and then in 1956 moved to New York with his wife and daughter. There he produced work and installed four solo exhibitions at The Sculpture Center. His time on the East Coast exposed him to the dominant Western art movements of abstraction, expressionism, and surrealism. His sculpture of an abstracted tree from this period appeared on the cover of *Art in America* and was featured in an exhibition at the Museum of Modern Art. In 1970 he was invited to participate in an artist’s residency in Wai‘anae funded by the National Endowment for the Arts and decided to live in Hawai‘i permanently. Distinguishedly named a “Living Treasure” in 1984 by the Honpa Hongwanji Mission of Hawai‘i, Abe’s long and distinguished career continues to impact art and artists in Hawai‘i and beyond.

SUPPORT PROVIDED BY



The Judith Pyle and Wayne Pitluck Fund for Contemporary Art

Satoru Abe, (American, born Hawai‘i, 1926). *Two Figures in the Forest*, 2002 (detail). Copper cutout, wood base. Gift of Timothy Y.C. Choy in honor of Warren and Carolyn Luke, 2014 (2014-5-04).





Past-Forward: Modern and Contemporary Art from HoMA's Collection

NOVEMBER 8, 2024 • GALLERY 27

FEATURING MORE THAN SEVEN DECADES of painting, sculpture, and photographic work, *Past-Forward* reestablishes one of HoMA's largest galleries as a space for modern and contemporary art from the museum's collection. The installation traces the evolution of abstract painting in the decades after World War II, the rise of new figurative movements in the 1960s and 70s, and the confluence of art and politics in subsequent decades. In addition to the debut of recent acquisitions, key works by artists including Robert Rauschenberg and Lee Bontecou will return to the galleries.

Almost half of the works in *Past-Forward* are drawn from the nearly 4,000 objects that once comprised the collection of The Contemporary Museum, Honolulu. The Contemporary Museum gifted its collection to the Honolulu Academy of Arts in 2011, merging the two institutions and forming the Honolulu Museum of Art. Celebrating the important role The Contemporary Museum played in Honolulu's cultural fabric, *Past-Forward* integrates two outstanding collections of modern and contemporary art while staging a dialog between artists from various backgrounds, geographies, and historical periods.

One theme that emerges in *Past-Forward* is how artists have used unconventional materials, beginning with Robert Rauschenberg's 1962 work *Trophy V (for Jasper Johns)*. In a tribute to his fellow artist and ex-romantic partner, Rauschenberg embedded an entire windowpane in this abstract painting, which also features a ruler and cardboard box, as well as a map that relates to Johns. Alongside this work, the exhibition features a haunting 1964 wall sculpture by Lee Bontecou that incorporates sawblades and soot, as well as a spectacular 1968 arrangement of animal bones, antlers, buttons, glass eyes and other materials by Alfonso Ossorio.

Works by Barbara Kruger, Alexis Smith, and Kara Walker also demonstrate how artists manipulated found materials and historical imagery to address the politics of identity in the 1980s and 1990s. Walker's *The Means to an End...A Shadow Drama in Five Acts* (1995) is one of the artist's earliest silhouette narratives that use challenging images to explore issues of history, race, and power.

These hallmarks of HoMA's collection are presented alongside new acquisitions, such as Tuan Andrew Nguyen's *Rays from a Sinking Sun* (2022). Reminiscent of a mobile by Alexander Calder, the sculpture incorporates unexploded ordinance from the Vietnam War to address memory, trauma, and the potential for healing. Another recent acquisition is Gaye Chan's *Colony (Young Laundry)* (1999, 2023), consisting of an antique wooden clothes hanger and an upside-down miniature diorama of trees and Chinese pagoda-style buildings. A longstanding Hawai'i artist who was born in Hong Kong, Chan's work often holds feelings of displacement and upheaval in tension with those of belonging and community.

In addition to artists from Hawai'i highlighted in *Past-Forward*, the exhibition includes internationally recognized artists from Aotearoa New Zealand, Colombia, the Philippines, and Vietnam, including Brett Graham and Olga de Amaral. Together, the works in *Past-Forward* show how a diverse range of artists have expanded cultural conversations over the past seven decades while addressing personal, aesthetic, and social concerns.

SUPPORT PROVIDED BY

The Judith Pyle and Wayne Pitluck Fund for Contemporary Art

Robert Rauschenberg (American, 1925-2008). *Trophy V (for Jasper Johns)*, 1962. Oil, fabric, cardboard box, printed paper, plastic ruler, and metal-frame window on canvas. Gift of Mr. and Mrs. Frederick R. Weisman in honor of James W. Foster, 1971. ©Robert Rauschenberg Foundation

Allyn Bromley: At the Edge of Forever

NOVEMBER 8, 2024–JUNE 15, 2025 • GALLERY 10

AT THE EDGE OF FOREVER features mixed-media print-based works created over the past eight years by artist Allyn Bromley (b. San Francisco, 1928). A resident of Hawai'i since 1952, Bromley has influenced generations of artists through her exhibitions, mentorship, and teaching. She started the first printmaking class at Leeward Community College and transformed the printmaking department at the University of Hawai'i at Mānoa where she taught for 17 years until retiring in 2000.

The exhibition's title evokes an eternal, boundless space, open to unlimited possibilities. Although Bromley has utilized the technique of screenprinting throughout her career, she has continually pushed beyond traditional printmaking methods. These recent large-scale works are testament to her ongoing experimentation with materials and investigate personal and global themes including memory, loss, migration, and the perilous state of the natural environment.

Bromley's current works are intricately assembled from hundreds of hand-printed paper elements (many were torn down or cut from her previous prints), as well as components such as plastic boxes, wire, wood, and cord. Working with recycled and found materials is a practical and aesthetic challenge that the artist enjoys, and the incorporation of these elements directly relates to issues of economy and environmental protection.

Just as Bromley gives new life to used materials, she is also inspired to find fresh meaning in familiar subjects. "I like to see if I can take something as trite as a flower and turn it into a provocative, more universal, or larger idea," she explains. At the age of 96, Bromley continues to create relevant artwork as she pushes past boundaries to uncover what lies beyond the known edges.

SUPPORT PROVIDED BY

The Judith Pyle and Wayne Pittluck Fund for Contemporary Art



The artist in her studio, 2024

Allyn Bromley (American, b. 1928). *My Daughters' Garden*, 2016 (detail). Screenprint on paper, cord. Collection of Lauran Bromley.



Tough Guys: Warrior Prints by Kuniyoshi

NOVEMBER 21, 2024–
FEBRUARY 16, 2025

UTAGAWA KUNIYOSHI (1797-1861) is best remembered for his portraits of warriors depicted as burly ruffians covered in elaborate, colorful tattoos. Several of these characters originated from 14th-century epic Chinese novels. Japanese translations of those novels date back to at least 1689, and other well-known print designers published illustrated versions of the texts, but Kuniyoshi's imagery was particularly well suited to the general public's interest in spectacular action scenes and fanciful costumes. In addition to book illustration, Kuniyoshi also produced illustrations of Kabuki theater, focusing on performances with themes of war and revenge. Some minor characters from these dramas exuded such a deliciously sinister aura that they quickly became favorites among Kabuki fans and popular subjects of prints by Kuniyoshi.

FUNDING FOR THIS
EXHIBITION IS PROVIDED BY
THE ROBERT F. LANGE
FOUNDATION



Utagawa Kuniyoshi (1797-1861). *Guan Yu*.
From the series *Heroes of the Popular History
of the Three Kingdoms, One by One*.
Japan, Edo period (1615-1868), c. 1836.
Woodblock print; ink and color on paper. Gift
of Mr. Victor S.K. Houston, in honor of his wife,
Pinao Brickwood Houston, 1942 (11642.85).

OPPOSITE LEFT Mari Matsuda
(American, b. 1956). *E Aloha E*, 2023.
Linocut print. Honolulu Museum of Art.
Purchase (2024-01-01).
OPPOSITE RIGHT Matt Wedel
(American, b. 1983). *Flower Tree*, 2023.



Contemporary works by Mari Matsuda and Matt Wedel join the collection

IN JUNE, HoMA's Collections Committee and board of trustees approved the acquisition of two works aligned with the museum's accessions strategy to add works that build bridges between cultures and time periods, have local relevance, and explore wider social issues of our day. Hawai'i artist Mari Matsuda's series of large-scale linocut prints entitled "For the Future" focuses on moments of social activism in Hawai'i's history, from the Great Sugar Strike of 1946 to the Mauna Kea protests of 2019.

"This is a significant acquisition from a new voice in the arts of Hawai'i," says Alejandra Rojas Silva, HoMA's works on paper, photography and new media fellow, who was instrumental in the purchase of the prints. "Matsuda references a 20th-century iconography of social protest to connect contemporary audiences to the history of social activism in Hawai'i. Her work encourages viewers to recognize that they have a stake in this history."

Matsuda's "For the Future" continues a long history of artists using prints for politically engaged art work. They are reminiscent of Käthe Kollwitz's anti-war prints during World War II or Jose Clemente Orozco's etchings in the wake of the Mexican Revolution, such as those seen in *After the Revolution* in Gallery 9. The focus of her art is perhaps unsurprising given Matsuda's distinguished career as a pioneering law professor and a leading voice in the development of critical race theory.

She is emeritus professor of law with the William S. Richardson School of Law at the University of Hawai'i at Mānoa and was the first female Asian American tenured law professor in the US. She earned her masters of fine arts this year from the University of Hawai'i.

The second acquisition is a ceramic sculpture that was created at the Honolulu Museum of Art School by artist Matt Wedel during his 2023 HoMA artist residency. Wedel generously donated all the works he made in Honolulu to the school, and the museum selected *Flower Tree* to become part of the permanent collection, joining the Wedel sculpture *Figure with Child*, which is in Gallery 2. The entire group of ceramics will go on view in the Mediterranean Courtyard in November.

Flower Tree provides an opportunity for museum visitors to experience an important theme in Wedel's ongoing body of work that explores organic, floral elements. The artist was also inspired by the coral reefs he observed during his time on O'ahu. "Wedel sees his process as a kind of conversation between his own body and the materials of clay and glaze," says Tyler Cann, HoMA's senior curator of modern and contemporary art, "His work involves meditative forms of repetition, but is also open to improvisation and accident."

The work joins HoMA's dynamic collection of 20th-century figurative ceramics, by artists such as Viola Frey and Robert Arneson.



IN AUGUST, the museum launched its new membership program. A year in the making, the initiative saw the Advancement team—along with key staff involved in visitor experience, programs, learning and engagement, retail, and communications—working on surveys of current and past members; museum visitor journey maps; research; and data analysis.

The result is a program that offers new, innovative ways for people to connect with the museum, art, and each other.

“Members are at the core of our museum’s success—their passion fuels our mission. We are dedicated to offering them meaningful and memorable ways to engage with art and community,” says Membership and Annual Fund Manager Courtney Thomas.

To do that, the museum paid careful attention to the member surveys that were distributed last year. The majority of respondents said they belong to the museum for personal enrichment and to give back to the community. And almost 80 percent of current members reported feeling a sense of community at the museum. To strengthen that feeling the membership program features offerings such as members-only dinner parties and a Coffee with a Curator series.

The way people choose to connect with museums has evolved post-pandemic. In addition to prizing unlimited admission, eighty percent of respondents also said they would be interested in exclusive member content by email. We listened and members now receive links to behind-the-scenes videos of the museum. The first one focuses on three rare books by Katsushika Hokusai that almost didn’t get published. Research Associate of Asian Art Kiyoe Minami explains why. The names of the

new membership levels also reflect the way people interact with HoMA and its collection—Seeker, Enthusiast, Connector, Visionary.

The reimaged program has a distinctive, inviting look created by Design Director Anjali Lee, who aimed to establish an identity that is fresh yet enduring.

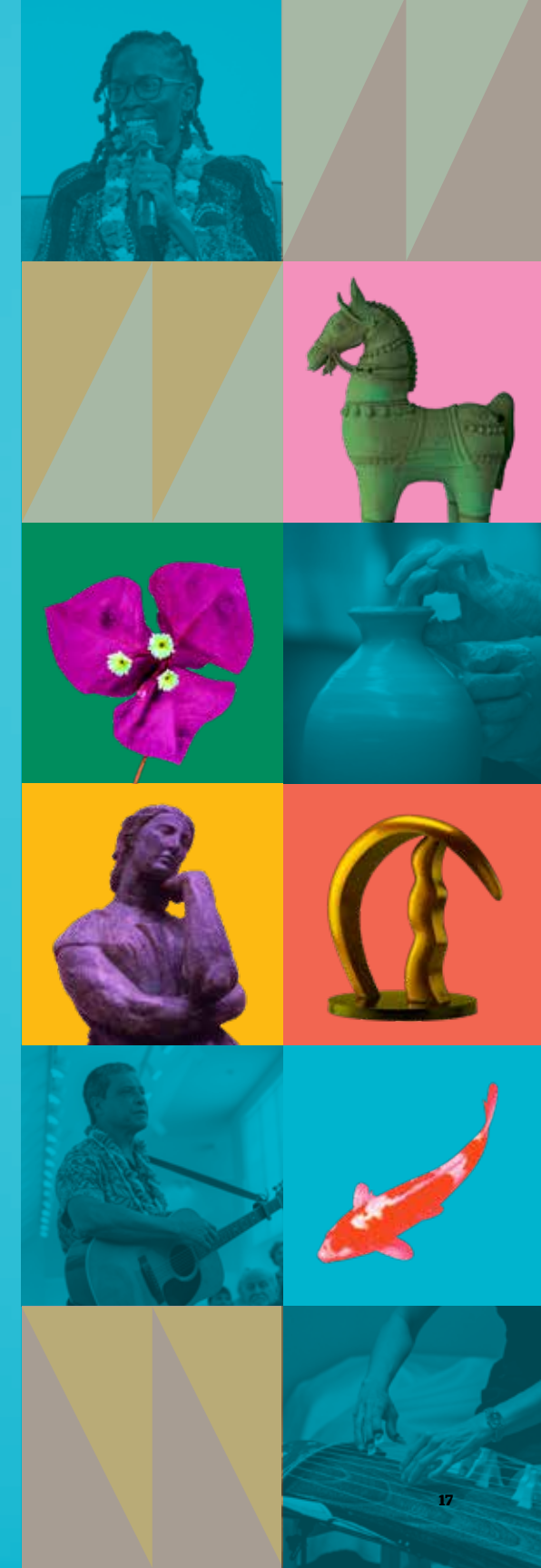
“There are so many different types of activities you can participate in as a museum member,” says Lee. “The graphic elements—derived from well-known artworks popular with our guests, courtyard flora and fauna, architecture, colors—represent these different types of offerings always happening here. Hopefully the identity makes a member feel as if they have entered a HoMA-world that is creative, educational, and stimulating.”

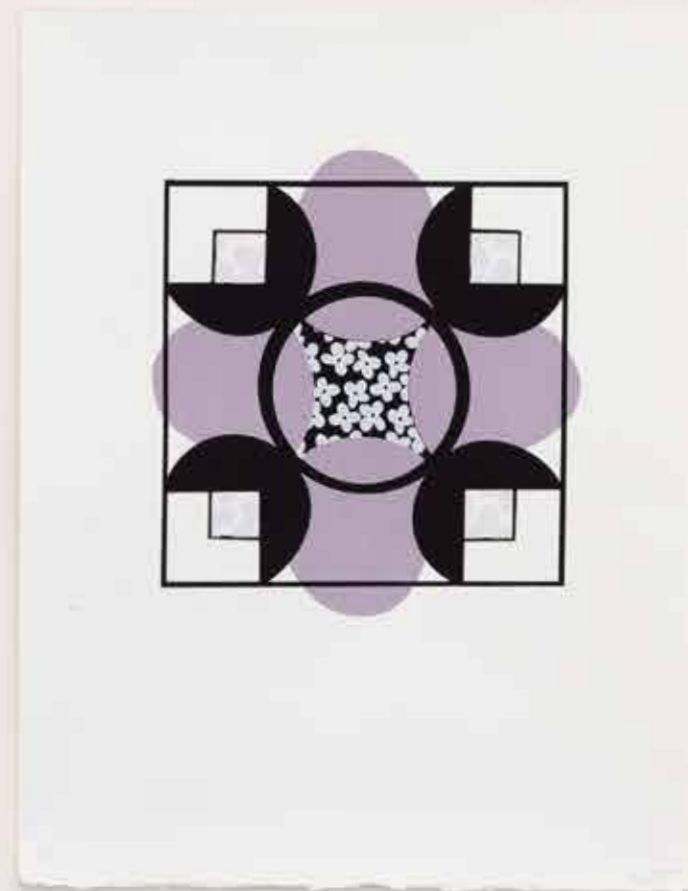
To evoke a sense of place, Lee chose an icon for each membership level, as well as the Annual Pass. They represent signature aspects of the museum, such as blooming bougainvillea and the ceramic horse at the Art School. Lee chose to use Kanaka Ōiwi artist Sean Browne’s sculpture *Ke Ānuenue (The Rainbow)*, on view in Gallery 29, because, “It has a graphic silhouette and is a symbol of transformation, connection between land and sky.” Along with *La Grande Pénélope* who greets visitors in Central Courtyard, these elements, says Lee, “are a small but important acknowledgement of where we are, and represents our unique, complex collection.”

As the museum approaches its centennial in 2027, it continues to focus on strengthening community through programs, partnerships, and accessibility. “Our members make what we do possible,” says HoMA Director and CEO Halona Norton-Westbrook. “They support HoMA’s mission and we hope this refreshed membership program deepens their relationship with the museum.”

More for members

THE MUSEUM’S NEW MEMBERSHIP PROGRAM OFFERS NEW WAYS TO CONNECT WITH ART AND COMMUNITY





Making a big impression

THE HoMA SCHOOL'S RENOVATED PRINTMAKING STUDIO IS A TOP-NOTCH FACILITY

THE HONOLULU MUSEUM OF ART SCHOOL is home to one of the best printmaking facilities on O'ahu. Head to Room 103 and you'll find everything you need to dive into the world of printmaking, from intaglio to screen printing, whether you are a beginner or seasoned artist. Completely renovated in 2022, the studio is equipped with state-of-the-art print presses, including a large table-top press, materials to do etchings like Goya and Mary Cassatt, and a dark room for creating screens à la Andy Warhol.

"We have five brand new printing presses, and the capacity for up to a dozen people to simultaneously screen print using photosensitive image-making processes," says Joseph Smeraldi,

studio programs manager. "The studio also offers the ability to do etching using ferric chloride on copper plates, which is not common on O'ahu."

Smeraldi points out that the large press can print images up to 24 by 48 inches, while the new exposure units in the dark room can expose screens up to 22 by 30 inches.

Helena Noordhoff (top right) has been HoMA's printmaking studio programs teacher since 2022. She discovered the medium while attending Kapi'olani Community College, where her printmaking professor encouraged her to train under Charles Cohan, professor of art and chair of printmaking in the Department of Art and Art History at the University of Hawai'i at Mānoa.

"I was blown away by the process of printmaking," says Helena, who oversees the studio. "I found the methodology meditative and calming. In printmaking, you have to be actively present at all times, and slow down to take each step in order to get to the end product."

Printmaking encompasses a wide range of techniques that includes relief, lithography, intaglio, screen-printing, monoprinting and etching. It's that diversity that sparked Noordhoff's passion. She was also attracted to printmaking's collaborative approach, which allows for multiple artists supporting each other through the processes—making for a fun, social environment.

Her own work tackles a meaningful issue—mental health. For her MFA thesis exhibition, *Realphantasie*, she used monoprints, zines, and audio to reveal mental health struggles. "Collectively, my artwork prompts the viewer to engage, perceive, and contemplate our awareness of and reactions to mental health," says Noordhoff.

As a HoMA School teaching artist, Noordhoff strives to provide empathy, patience, structure, clarity, and fun for her students, who she hopes walk away from her classes with a new skill set and a sense of belonging. As with all HoMA School classes, visits to museum exhibitions and galleries are a key part of learning. This year, Noordhoff has been taking students to see *Forward Together: African American Prints from the Jean and Robert Steele Collection* and *Fashioning Aloha* and having them incorporate the print and pattern concepts they see into their own artworks.

Noordhoff aims to foster dialogue within Hawai'i's printmaking community and cultivate a new crop of printmakers who will go on to join organizations such as the Honolulu Printmakers. And she especially wants her students to take what they learn and run with it. Emphasizes Noordhoff: "There's no wrong way to be a printmaker."

Make your mark

Interested in exploring printmaking? Or want to hone skills you already have? Sign up for a printmaking class. Fall classes start in October. **Register online at honolulumuseum.org/art-classes.**

Pictured left to right, prints by HoMA School students Toni Lee, Laurette Wilkie, and Emma Kreeger.



HT Hayashi Foundation gives HoMA education grant

In June, the museum received a \$130,000 grant from the HT Hayashi Foundation in support of the Foundation’s initiative to aid the DOE in bringing more art into public schools. The Foundation’s goal is to build professional development opportunities for teachers and bolster HoMA’s Lending Collection as an educational resource.

This initiative developed in response to an assessment of HoMA’s visual arts integration program over the last five years which “found that the most effective components of the program were the educator workshops and lending art objects as a resource,” says HoMA’s Director of Learning and Engagement Aaron Padilla. “Combined, they are the most efficient way to have the broadest impact on schools.”

Through our partnership, “the appreciation of art is built into the foundation of everything we wish to accomplish with our youth,” Board Member and Treasurer of the HT Hayashi Foundation Ted Rachlin emphasizes. “With Aaron’s leadership and guidance,

we are excited to participate in our first partnership with HoMA and the DOE, and hope others will hear about and support this initiative in the long term.”

The grant will fund HoMA’s well-developed teacher workshops, increasing the number of sessions from eight last school year to twelve this year, and culminating in the second Fine Arts Conference next summer. It will also support the refinement of the Lending Collection to better mirror the museum’s permanent collection and improve the user experience through operational upgrades.

“The HT Hayashi Foundation’s mission to transform human life and strengthen our community completely aligns with HoMA’s vision to inspire and uplift our community through transformative art experiences that deepen our connection with one another and the world we share,” says Padilla. “It is a partnership that will have a significant impact on our younger generations and their teachers.”



Valuing our volunteers



In May the museum held its annual Springtide event—a celebratory dinner for our dedicated volunteers who keep the museum humming, overseen by HoMA’s volunteer supervisors and Human Resources Coordinator of Volunteers & Interns Kaitlyn Victorino.

From helping with Advancement mailings to leading school tours to creating our striking flower arrangements, volunteers play a crucial role in museum operations. Each year the museum recognizes volunteer milestones, and this year Marcia Morse (above) topped the list with 35 years of volunteer service as a docent and assisting in the works on paper vault. But her history with HoMA goes back much further—she practically grew up at the museum. Other volunteers with long-running milestones are Kathy Croze (25 years, museum), Kaethe Kauffman (20 years, docent), and Ellen Owens (15 years, docent).

The museum currently has a corps of 73 volunteers. In 2023, volunteers put in an astounding 8,434 hours (about 11 and a half months) at the museum. Mahalo nui to our volunteers!



New website offers smoother online experience

The reviews are in—HoMA website users are reporting a more user-friendly experience when purchasing tickets, and memberships and looking for information. The museum launched its new website in August with the goal of improving the user experience for HoMA’s audience, especially members, and all signs show a mission accomplished. A cross-departmental core group of staff worked on the project, which was interrupted by the global IT outage caused by CrowdStrike just as testing started.

Star interns at HoMA



Left to right: Interns Anastasia David-Demakas, Nevaeh Angel Nacion, Elvira Mancini, Shea Noland, and Sarah Ahmer in the Mediterranean Courtyard.

The second cohort of the museum’s Ipu Kā’eo Internship Program, which ran from June 3 to Aug. 9, attracted five strong interns who ended their 10 weeks at the museum by giving presentations at the monthly all-staff meeting, and having an intimate lunch with HoMA director and CEO Halona Norton-Westbrook and Chief Operating Officer Penni Hall.

The museum thanks events intern Anastasia David-Demakas, collections intern Sarah Ahmer, library intern Elvira Mancini, curatorial intern Shea Noland, and campus operations intern Nevaeh Angel Nacion for the enthusiasm and new ideas they brought to their hands-on work as they completed essential tasks and projects.

Under the guidance of Human Resources Coordinator of Volunteers & Interns Kaitlyn Victorino, each intern was paired with a HoMA mentor. For example, curatorial intern Noland worked with Katherine Love, associate curator of contemporary art, as she conducted research for exhibitions and updated entries in the museum’s artwork database.

The museum launched its paid internship program last year to offer individuals hands-on experience in a museum career field. Ipu Kā’eo was such a success that this year First Hawaiian Bank supported the internship, enabling the museum to increase the number of positions from four to five.

Last year, after Dala Alhindi completed her internship with the museum’s library, she went on to become HoMA’s membership and annual fund coordinator. This year, David-Demakas, who earned her master of science in marketing management at the University of Hawai’i, applied for a position on the events team that opened up just as she was completing her internship. She emerged as the top candidate and is now a HoMA staff member.



Coffee Bar celebrates 10th anniversary with delicious changes



The museum’s Coffee Bar turns ten this year, and lead barista Ariel Gugudan has introduced additions that will have coffee connoisseurs talking.

She established a partnership with Kailua’s Tradition Coffee Roasters. Owner and co-founder Brian Burik is a certified Q grader—the sommelier of the coffee world. “We have a great product because of that,” says Gugudan.

With the new beans comes seasonal pour over coffee—a method of brewing that involves pouring hot water over coffee grounds in a filter. The process sounds simple, and what makes it produce such great coffee is the control. The smallest adjustments, from the grind size to water temperature, affect the flavor.

Gugudan changes the coffee used for pour overs monthly, and adapts the brew process to each one. “So if we have a Guatemalan coffee one month, we’ll brew it a certain way, then Kona coffee the next month may be

brewed differently in a way that highlights that seasonal coffee,” she explains. “Like wine, you’re always going to taste the terroir. Having a rotating pour over will give folks a chance to taste coffee from different regions.”

She says she is thrilled when people tell her, “This is the best coffee I’ve had on my trip so far.” An educator by training, Gugudan developed a passion for coffee from her husband, who is a 20-year veteran of the coffee world. She decided to combine those backgrounds to become a trainer. Her previous position was director of staff development for Honolulu Coffee.

The Coffee Bar’s food menu is also seeing new additions, such as a tuna confit salad sandwich (the fish is locally caught) and a soba salad with sesame-ginger dressing. Look for these grab-and-go dishes to change seasonally.

“My goal,” says Gugudan, “is for the coffee and food experience to feel as artful as the space around it.”

Community Connections

HoMA AND THE HOME OF THE TIGERS



Art has the power to bring people together. The exhibition *Home of the Tigers: McKinley High and Modern Art*, on view Sept. 28, 2024 to Jan. 12, 2025, has been a catalyst for the museum to strengthen its relationship with its neighbor McKinley High School, and to forge a new partnership with the school's foundation.

Proud to see their alma mater highlighted by HoMA, the board members of the McKinley High School Foundation gave financial support to the exhibition. And the school has been an important participant in the development of the show. HoMA collaborated with McKinley High School art teachers and students, exploring ways to work together and the McKinley Foundation will be involved in HoMA's Family Sunday on Nov. 17. The Foundation is also giving museum passes to McKinley students and parents, ensuring that they can attend. HoMA, in turn, is offering Art School scholarships to McKinley students.

"The McKinley High School Foundation is deeply honored to partner with the Honolulu Museum of Art," says Lauren Yoo, a member of the foundation's board of directors, who also made an individual donation to the exhibition. "This collaboration highlights the

remarkable achievements of our alumni and teachers, who have gained global recognition for their exceptional talents in painting and sculpture. By celebrating these artists, we not only honor their contributions to the world of art but also inspire current and future students to pursue their creative passions."

Yoo and the rest of the foundation board see *Home of the Tigers* as a way to foster community bonds and instill pride in current students. "We hope they feel encouraged to dream big, knowing that they have the potential to achieve greatness," says Yoo. "Additionally, we acknowledge the critical roles that our teachers have played in nurturing and guiding these talented individuals, making this exhibition a testament to their dedication and impact."

For HoMA, says Senior Philanthropic Officer Cori Mackie, "This exhibition is an opportunity to enhance the educational experience of students, emphasizing the value of arts in education, while strengthening ties between the museum and its community. It aligns with HoMA's broader mission to make the arts accessible to all and nurture a vibrant cultural landscape."



Jerome Muller: Supporting a passion

Jerome "Jerry" Muller made the Honolulu Museum of Art a part of his life. A member since 1993, he was passionate about the arts, especially the arts of Hawai'i and Asia. In 2006, he took a next step and made a bequest to the museum, becoming a member of the Anna Rice Cooke Society.

Two years later, he deepened his connection with HoMA through the exhibition *The Dragon's Gift: The Sacred Arts of Bhutan*, which touched many people deeply, inspiring them to return multiple times to view the works on loan from Buddhist monasteries in the Himalayan kingdom. Muller's experience with the exhibition and the monks who came from Bhutan to safeguard the artworks spurred Muller to travel to

Bhutan. The retired attorney was a practicing Buddhist and went on to lead tours of Bhutan as a guide.

Muller was a warm presence at Anna Rice Cooke events and exhibition openings. He was also a veteran Hōkūle'a crew member and served on the Polynesian Voyaging Society's board of directors. His close friend from high school, Dr. Terry Shintani, says Muller "was a multifaceted guy and down to earth. I used to call him Top Gun because he never lost a case." Muller passed away last year, but his impact on HoMA continues. His generous bequest will be felt across all facets of our work, helping to ensure our programs and initiatives continue for future generations to enjoy, as he did.

ABOVE Jerry Muller, with a friend, at an Anna Rice Cooke Society event.

**15th Annual
Honolulu Surf Film Festival
opening night**

Surf world legends turned out for the opening-night of the 15th Annual Honolulu Surf Film Festival to pay tribute to acclaimed surfboard shaper Dick Brewer—the subject of the night’s film *The Shape of Things*. Guests included Darrick Doerner, Buzzy Kerbox, Randy Rarick, and Jock Sutherland, who talked story over a buffet dinner by the HoMA Café. The museum was honored to also welcome Sherry Brewer, wife of the late shaping guru. Congratulations to Doris Duke Theatre Manager & Programmer Sarah Fang and festival committee members Crystal Thornburg-Homcy and Manny Aloha for creating another great lineup of films from near and far that celebrate surf culture and filmmaking.



OPPOSITE PAGE CLOCKWISE FROM TOP RIGHT Jock Sutherland with Theatre Manager & Programmer Sarah Fang • Joe Teipel, Allen Sarlo and two guests • Sherry Brewer. THIS PAGE CLOCKWISE FROM TOP LEFT Manny Aloha with wife Marisa Pangilinan • Bob Campi • Buzzy Kerbox and Pat Rawson on the post-screening discussion panel • Men in Grey Suits • Randy Rarick and Darrick Doerner • Ati Mervin and James Jones.



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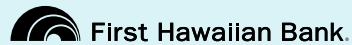
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On view in *Satoru Abe: Reaching for the Sun*:
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Copper, bronze. Gift of the Hawaii Community Foundation,
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