

H O M A



MAR · APR · MAY 2024

Aloha HoMA Community,

THE HONOLULU MUSEUM OF ART was founded almost 100 years ago with the intention of celebrating local and global perspectives—to share Hawai'i with the rest of the world, and to connect the rest of the world to Hawai'i.

This spring the curatorial emphasis is firmly on Hawai'i, putting the spotlight on island-based art, artists and collectors. We know that art by Native Hawaiian and local artists is important to you—this past fall we sent a survey to HoMA members and almost 80 percent of respondents answered “local and Native Hawaiian art” when asked to name the focus of their favorite exhibitions and programs.

Being a successful museum in the 21st century is about connecting meaningfully with our community. Our curators conceptualize exhibitions that we hope speak to you, and in which you see yourself reflected. *Kapulani Landgraf: 'Au'a*, on view through Sept. 29, is a powerful example of this. Comprised of 108 portraits, the work is a profound statement on Hawaiian identity, reflecting a painful history. It is also a work about resilience and community. Included in the series of portraits is Waikoloa Noa, who owns the Valley Health Bar up the street from the museum. It is wonderful to have a friendly neighbor featured in an artwork in the galleries.

Forward Together: African American Prints from the Jean and Robert Steele Collection, on view through Sept. 15, celebrates the gift from Hawai'i residents and collectors Bob and Jean Steele. The couple made their gift in order to share their carefully chosen works with their adopted community, telling the important story of contemporary African American artists' incredible contributions to visual culture.

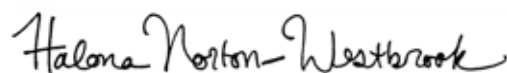
An important milestone for the Hawai'i community was Awaiaulu's 2022 publication of *Ke Kumu Aupuni: The Foundation of Hawaiian Nationhood*. HoMA is pleased to present a companion

exhibition of works from the collection that appear in this invaluable book. We hope Hawaiian history educators bring their students to see these images that mean very different things today than they did when they were produced 150 years ago.

In April, get ready to have fun at *Fashioning Aloha*—a look at 90 years of aloha wear. See page 6 to read all about this look at a genre that tells a stylish story of Hawai'i.

We hope that you are able to find the time to experience these exhibitions, and participate in the engaging related programs around them. We appreciate all that you do to make HoMA a vibrant and thriving museum that has the power to inspire and transform our community.

Warmly,



HALONA NORTON-WESTBROOK
Director & CEO



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

THROUGH MARCH 10 • 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.

Shining Prince: The Tale of Genji
THROUGH APRIL 7 • See Helen Frankenthaler's print series and historic Japanese paintings inspired by one of the most remarkable accomplishments in literary history—*The Tale of Genji* by Murasaki Shikibu.

Forward Together:
African American Prints from the
Jean and Robert Steele Collection
THROUGH SEPTEMBER 29 • 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 Black artists. Learn how these artists shaped 20th-century American art and visual culture.

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

Kapulani Landgraf: 'Au'a
THROUGH SEPTEMBER 29 • Kapulani Landgraf's powerful photographic installation *'Au'a* is about a collective conviction to correct a wrong. See portraits of 108 Kanaka 'Ōiwi community leaders.

Miyabi: Renaissance of Court Culture
APRIL 18-JULY 28 • Get an intimate look at the sumptuous, nostalgic grace of Japanese culture during the Edo period, when the court looked to its Heian past for an air of refinement.

Fashioning Aloha
APRIL 12-SEPTEMBER 1 • Aloha wear is more than flowers. Find out the fascinating, diverse history of this quintessential part of island life and history, from its 1930s beginnings to the present.



Exhibitions

Programs

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



WORKSHOP

Ekphrastic Poetry: Connecting Art with Memories
SATURDAY, APR 20, 5-8PM • KĪNA'U COURTYARD AND GALLERIES • \$35

Kanaka Maoli artist and writer **Kalilinoe Detwiler** takes students on an exploration of ekphrastic poetry—poetry that pays tribute to a work of visual art, like Keats's *Ode to a Grecian Urn*. Respond to works from the museum's collection with personal memories to create an ekphrastic poem, and weave your life into the greater story of Hawai'i. Register: honoluluuseum.org/art-classes



ART TALK

Community Voices: Kū I Ka Mana
SUNDAY, MAR 17, 11AM-NOON • GALLERY 12
Artist, curator and educator **Drew Kahu'āina Broderick** (far right) and artist, curator and arts organizer **Noelle M.K.Y. Kahanu** lead an informal conversation about the significance of the installation *Kapulani Landgraf: 'Au'a*, including its ability to inspire and challenge viewers. Note: *'Au'a* has a slate of programs through September, see them all at honoluluuseum.org/aua.



ART TALK

In Conversation: Enrique Chagoya & Robin Holder
FRIDAY, MARCH 22, 7PM • DORIS DUKE THEATRE
Renowned artists **Enrique Chagoya** and **Robin Holder**, who contend with issues of identity and race in contemporary America, discuss the use of printmaking in the service of political, social, and economic commentary. Chagoya's etchings are on view in *Disasters of War Then and Now* (through April 14) and Holder's serigraph is an important artwork in *Forward Together: African American Prints from the Jean and Robert Steele Collection* (on view through mid-May). This program is made possible by the Allyn Bromley Visiting Artist Program.



ART TALK

In Conversation: Contemporary Designers on Fashioning Aloha
FRIDAY, APRIL 19, 7PM • DORIS DUKE THEATRE
Designers **Nake'u Awai**, **Roberta Oaks** and **Kenneth Aloha Victor** of Kaulua'e talk about their start in fashion, their inspirations and how they infuse aloha into their work.



ART TALK

Kū I Ka Mana: Fearlessness in Art
SUNDAY, APR 21, 2-3:30PM • DORIS DUKE THEATRE
As part of programming for *Kapulani Landgraf: 'Au'a*, the artist (top left) is joined by other Kanaka 'Ōiwi members of the art community to reflect upon the relevance of resistance, resilience, and courage at pivotal moments to propel and support Kanaka 'Ōiwi art communities and creative scholarship. Panelists (clockwise from top center): **Lulani Arquette**, **Drew Kahu'āina Broderick**, and **Healoha Johnston**. Moderator: **Dr. Karen K. Kosasa**.

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

Fashioning Aloha



APR 12-SEP 1, 2024
GALLERIES 27 & 28

Kaulua'e Nupepa Long-sleeved Aloha Shirt, 2017. Private collection (L.2023-15-01).

Kamehameha Garment Company Aloha Shirt, 1960s. Gift of Linda Arthur Bradley, 2023 (2023-04-08).

'Iolani Sportswear Hapa Jac, c. 1968. Gift of Linda Arthur Bradley, 2023 (2023-04-07).

Waltah Clarke's Chinese Mu'umu'u, 1969-1970. Gift of Linda Arthur Bradley, 2023 (2023-04-10).

Alfred Shaheen Holokū, 1960s. Gift of Linda Arthur Bradley, 2023 (2023-04-06).

NEW EXHIBITIONS

THIS EXHIBITION is a stylish and nostalgic look at aloha wear, exploring how it has become a signifier of identity, culture, and connection to place. *Fashioning Aloha* showcases garments such as aloha shirts from 1930s Honolulu—when Japanese and Chinese tailors used imported printed silks and cottons for Western-styled shirts—to locally made contemporary shirts. Highlights also include holokū (gown), mu‘umu‘u (dress), and holomu‘u (fitted dress) employing a variety of meaningful motifs.

Modern printed fabrics depicting Hawaiian themes began in the late 1930s and are still being made today. Early garments portrayed landscapes, locales, and flowers, serving as wearable postcards, a tangible and exportable symbol of aloha. Designs developed and expanded in the latter 20th century, with some reflecting cultural practices and historic events.

Representing almost 90 years of aloha wear, this exhibition focuses on some of the many fabric patterns used in Hawai‘i. Printed fabrics show the diversity of textile iconography—including flowers, Oceanic bark cloth, Tahitian pareo, Asian designs, maps, hula, music, newspapers, Hawaiian quilts, cultural implements, and royal Hawaiian regalia. The garments will be exhibited alongside works from the museum’s collection, such as a Chinese dragon robe and Hawaiian quilts, illustrating the source and inspiration for the textile designs.

The unique combination of influences, nature, trade, and historic events in our distinct location between East and West developed this special product with a global appeal. Visitors may enjoy recognizing textiles from their

own family memories or collections, saved and shared throughout the generations.

A video in the exhibition will display contemporary and vintage fashion while another will feature family photos featuring aloha wear submitted by the public. Visitors can design their own fabric motifs at an interactive station.

The exhibition includes select loans from local designers and collectors and features the museum’s recent acquisitions from the collection of Linda Arthur Bradley, Ph.D., former professor of apparel, merchandising, design, and textiles at the University of Hawai‘i at Mānoa and Washington State University.

MAJOR SUPPORT PROVIDED BY



ADDITIONAL SUPPORT PROVIDED BY

TORI RICHARD



Jhamandas Watumull Fund
Laura Goo
Aqua-Aston Hospitality
Honolulu Magazine

The Kahala women’s tunic top, late 1950s.
100% cotton poplin, with zipper in back.
Courtesy of Kahala Sportswear (L.2023-16-04).





Miyabi: Renaissance of Court Culture

APR 18-JUL 8, 2024 • GALLERY 3

Miyabi, defined as "grace" or "refinement," was a central aesthetic concept in court culture during the Heian period (794-1185) in Japan. When the samurai gained dominance during the following Kamakura period (1185-1333), they eclipsed the social standing previously held by the emperor and the aristocracy. During the later Edo period (1615-1868), the samurai held political and economic authority, but lacked the refinement and cultural influence of their predecessors. This brought about a desire to revive courtly elements of Heian-period culture. HoMA's outstanding collection of Japanese art contains many rare and fascinating objects that reflect this Heian "Miyabi" revival and are the subject of this spotlight exhibition.

The enthusiasm for court culture eventually spread across different social classes during the Edo period's 250 years of peacetime. This was manifest in various artforms, from painting and printing to poetry

and fashion. While only aristocrats composed *waka* (classical Japanese poetry) in the Heian period, during the Edo period poetry was practiced by samurai, merchants and even courtesans. As the standard of living improved, women from the samurai class and merchant families were able to collect sumptuous kimonos, while painters, previously supported solely by the imperial court and Tokugawa shogunate, expanded their client bases and took commissions from a wide range of patrons. Wider availability of woodblock-printed books led to increased literacy rates and exposure to elements of court culture.

This exhibition offers an intimate and sumptuous look at Japanese culture, the centuries-long impact of court aesthetics, and how changes to these aesthetics over time reflect larger societal movements created by increasing numbers of people participating in and influencing Japanese culture.

The Drama of Light and Space: Landscapes by Hiroshige



MAY 26-AUG 18, 2024 • GALLERY 21

Utagawa Hiroshige's (1797-1858) skill as a woodblock print designer is evident in his brilliant reinvention of pictorial themes. Presented here, for example, are two versions of *Eight Views of Ōmi (Ōmi Hakkei)*, a traditional series of landscape images surrounding Lake Biwa in Ōmi Province (Shiga Prefecture). In one set dating to around 1834, the artist presents the landscapes in horizontal format, conveying a sense of stillness. By contrast, a vertically oriented version published approximately twenty-three years later feels far more dynamic. What doesn't change is the artist's ability to achieve intense pictorial depth through his use of sweeping diagonals and tonal gradation. Not surprisingly, such landscape prints dominated the field of ukiyo-e throughout the Hiroshige's lifetime.

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



LEFT Utagawa Hiroshige (1797-1858), *Autumn Moon at Ishiyama*. From the series *Eight Views of Ōmi*. Japan, Edo period (1615-1868), c. 1834. Woodblock print; ink and color on paper. Gift of James A. Michener, 1991 (23214).

RIGHT Utagawa Hiroshige (1797-1858), *Autumn Moon at Ishiyama*. From the series *Eight Views of Ōmi Province*. Japan, Edo period (1615-1868), c. 1857. Woodblock print; ink and color on paper. Gift of James A. Michener, 1991 (23203).

FAR LEFT Kanō Kōi (d. 1636), *Birds and Flowers*. Japan, Edo period (1615-1868), early 17th century. Pair of six-panel screens; ink, color, and gold on paper. Gift of Anna Rice Cooke, 1929 (4150).

Views from Within: Photographs from the Collection

APR 18-JUL 28, 2024 • GALLERY 9



OPPOSITE Diane Arbus (American, 1923-1971). *Xmas tree in a living room in Levittown, L.I.* 1963, 1963 (printed 1969-70). Gelatin silver print. Gift of Jeffrey Fraenkel, 2020 (2020-02-01).

Brett Weston (American, 1911-1993). *Interior, Japan*, 1970. Gelatin silver print. Gift of Brett Weston Archive, 2003 (27765).



This selection of eleven photographs, drawn from the museum and community collections, brings together images depicting intimate interior spaces—both public and private. Details such as the television set, plastic-covered lamp shade, and fringed upholstery in Diane Arbus's un-romanticized image *Xmas tree in a living room in Levittown, L.I.* (1963), clearly reference a particular time and location in America's first suburb in Long Island. Other images, like Brett Weston's *Interior, Japan* (1970) emphasize formal composition and design through a focus on the diagonal lines and varied tones of gray in the sliding doors and tatami mats of a Japanese house. Whether exuding a sense of peaceful solitude or an undercurrent of domestic unease, these everyday objects, personal moments, and overlooked spaces serve as reminders that beauty may be found in the experience of quiet moments, if we simply take the time to pause for a closer look.



Good taste: Jenny Grondin

If you've noticed subtle changes at the HoMA Café, it's the result of new Head of Food & Beverage Jenny Grondin. The seasoned restaurant and retail professional brings a wealth of experience to the museum's fantastic food and beverage team. She is perhaps best known as half of the team behind the late, beloved Chinatown restaurant Grondin French Latin Kitchen.

Before launching the lauded eatery in 2013 with her husband David Segarra, the pair were part of the group that opened celeb chef Zak Pelaccio's popular Fatty Crab and Fatty 'Cue restaurants in New York City and St. John, Virgin Islands. She has also held positions at the Honolulu Coffee Company and Kahala Hotel & Resort.

The move to HoMA puts Grondin back in touch with one of her professional loves—art. She managed the Tracy Williams Ltd. Contemporary Art gallery in New York City for seven years, working with artists, curators and collectors.

"I see culinary as complimenting the museum—good food and service is an added experience to the art," says Grondin. "It's the best of both worlds."

Now she makes a great team with HoMA Café Chef Ben Abes and the rest of the kitchen staff, and they are busy collaborating on future fun and delicious offerings at the HoMA Café and the Coffee Bar. Look out for a new emphasis on the seasonal.



Marlon Peralta: 30 Years of HoMA

Marlon Peralta has been keeping the museum looking good since 1993. On Dec. 6, he celebrated his 30th anniversary with HoMA. For his first eight years with the museum, he worked on the Art School grounds. Today he focuses on the museum's courtyards and oversees the koi pond in the Chinese Courtyard. During his time here, Peralta joined the National Guard and served two tours of duty in Iraq. In 2017, he became a homeowner, buying a house with his son Carlone.

Born in Hawai'i and raised in the Philippines, Peralta returned to O'ahu in 1992 a married man with two children. His landlord at the time happened to also be part of the museum's ground maintenance crew. He was about to retire and suggested that Peralta apply for his position. Peralta reveals his long HoMA career had a rocky start. "They gave me a big project, cutting the tall mock orange hedge around the Art School down to four feet, by myself. I almost quit," he says smiling. Luckily for the museum he took on the challenge.

Also reaching a milestone recently is preparator Spenson Donre, who has been with HoMA for 35 years. HoMA thanks both men for all they do for the museum.



Composer Paul Cosme: Art Inspires Art

In spring 2023, composer Paul Gabriel L. Cosme visited the Honolulu Museum of Art to see *Rebecca Louise Law: Awakening*, at the invitation of museum docent Virgie Chattergy. Cosme was in his first semester as a graduate student in music composition at the University of Hawai'i at Manoa. He had been tasked with writing a large-scale piece for his masters degree and had been mulling over concepts. Following the museum tour, he reveals, "I told Virgie, 'I think I have my idea for my masters thesis.'"

Following a long musical lineage of composers inspired by visual art—such as Claude Debussy and Monet's paintings—over the course of almost a year Cosme created the orchestral piece *A Stranger in a Festival of Spirits*.

"It's really an experience," says Cosme says of Law's work. As opposed to a painting that one can theoretically capture in a second, he explains that the installation comprised of a million pieces of flora unfolds the way music does—linearly through time. "In a way it was a synesthetic experience, you don't just see it, you also smell it, sometimes it feels tactile even if you don't touch it, because you're familiar with the flowers. For me as a musician I can also hear it, color evokes particular sounds."

See an expanded version of this story at honoluluuseum.org/stories

Photo credit: Mai Moua Thao

HoMA SHOP: ODE TO HAWAI'I ARTISTS

Now available in the HoMA Shop is *In the Studio: Conversations with Hawai'i Artists* (\$28). Photographer and designer Sachi Mura teamed up with writer Chris Oliver to produce this beautiful little book that takes the reader into the studios of 22 artists, based on O'ahu and Hawai'i Island, revealing a creative world that is deep, and wide and tall. From Mary Mitsuda and John Koga to Leland Miyano and Jinja Kim, the artists featured have all had enduring careers, and Mura and Oliver offer us an intimate glimpse of their process. HoMA insider note: Former staff photographer Shuzo Uemoto is in the mix!



LOWER YOUR BLOOD PRESSURE—TAKE AN ART CLASS!

Next registration is May 15

Studies show that the act of making art is like meditation—you relax, tension fades, and you have fun! Summer term classes run from July 11 to Sept 15. Take a single two-hour drawing class for a taste or get your hands dirty for 10 weeks of ceramics. All ages welcome. No experience needed! HoMA Art School has something for the learner in all of us.

honoluluuseum.org/art-classes

MEMBER SPOTLIGHT

Chef Mavro trades knives for brushes



Each summer, acclaimed Hawai'i chef George Mavrothalassitis, aka Chef Mavro, heads with his wife Donna Jung to the south of France. Originally from Marseille, he generally enjoys good food, family and friends on vacation. This year, he was also busy painting.

During the pandemic lockdown, the newly retired Mavrothalassitis started a project. A lifelong lover of French poetry, he handcopied his favorite poems, such as "Il y a" by Guillaume Apollinaire, into a notebook. He then sketched works by artists such as Picasso to accompany the poems. An engineer by training, the chef is a proficient draughtsman, and eventually wanted to add color to his book. "But I realized I had no clue about it."

So he took a HoMA Art School class. He started with two sketching-in-the-galleries sessions with instructor Mark Norseth. Then artist and friend Meleanna Meyer gave Mavrothalassitis a watercolor kit. He fell in love with the transparency of the medium and his wife, whose mother volunteered at the school years ago, signed him up for a 10-week watercolor class with instructor Anthony Lee.

Mavrothalassitis loves the class format. "For retired people like me, it is great to meet young people," he says. "And it is always very positive."



He finds Lee's demonstrations of technique to be "priceless. When Anthony paints, it answers all my questions. I am waiting like crazy for his next class."

This past September to November was the first time he painted in France with all his equipment. "I am living my painting," he says. "I like to paint something I love, somewhere I know," he says, which is why he captures spots like Plage des Ondes—reminding him of when he would attend Antibes' Jazz à Juan music festival as a teenager.

He has even converted his guest bedroom into a studio. "Painting is pure meditation," he says. "I relax so much I don't see the time flying. I stop when it gets dark sometimes."

A longtime supporter of the museum as a chef donating time and talent to past fundraising events such as August Moon, Mavrothalassitis finally has the time to explore the galleries as a member. "I have more and more pleasure visiting the museum," he says. "There are a lot of fascinating things happening." His latest discovery is the India Gallery, especially the 18th-century miniature watercolor paintings on view. "My god I love it. Suddenly a gallery that we didn't notice much has become one of our favorites...until next time."

CORPORATE SPOTLIGHT

The Power of Partnerships: First Hawaiian Bank



Founded in 1858, First Hawaiian Bank is the islands' first and largest financial institution. Its deep community roots make it a leader in corporate philanthropy and reinvesting in the local economy. FHB also emphasizes talent development as part of its internal culture, offering online learning, an Emerging Leaders Program, and a Women's Leadership Forum, among other programs. It also has a long history of supporting the arts in Hawai'i, and for years worked with the Honolulu Museum of Art to program its First Hawaiian Center art gallery.

Those twin qualities makes First Hawaiian Bank a natural partner for the the museum's Ipu Kā'eo Internship Program. Launched last year as an opportunity for on-the-job training and education for the museum-curious, the eight-week program welcomed its first cohort in the areas of Curatorial, Collections, the Lending Collection, and the Robert Allerton Art Library. One of the group, Dala Alhindi, (above) is now the Member and Donor Services Assistant.

"First Hawaiian Bank is honored to contribute to the Ipu Kā'eo Internship Program at the Honolulu Museum of Art, reflecting its commitment to nurturing local talent and fostering cultural enrichment," says Executive Vice President and Chief Marketing Officer Bill Weeshoff. "We believe in the power of the arts to inspire and unite communities. Our support stems from the belief that investing in these programs not only empowers aspiring individuals but also strengthens the tapestry of our cultural heritage."

HoMA is excited to receive applications for its second round of internships this summer, thanks to the support of First Hawaiian Bank.

Those interested in the program can visit [honolulumuseum.org/ipu-kaeo-paid-internship-program](https://www.honolulumuseum.org/ipu-kaeo-paid-internship-program).

AVANT GARDEN



Avant Garden blooms May 4

HoMA's one-night arts festival returns with a riot of dance, music, and art in every nook and cranny of the museum on May 4—with a *Fashioning Aloha* twist. For more information go to [honolulumuseum.org](https://www.honolulumuseum.org).

David Hockney

Perspective Should Be Reversed

PRINTS FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION

David Hockney wasn't at the Nov. 17 opening reception for this impactful exhibition, but his close friend Doug Roberts FaceTimed with the artist from the gallery, so Hockney, all the way in Normandy, France, could see what it looked like. Jordan Schnitzer was in attendance with his family, along with Hockney's friends Kimberly Davis, director of LA Louver Gallery, and Hockney studio director Shannon Kelly. The three of them regaled fellow guests with tales of Hockney. The scale and scope of the show had visitors in awe. The museum thanks Jordan Schnitzer for his generous support of the exhibition.



OPPOSITE PAGE, TOP: Catherine Whitney, Assistant Curator of Contemporary Art Katherine Love, Director and CEO Halona Norton-Westbrook and Jordan Schnitzer. THIS PAGE, clockwise from top left, Doug Roberts and Shannon Kelly • Trustee Mike Watanabe • Donnie Cervantes, Mitchell Kuga, Adam J. Kurtz and Hercules • Stign Spaas, Trustee Sharon Twigg-Smith and Margie Jacinto • Shiloh Perkins and Kenyatta Kelechi • Diane Bendix Wahl, Greg Wrenn, Cathy Cooke, Kimberly Davis and guest.

Kama'aina Christmas 2023

MAHALO NUI to everyone who made Kama'aina Christmas 2023 a sparkling gem of the holiday season! Featuring designs and decor reminiscent of the artistic style of David Hockney, whose prints were on view in Galleries 27 and 28, the evening intertwined with the world of art. This connection was evident in everything from the seating alcoves inspired by Hockney's *In the Studio, December 2017* to the art-centric live auction items. The event's hallmark is the opportunity to dine in the galleries, where attendees enjoyed a lavish three-course dinner by Chef Roy Yamaguchi. Post-dinner merriment saw people dancing to the jazzy tunes of Nueva Vida.

Funds raised at Kama'aina Christmas directly support the museum's mission, and HoMA is deeply grateful to everyone who contributed to last year's event—table purchasers, wish tree donors, live auction participants, guests and museum staff.

Mark your calendars for Kama'aina Christmas on December 14, 2024. To secure a table, contact Jessica Welch at 808-532-8715 or jwelch@honolulumuseum.org. Your presence will make this festive event even more special!



Clockwise from top right:
Chris and Kelly Huang,
Board of Trustees Chair
Josh Feldman, Trustee
Amber Strong Makaiau,
Jarad Makaiau • Arnold
Baptiste, Ed Sultan,
Samantha Koslow of
Christie's and Jim Tucker •
The Hawai'i Pacific Health
table makes a toast •
Ann and Philip Wright •
Nueva Vida



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 Mike Watanabe & Lia Chee



OPPOSITE PAGE, clockwise: Meli James, Emily Fukunaga and Margery Bronster • Stephanie Johnson and friend • Kevin Sugimoto and Erica Au • Ryan and Ruth Shontell, Danielle Zalopany and Berkley Spivey • Ward Village and Linda and Robert Nichols tables in the Impressionism gallery • Roy's surf and turf • Auctioneer Eric Schiff

THIS PAGE, top to bottom: Wayne Pitluck and Judy Pyle • The J.D. and Julie Watumull table • Charlene and Terence Young



Corporate partners

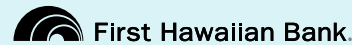
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TORI RICHARD



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Philanthropic Support **JANUARY 1, 2023-JANUARY 30, 2024**

The museum is deeply grateful to these foundations, businesses, individuals and governmental agencies for their generosity and commitment to the museum.

\$100,000 AND ABOVE

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Vol. 96, No. 2, 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.
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Kapulani Landgraf: 'Au'a: Kumu Māpuana de Silva and Hālau Mōhala 'Ilima at the opening reception

Nonprofit
Organization
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Honolulu, Hawai'i
Permit No. 119



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From *Fashioning Aloha*:
Alfred Shaheen Holokū (detail), 1960s.
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