



THO MA

DEC · JAN · FEB 2025

Aloha HoMA Community,

HAPPY HOLIDAYS from the Honolulu Museum of Art! This time of year brings a milestone for me as January 2025 marks my fifth anniversary with HoMA. It has been an inspiring journey getting to know the museum, its collection and people, our supporters like you, and the wider community. The 'ohana that surrounds and supports the museum is truly a remarkable one and I am so honored to be part of it.

My first three years here were spent navigating the museum through the pandemic and its immediate aftermath. Although challenging at times, this experience has left me with renewed conviction that in addition to being a steward of the world's cultural treasures, a museum's priority is deepening its connections to community.

How museums share and interpret works of art is rapidly evolving. Museums have the power to become vital hubs for our communities, places for gathering, learning, and engaging more deeply with the most compelling ideas of our time and the world around us.

I firmly believe that museums have the power to positively change our society. As the world faces mounting issues, more than ever people need a connection to art to be able to think in a more empathetic, critical, holistic way.

This issue of *HoMA Magazine* highlights all the great work the museum's dedicated staff does towards this goal. Our year of focusing on local art and artists continues with *Home of the Tigers: McKinley High and Modern Art, Satoru Abe: Reaching for the Sun, Allyn Bromley: At the Edge of Forever*, and *Kenyatta Kelechi: Laulima*. Additionally, we are excited to be a partner venue of *Hawai'i Triennial 2025*, opening in February (see p.6).



Less glamorous than exhibitions, but equally important are our initiatives to steward the campus. See p. 22 to learn about the waterproofing of the area around the café, an example of the museum's commitment to safeguard this campus and the treasures it holds for future generations.

While highlighting Hawai'i art is a curatorial priority, we also strive to share the best of the global art world with Hawai'i. With that in mind, I am thrilled to announce our big summer show: *Mary Cassatt at Work*. This critically acclaimed exhibition organized by the Philadelphia Museum of Art (and on view at the Legion of Honor in San Francisco through Jan. 26) presents the only American to join the French Impressionists as a modernist pioneer and HoMA is proud to bring it to Honolulu in June. Stay tuned for more information.

In the meantime, there is plenty to see, do, and hear at the Honolulu Museum of Art, and I hope to see you here soon. Please do visit the HoMA Shop for holiday ornaments and gifts. All your support directly aids the museum in fulfilling its mission and better serving our community. I wish you a very happy New Year filled with art and joy.

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO



Exhibitions

Kenyatta Kelechi: Laulima

THROUGH JAN 12 • Artist Kenyatta Kelechi uses 19th-century photographic techniques to create images that examine concepts of Indigenous identity and connection to family and place.

Home of the Tigers: McKinley High and Modern Art

THROUGH JAN 12 • This exhibition looks at how Honolulu's oldest public high school had an outsized impact on visual art in Hawai'i. On view are works by McKinley alumni Satoru Abe, Raymond Han, Ralph Iwamoto, Imaikalani Kalahahele, Keichi Kimura, Robert Kobayashi, and John Chin Young, alongside works by influential art teachers Minnie Fujita, Charles Higa, and Shirley Russell.

Satoru Abe: Reaching for the Sun

THROUGH JULY 20 • Satoru Abe's first retrospective at HoMA reveals how the revered artist has evolved over his seven-decade career. Comprised of works from the collection and public and private lenders, the exhibition features rarely seen paintings, prints, and sculptures.

From Satoru Abe: *Reaching for the Sun*

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

ONGOING • Featuring hallmarks of HoMA's collection alongside recent acquisitions. Includes work by Lee Bontecou, Gaye Chan, Barbara Kruger, Tuan Andrew Nguyen, Robert Rauschenberg, Kara Walker, and Ray Yoshida.

Allyn Bromley: At the Edge of Forever

THROUGH JUN 15 • See mixed-media print-based, large-scale works that reveal Allyn Bromley's ongoing experimentation with materials. The installation investigates personal and global themes such as memory, loss, migration, and the perilous state of the natural environment.

Hawai'i Triennial 2025: Aloha Nō

FEB 15-MAY 4 • The Triennial brings to HoMA exciting work by eight contemporary artists whose practices are formed out of Indigenous heritages and strong matrilineal connections.

Drawn from the Street: The Politics of Poverty in Postwar Manga

DEC 12, 2024-APRIL 13, 2025 • Manga artist Tadao Tsuge's hand-drawn graphic short story "Vagabond Plain" illustrates the social crises of postwar Japan.

Programs



ART TALK

Home of the Tigers: McKinley High and Modern Art with curators Tyler Cann and Alejandra Rojas Silva
SATURDAY, DEC 7, 2PM
GALLERY 28

As part of programming for *Home of the Tigers: McKinley High and Modern Art*, curators Tyler Cann and Alejandra Rojas Silva give a talk in the gallery on how the artists in the exhibition, shaped by their different backgrounds and experiences in the art world, helped chart the history of 20th-century artistic movements in Hawai'i and beyond.

Free with general admission, registration required.

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



ART TALK

The Changing Museum

FRIDAY, JAN 10, 6:30PM • DORIS DUKE THEATRE

The 21st-century museum is increasingly under scrutiny and its very role and purpose in society is a subject of debate and reimagining. Dr. Vishakha Desai, a longtime museum director, the editor-author of the forthcoming *Politics of Visual Arts in a Changing World*, and Doris Duke Foundation Trustee; and HoMA Director and CEO Dr. Halona Norton-Westbrook, who has a PhD in museology, will be joined by other experts in the field to discuss the opportunities facing the changing museum. Moderated by Ben Weitz, Executive Director, Shangri La Museum of Islamic Art, Culture and Design.

Free with general admission, registration required.



ART TALK

In Conversation: Allyn Bromley and Katherine Love

SUNDAY, JAN 19, 2PM
GALLERY 10

Artist Allyn Bromley and curator Katherine Love discuss Bromley's solo exhibition *At the Edge of Forever* in the gallery. The celebrated Hawai'i-based printmaker and educator continues to push boundaries in her recent large-scale mixed-media print-based works.

Free with general admission, registration required.

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



ART TALK

The Politics of Poverty in Postwar Manga with Stephen Salel

SATURDAY, FEB 1, 2PM • GALLERY 3

Curator Stephen Salel discusses the milestone graphic short story "Vagabond Plain" by Japanese alternative manga artist Tadao Tsuge, who was inspired by personal experiences to illustrate the social crises of post WWII Japan. Part of programming for *Drawn from the Street: The Politics of Poverty in Postwar Manga*.



HoMA FAMILY SUNDAY

Family Sunday: Celebrating Chinese Art and Culture

SUNDAY, FEB 16, 2025

10AM-6PM • ACTIVITIES 10AM-2PM

In collaboration with the Chinese Chamber of Commerce of Hawai'i and the 75th Annual Narcissus Festival, the museum celebrates the 75th Annual Narcissus Festival. The day includes a lion dance, the 2025 Narcissus Court, a martial arts demonstration, dance and musical performances, art making, and storytelling.

Free for residents with ID.



VISITING ARTIST WORKSHOPS

Telling Your Story Through Manga

SUNDAY, FEB 2, 2-5PM

Honolulu-based illustrator and comic artist Brady Evans will teach you how to turn your life into a two-page manga. You'll find inspiration in the exhibition *Drawn from the Street: The Politics of Poverty in Postwar Manga*, then learn basic manga technique such as composition, panel layout, and dialogue to tell your engaging story. To register, go to myhoma.org/story-through-manga.



VISITING ARTIST WORKSHOPS

From Pages to Cover: The Art of Modern Bookbinding

SUNDAY, FEBRUARY 9, 10AM-4PM

Join professional book conservator and bookbinder Tomomi Nakashima in this in-depth workshop where participants will craft their own hand-stitched book to take home. This workshop is ideal for all experience levels. To register, go to myhoma.org/modern-bookbinding.



Edith Amituanai, *Vaimoe* (still), 2024, digital video with sound, 16 mins. Courtesy of the artist.

BRINGING TOGETHER the work of 49 artists and artist collectives across multiple sites on three islands, *Hawai'i Triennial 2025 (HT25)* is the state's largest thematic exhibition of contemporary art from Hawai'i, the Pacific, and beyond. HoMA has proudly been a collaborating site since the Triennial launched in 2017 as a biennial. *HT25: Aloha Nō* invites visitors to (re)consider their notions and preconceptions of aloha. It is a call to know Hawai'i as a place of rebirth, resistance, and resilience.

For *HT25: Aloha Nō*, the museum will exhibit the work of eight artists whose practices emerge variously from Indigenous heritages and strong matrilineal connections. Seven new artworks and a recently produced film explore the notion of womanhood as a journey of vulnerability and resiliency, tenderness, and strength. Understanding the female body as a site of violence and colonization as well as a source of creation and healing, *Aloha Nō* at HoMA underscores the aspects of aloha that persevere through adversity. On view will be work by Edith Amituanai, Teresita Fernández, Hayv Kahraman, Al Lagunero, Gisela McDaniel, Citra Sasmita, Rose B. Simpson, and Kanitha Tith.

HT25: Aloha Nō is organized by Hawai'i Contemporary and curated by Wassan Al-Khudhairi, Noelle M.K.Y. Kahanu, and Binna Choi (right). Every three years, Hawai'i Contemporary presents the Hawai'i Triennial across museums, galleries, and outdoor and unconventional art spaces, as well as offers an engaging slate of related programs.

HoMA is honored to join other institutions such as Bishop Museum, Capitol Modern, Foster Botanical Garden, Donkey Mill Art Center, and East Hawai'i Cultural Center to present the Triennial's local-global dialogues centering Hawai'i and the Pacific. This collaborative effort strengthens Hawai'i's arts ecosystem.

HAWAI'I TRIENNIAL ALOHA NŌ

15 FEB — 04 MAY 2025

GALLERIES 14 & 28



Drawn from the Street

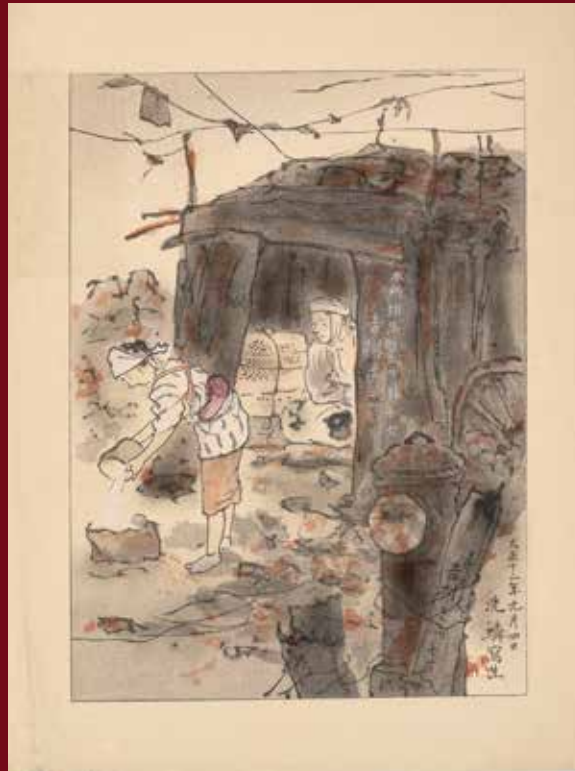
IN 2019, HoMA acquired the hand-drawn short story “Vagabond Plain” (1975) by acclaimed alternative manga artist Tadao Tsuge (b. 1941), who was inspired by his personal experiences to illustrate the social crises of postwar Japan. Tsuge’s sophisticated work focuses on a lower-class neighborhood, making art historical allusions to early European modernism (the paintings of Vincent van Gogh) and photography. *Drawn from the Street* reveals how Tsuge’s manga responds in an emotionally evocative manner to socioeconomic issues that are of increasing concern in contemporary Hawai‘i and the rest of the world.

This exhibition also features reproductions of photographs by Moriyama Daidō (b. 1938) and Tōmatsu Shōmei (1930–2012) that similarly highlight the problems of urbanization and socioeconomic disparity in Japan during the Allied Occupation (1945–1952)—a story that was largely overshadowed in the media by what was known as Japan’s “economic miracle.”

Drawn from the Street additionally presents Japanese woodblock prints and woodblock-printed books from the 17th to early 20th centuries that were precursors to “Vagabond Plain” in their honest depictions of poverty and houselessness.

THE POLITICS OF POVERTY IN POSTWAR MANGA

DECEMBER 12, 2024–APRIL 13, 2025
GALLERY 3



Kiriya Senrin (1877–1932). *Temporary Refuge Near Honjo*. From the series *Pictures of the Taisho Earthquake*. Japan, 1926. Woodblock print; ink and color on paper. Gift of Philip H. Roach Jr., 2010 (25867). Honolulu Museum of Art



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

Tsuge Tadao (born 1941). *Vagabond Plain* (*Burai heiya*), detail. Japan, January 1976. Hand-drawn comic art (genga); ink on paper. Purchase, 2019 (2019-5-28). Honolulu Museum of Art

Piranesi's Prisons of the Mind

DECEMBER 19, 2024-APRIL 20, 2025
GALLERY 9



Giovanni Battista Piranesi (Italian, 1720-1778), *Frontispiece from Carceri d'invenzione*, 1745/1761. Etching. Purchase, 1950 (12862)

Let your mind wander and lose yourself in Giovanni Battista Piranesi's (Italian, 1720-1778) extraordinary prints from his series *Carceri d'invenzione* (*Imaginary Prisons*). These labyrinthian, fantastic spaces offer a mind-bending visual experience.

An architect, engineer, and stage designer by training, Piranesi is known for his views in and around Rome that emphasized the monumentality of ancient ruins. His representation of antiquities used novel compositional devices, such as a low viewpoint and multiple vanishing points to exaggerate scale. Piranesi's vertiginous *Prisons* went even further in their compositional trickery and architectural fantasy. The series was originally issued as a collection of fourteen prints around 1749-50. The artist reworked and reissued the series in 1761 as a set of sixteen prints. HoMA presents examples from this final series, in which Piranesi enhances the menacing character of the works by altering them, adding substantial detail and stronger tonal contrasts.

The paradoxical spaces in *Prisons* have inspired artists for centuries, including writers like Thomas De Quincey and Jorge Luis Borges, as well as artists such as M.C. Escher and many Surrealists. The influence these works have had on film is also unmistakable, from *Bladerunner's* cityscapes to *Hogwarts'* moving staircases to the *Harry Potter* movies.



Amidst the Shadows: Landscapes by Kiyochika

FEBRUARY 20-MAY 18, 2025
GALLERY 21

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

Kobayashi Kiyochika (1847-1915). *Nightly View of Hiki-fune at Koume in Tokyo*, Japan, 1876. Woodblock print; ink and color on paper. Gift of James A. Michener, 1991 (24501).

The landscape prints of Kobayashi Kiyochika (1847-1915) reflect the dramatic changes in Japan's technology and pictorial aesthetics in the years after 1854, when Commodore Matthew Perry of the US Navy forcefully opened the country's ports to international trade. During the subsequent Meiji era (1868-1912), the importation of Western technology transformed the country's landscape. Telegraph lines and poles added an unusual sense of urbanization to scenes that had been immortalized by previous artists such as Katsushika Hokusai (1760-1849) and Utagawa Hiroshige (1797-1858). The proliferation of artificial lighting from either gas or electricity, which results in much starker tonal contrasts than natural lighting, appears to have also led Kiyochika and other artists of his generation to depict figures in silhouette.

Arts of Hawai'i collection grows with work by Kapulani Landgraf and two quilts

The museum is delighted to welcome Kapulani Landgraf's *Pili Ma Nā Kūpuna* into its collection. The work is a new sculptural element associated with her monumental photographic installation *Au'a*, which was on view from Jan. 17 to Sept. 29, 2024. *Pili Ma Nā Kūpuna* consists of 36 lengths of chain made from linked nylon zip ties that have been passed through na'au and dried. The work serves to honor and protect the photographic works that comprise *Au'a* in place of an institutional barrier.

Au'a was first exhibited as part of the 2019 Honolulu Biennial, *To Make Wrong Right Now*, at the Honolulu Museum of Art. It features large photographic prints of 108 Kanaka 'Ōiwi community leaders, all willing to have their image overlaid with the words, "We Are Not American He Hawai'i Au Mau A Mau." The edition of the work featured in 2019 was acquired by the Queensland Art Gallery/Gallery of Modern Art (QAGOMA) in Brisbane, Australia, one of the Pacific region's most prominent art institutions. HoMA acquired a second edition of the work, unmounted and unframed.

For the recent installation, HoMA curator Tyler Cann invited the artist to consider creating alternative stanchions that might be more aligned with the spirit and intention of *Au'a*. Zip ties are frequently used by law enforcement as handcuffs to subdue protesters; linked together as part of *Pili Ma Nā Kūpuna*, they suggest the bonds of ancestry, community, and solidarity. In Hawaiian culture and language, na'au refers to the gut, or intestines, and more generally to the seat of the intellect, feeling, and moral sense. The links bear the handwritten names of kūpuna (ancestors) given to the artist by participants in the project.

This acquisition not only protects a major work of contemporary art in HoMA's collection, but also extends its powerful message of Hawaiian resistance and resilience.

Quilts have been treasured family heirlooms in Hawai'i since the 19th century. HoMA is proud to



Kapulani Landgraf (Kanaka 'Ōiwi). *Pili Ma Nā Kūpuna*, 2023. Nylon zip ties, pig na'au, marker. Purchase with funds from the John Young Endowment.

welcome two new quilt gifts into the collection—the historic *Kapa Kuiki Moa Kāne* (Roosters Hawaiian Quilt), c.1930s, and a modern quilt featuring naupaka by nationally recognized Kanaka 'Ōiwi quilter Meali'i Kalama (1909–2004). Fran Liu acquired the roosters quilt from her grandmother Emily Yuke Yin Lee Liu (1889–1966), who worked at the Leong Chew & Co. store from the 1920s to the 40s. The rooster among 'ulu (breadfruit) trees motif can symbolize growth and new beginnings. Its portrayal of animals is quite rare, with flowers and plants most common during this era.

Longtime HoMA supporter Fredrica "Ricki" Cassiday commissioned the naupaka quilt and pillow sham in the early 1970s. The central medallion and green-on-white border depict naupaka kahakai, a flowering shrub that grows along shorelines. This design is a contemporary reference to the Cassiday home on the coast, at the foot of Lē'ahi (Diamond Head).

This regional art is a combination of the many factors that make Hawai'i unique—the melding of Native Hawaiian culture, diversity, natural resources, economic influences, and the comingling of global styles, traditions, and imports. HoMA held the first exhibition devoted to Hawaiian quilting in 1928, and today is home to 38 quilts, nine of which are Hawaiian flag quilts. Quilts are frequently on view in the John Dominis and Patches Damon Holt Gallery of the Arts of Hawai'i.

Meali'i Kalama
(Kanaka 'Ōiwi,
1909–2004). *Naupaka
Hawaiian quilt and
pillow sham*, 1974.
Cotton and cotton/
polyester fabric,
polyester batting, hand
sewn. Gift of Fredrica
Cassiday, 2024
(TD 2024-04-01).

IN SEPTEMBER, seventeen people began the museum's first docent training in seven years. The intensive six-month course, held on Mondays and Tuesdays from 9am to noon, attracted a group with a wide range of backgrounds and ages.

Organized by Gary Liu, tour programs manager, and Laurie Faure, education and community programs manager, the course prepares volunteers to lead the museum's See Art Make Art (SAMA) school tours and adult tours for the general public.

Rather than being an art history class feeding participants facts, HoMA tours use inquiry-based discussion to get students and visitors to connect with art. At museums across the country, traditional lectures have been replaced by guided discussions built on open-ended questions such as "What are we wondering about this artwork?" The idea is to get participants to thoughtfully connect with art on their own terms.

FOLLOWING RIGOROUS TRAINING, THE MUSEUM'S NEW CROP OF DOCENTS GRADUATES IN FEBRUARY

"On the Learning and Engagement team, we've really been struck by how naturally and deftly our new docents have taken to this process, and we appreciate their openness to jumping in and playing with new and different means of inviting viewers into a personal exploration of the world in the museum," says Liu. "We can't wait for our visitors to collaborate with them in the galleries."

Faure and Liu created a docent handbook and guides for each type of tour, and the training sessions are held in the Doris Duke Theatre, the Art School, the galleries, and grounds. From delving into inquiry strategies to experiencing gallery overviews with curators, the new crop of docents-to-be are spending a rigorous 24 weeks immersed in the museum.

"[The program] is so well planned and [the Learning and Engagement staff are really good at their teaching techniques," says trainee Frances Wong, a retired family court judge and ordained minister who has run a lot of trainings herself.

Wong is a lifelong HoMA visitor. As the oldest of four children in her family, she had a lot of

responsibility growing up near Vineyard Boulevard in the 1950s and early 60s. While still in elementary school, she discovered the museum (then the Honolulu Academy of Arts) and the Hawai'i State Library as "two peaceful places of refuge."

Becoming a docent is "my giving back," explains Wong. "I got so much out of the museum. The existence of the Art Academy allowed me to enter worlds that wouldn't be open to me except through books."

Fellow docent trainee Sohyeon Lee has been coming to HoMA since she was an exchange student at the University of Hawai'i at Mānoa 20 years ago. Although she was a student in the Department of Second Language Studies, she loves art so much she also took art classes, and even sold an artwork through a sale at The Contemporary Museum. More recently she opened a community art gallery in Yeosu, Korea, that she runs in the summer to help support emerging artists in the area.

Now a Phd student in the Department of Educational Psychology, Lee found out about HoMA's docent program two years ago through friends. She was disappointed to learn that it had been put on hold during the pandemic. Then in August, she saw in the museum's weekly newsletter it was again looking for new docents.

"I am so grateful for this opportunity," says Lee, whose area of expertise is in testing and English as a Second Language. "In my field I realized learning a second language and art have a lot in common. Learning a language is not just about grammar—it involves learning about the culture it is a part of. Similarly learning about art means learning about new cultures, perspectives, and philosophies."

The museum thanks and congratulates new docents Lee and Wong, along with Mia Anzalone, Pat Kanaher-Dunn, Ayumi Date, Garrett Dean, Michelle Dolan, Monica Evans, Susan Fox-Wolfgramm, Cat Gelman, Elaine Imoto, Salvatore Lanzilotti, Tim LeTouzel, Cassandra Pinnick, Kay Rhee, Alison Rieser, and Susan Wilson. They complete their training on Feb. 11 and will celebrate at a commencement potluck with current docents on Feb. 17.

Our docents, some of whom have been volunteering their time and expertise for more than 35 years, are an invaluable part of the museum 'ohana, playing an instrumental role in connecting people with art.



HoMA's Class of 2025



Cleaning up the Garden

AFTER MONTHS OF PREPARATION, CONSERVATOR RIE PACE IS ERADICATING MOLD FROM A MODERN JAPANESE PAINTING



Enomoto Chikatoshi (1898-1973), *Garden*, Japan, c. 1934. Painting; ink and color on silk-paper. Gift of Julia Meech in memory of Patricia Salmon, 2022 (2022-04-01).

IN A STUDIO SPACE in the Honolulu Museum of Art basement, Rie Pace carefully dabs a spot on a large painting with a sheet of laboratory tissue moistened with a solution of water and vinegar. She has been tasked with conserving this elegant work on silk by Enomoto Chikatoshi, one of the leading artists of Nihonga, a style of modern Japanese painting that uses traditional techniques and natural pigments to create images of modern life.

Donated to the museum by Julia Meech in memory of the collector Patricia Salmon, the painting of two women, simply titled *Garden*, joins one of the largest collections of Nihonga art in the country, many of the works being gifts from Salmon. However, it looks like it has a case of measles, with dull gray dots populating the surface. Pace explains that the blemishes are caused by mold and estimates there are about 50 spots per 10 square inches on the painting. In a humid climate, mold can be a threat to paintings, drawings, and textiles, which is why a climate-controlled environment is essential for a museum.

Last year, HoMA tapped Pace, who with her husband Laurence, runs Pace Art Conservation, to tackle the big job. Since August, she has been painstakingly treating the spotting.

Before even starting the assignment, however, the meticulous conservator put herself through a rigorous education on Nihonga painting. Originally from Japan, Pace previously worked at Tokyo's famed Art Conservation Laboratory, training under Masako Koyano, the godmother of modern art conservation in Japan.

"If we don't know how to do something, we research and learn," says Pace. That was the case in 2011, when she and her husband learned a technique to clean HoMA's Morris Louis painting *Turning* using bread they baked themselves. In February 2024, she returned to the Art Conservation Laboratory where she reconnected with Koyano and was excited to learn about new tools to treat mold on artworks, such as a gelatin-based enzyme. ➤

About *Garden* by Chikatoshi Enomoto

- Painted in 1934 and included in a national exhibition at the Tokyo Metropolitan Art Museum
- In 1945 entered the collection of the Meguro Gajoen Museum of Art, now Hotel Gajoen Tokyo
- In 2003 acquired by collector Patricia Salmon
- In 2023 acquired by HoMA

Thanks to donors such as Patricia Salmon, HoMA has one of the largest collections of 20th-century Nihonga painting in the US. This recent gift is an important addition.

“The painting is a large-scale example of Chikatoshi’s work and has a prestigious provenance,” says Curator of Japanese Art Stephen Salel.

More than eight feet tall, *Garden* is monumental in scale. “There’s a wonderful contrast between the delicacy of these two women and the way in which they are depicted—they are larger than life,” says Salel.

He notes that the 1930s were an interesting time in Japan. “Women were gaining more civil rights and when you look at this painting, you can see signs of what was known as the modern girl movement, or moga,” says Salel. “The women have short hair and their clothing is western in style. One of them holds a bow indicating she is an accomplished archer. These are signs that women were able to break away from some of the longstanding traditions that had confined women in Japan.”



Pace explains that Nihonga painting is a difficult style to restore because the natural pigments, made from ground minerals, are difficult to match. Powdered pigments of differing fineness will yield varying intensities of color. She created a color chart illustrating the many variabilities and even made a copy of one of the women’s faces as practice.

An analysis of the mold by the Hawaii Analytical Laboratory revealed that it belongs to the genera *Aspergillus* and *Penicillium*, molds that are common on Japanese paintings according to Koyano. The painting, which was done on silk and lined with layers of paper, also underwent ultraviolet photography to pinpoint the mold, which appears fluorescent. With this information in hand, all organized in a portfolio, Pace could determine the course of treatment.

She found that the painting had previously been restored in Japan, with areas of inpainting and overpainting in the sky area and the ceramic pedestal on the right.

The cleaning process involves Pace working very gently on a small area over and over. She removes spores and gently taps the spot with pure isopropyl alcohol to kill the mold, then cleans the surface with a sponge, very carefully picking up dust. She then goes back and removes the stain left by the mold. It is delicate, labor-intensive work.

“It is a big challenge. I had to know all the materials and technique, as well as the history of the painting,” says Pace, who estimates the project will last at least through December 2024. She admits that at first she was nervous, but she now works with confidence, and says “I feel attached to the painting.”



Remembering Queen Sharon

The museum lost a longtime collaborator with the passing of Sharon Yarbrough, one of the founding committee members of the Honolulu African American Film Festival.

“Sharon worked tirelessly to bring people together in celebration of Black cinema in our community,” says Sarah Fang, Doris Duke Theatre manager and programmer.

“She was such a wonderful force of energy, personality, and style, making sure everyone she met feel welcomed. Whenever anything needed a bit of pizzazz, she knew exactly how to make it happen. The community has lost a shining star and I will miss working with her dearly.”

Yarbrough rallied the community to experience the exhibition *Forward Together: African American Prints from the Jean and Robert Steele Collection*. The exhibition’s closing event in September included a talk with Robert Steele and Halona Norton-Westbrook, and in his opening remarks, Steele singled out Yarbrough, thanking her for her enthusiasm and support, and creating the opportunity for the Steeles to foster community by hosting gatherings with key members and leaders. “It has been such a wonderful delight working with you,” said Steele.

Yarbrough founded Sisters Empowering Hawaii, an organization dedicated to uplifting, motivating, and educating women, and hosted the program Sister Power on the ThinkTech Hawaii online platform. The museum is honored to have had her as part of its ‘ohana.

Sharon Yarbrough, second from right, at the Art and Racial Justice talk in 2017 with, from left, Marsha McFadden, Patricia Jones Blessman, and Sandra Simms.



IN MEMORIAM

Charlie Wichman

The Honolulu Museum of Art is saddened by the passing of Charles R. Wichman, who was an integral part of the museum ‘ohana for more than 40 years. He served on the Board of Trustees from 1977 to 2018, when he became emeritus trustee until his passing in April. Wichman was a link to the creation of the museum—he was a great grandnephew of founder Anna Rice Cooke and knew her when he was a young boy.

A noted collector of Hawai‘i art, Wichman made a lasting impact on the museum through two gifts. In 1996 he created the William Harrison & Mary Sophia Rice Fund for the acquisition, conservation, and research of the visual arts of Hawai‘i. In 2015, he established an endowment for the position of curator of the arts of Hawai‘i. A kind person who deeply cared about the museum as an institution, he was a great philanthropist committed to helping build bridges by fostering understanding. He is greatly missed.



Richard Cox: A lasting legacy at HoMA

The museum mourns the loss of lifelong friend and supporter Richard H. Cox, who passed away in September. He was a link to the museum’s earliest days as the grandson of Catharine E.B. Cox who helped Anna Rice Cooke found the Honolulu Academy of Arts and served as its second director.

Richard grew up alongside the museum—he was six years old when it opened to the public in 1927. He was close with and proud of his grandmother, and remembered spending time with her, Cooke, and artists such as D. Howard Hitchcock as a child. As an adult he continued to honor her through generous gifts to the museum.

In 1985, he and his brothers Doak and Charles created an endowment to fund the Catharine E. B. Cox Award for Excellence in the Visual Arts. From 1990 to 2017, Hawai‘i-based artists such as Dorothy Faison, Yida Wang, Kaili Chun, Sanit Khewhok, and John Koga received the award, which came with a solo exhibition at the museum.

Then in 2019, Richard redesignated the endowment to be used to purchase artwork to strategically expand the Arts of Hawai‘i collection, echoing his grandmother’s efforts to purchase artwork for the nascent museum in the 1920s. The endowment was used to help purchase the work *The Farthest Shore* from the exhibition *Melissa Chimera: Migrant*.

He was a beaming presence at the opening receptions for the Cox Award exhibitions, asking that year’s honored artist about their work, often with his daughter Fenny at his side.

Richard was an engineer and worked at Alexander & Baldwin for more than 40 years, retiring as vice president, and served as chair and commissioner of the Department of Land and Natural Resources Commission on Water Resource Management.

He embodied the term “salt of the earth” and had a true philanthropic spirit. The Cox family’s presence will continue at the museum with each future purchase of art through the Catharine E. B. Cox Endowment for Arts of Hawai‘i Acquisitions.

Richard Cox (center) with Abigail Romanchak and Charles Cohan at the opening of the Catharine E.B. Cox Award exhibition *Charles Cohan: Ground* in 2017.

HoMA Shop has your holidays covered

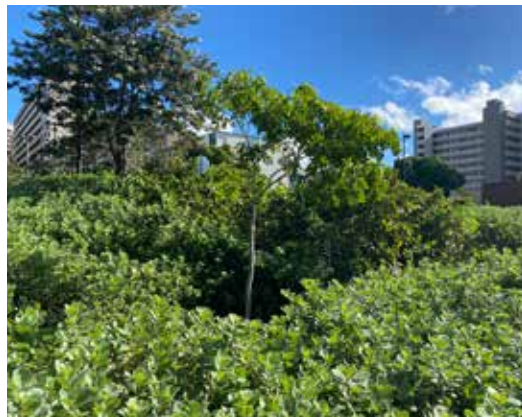
From ornaments and cards to contemporary jewelry and the latest art books, the HoMA Shop has everything you need for this season of family and giving.





Making HoMA water tight

From August to October, the open courtyard around the HoMA Café underwent a major waterproofing project. Beneath that area is storage for the HoMA Shop, as well as spaces for storing and handling HoMA's collection. Following heavy rain, these basement locations would suffer from leaks. After months of planning and coordination by HoMA facilities staff, the initiative moved forward, with Kapili Solar Roofing and Painting tackling the job. Each morning the company's crew was on site working quickly and efficiently, finishing the project early and on budget. They worked in sections so that visitors continued to have access to all galleries during the project, and minimized impact on the café and events. "This is a longstanding issue that needed to be addressed," says Director of Campus Operations Jason Morrison. "The project is part of an overarching plan to renew the museum's building envelope, which includes repairing the entire roof in the near future." Safeguarding the landmark architecture and collection is part of the museum's commitment to best-practice stewardship, ensuring the HoMA campus and its art are available for the community to enjoy for generations to come.



New Tree of Life

Whenever the museum has to remove a tree from its grounds for safety reasons, it is committed to planting a new tree in another location. To offset the loss in 2024 of the false wiliwili tree in front of the HoMA Shop, groundskeeping specialist Gerald Yoza selected a *lignum vitae*, which was placed in front of the staff parking lot on Beretania Street.

Yoza explains that plant selection demands careful consideration, such as the species' light and temperature requirements, what the tree will be like in 50 years, maintenance costs, aesthetics, and function.

"*Lignum vitae* require very little maintenance pruning once its scaffolding is established," says Yoza. "It is a very well-behaved tree." He points out that the tree is visually showy with purple flowers and yellow fruit but doesn't cause a mess. Looking ahead, he knows the medium-size tree will not interfere with overhead wiring and it can be paired with another specimen on the other side of the wall should another driveway ever be created. It also serves as a good visual landmark if the chained-off Beretania entrance is activated.

The hardwood tree is indigenous to the Caribbean and northern coast of South America. Its name means "wood of life" in Latin, referring to the medicinal uses of its resin to treat conditions such as cough and arthritis.

Ian Lind and Meda Chesney-Lind: Georgia and justice on their minds



Ian Lind knows the museum well—his mother started bringing him here when he was four years old. He still has little ceramic pigs he made in an art class at what was then the Honolulu Academy of Arts. And he is a second-generation museum goer—he found a 1929 newspaper article about a museum program that featured his mother, then a sophomore at Kamehameha Schools, doing a weaving demonstration.

Now he and his wife Meda Chesney-Lind are HoMA regulars, taking advantage of their Fellow Leader-level membership. "We've just always enjoyed the museum and the art," says Ian, an award-winning investigative reporter (he covered the Miske case for *Civil Beat*) and one of the Kaho'olawe Nine who occupied the island in 1976 to protest the US Navy using it for bombing practice. "When we travel we always go to museums. Now that we're retired and don't have a lot of things to spend money on, we get to support the museum and other things we care about."

Meda, who is a professor emerita of Women's Studies at the University of Hawai'i and a criminologist nationally recognized for her work on women and crime, notes how the museum is a tremendous community resource that "offers you a chance to get outside of yourself and see the world from a fresh perspective."

In a turning of the tables, they used to bring Ian's mother to the HoMA Café for lunch, and they continue

to eat there often. "We love the café," says Meda. "No two ways about it—the food is terrific and we like the folks who work there. It's a great escape for us."

When asked if they have any must-sees at the museum, Ian says, "We like to walk through [the European and American galleries] and come to the Georgia O'Keeffe paintings. Between that and going to see the art of Hawai'i in the Holt Gallery, it is always an exquisite visit. Those are our favorites."

Recently the couple deepened their connection with the museum by supporting the exhibition *Forward Together: African American Prints from the Jean and Robert Steele Collection*. When the museum's Advancement department approached them about taking this next step, "we were really pleased because the Steele prints represent not only an art form that we need to see more of, but those artists were looking at civil and human rights. And we love that Bob and Jean Steele are right here in the community," says Meda.

In a twist of kismet, when Ian and Meda met the Steeles, Meda realized that they had a personal connection. Meda had been a colleague of the Steeles' daughter Elisabeth at UH.

"We were supporting local collectors and showcasing important art," says Meda. "The museum is really looking to expand and diversify its audiences and that's terrific—we support that."

Kenyatta Kelechi: Laulima

The vibe was community joy at the opening reception for *Kenyatta Kelechi: Laulima*. Fellow artists, and many of the subjects of his photographs, attended to congratulate Kelechi on his first museum solo exhibition. The beloved trio Puamana played, and HoMA Trustee Julian Ako performed an impromptu hula, as guests enjoyed a spread by Town Food & Events. Mahalo to the Doris Duke Foundation, Laila Twigg-Smith Art Fund of the Hawai'i Community Foundation, and The Judy Pyle and Wayne Pitluck Fund for Contemporary Art for their support of the exhibition.



CLOCKWISE FROM TOP RIGHT Trustee Julian Ako with Puamana • In the gallery • Watching the film *Yatta* • Navid Najafi and Kristin Remington • Shiloh Perkins and Kenyatta Kelechi.

TOP ROW Cade Roster, Mike Watanabe, and Wailea Roster • Central Courtyard vibes • MIDDLE ROW Curator Katherine Love • The Fukumitsu 'ohana • HoMA director and CEO Halona Norton-Westbrook. BOTTOM ROW Enjoying refreshments • Artist Kenyatta Kelechi (wearing hat) with his family.

**Home of the Tigers:
McKinley High School**

The museum was honored to welcome artists—and McKinley High School graduates—Satoru Abe and Imaikalani Kalahale to the opening reception of *Home of the Tigers*, which includes work by both of them. O’ahu’s oldest high school was well represented—from Principal Ron Okamoto to current students. Also in attendance were many other artists and collectors who generously lent works to the exhibition, making the show a collaborative effort. “With this exhibition, we hoped to weave the museum more closely into the fabric of this community,” said co-curator Tyler Cann to the audience.



CLOCKWISE FROM TOP RIGHT Satoru Abe • Imaikalani Kalahale and his grandchildren. • Roger Bellinger • Principal Ron Okamoto • Curators Alejandra Rojas Silva and Tyler Cann.



TOP ROW Herb Conley (with lei) • McKinley students Sara Li and Rasela Timo with their paintings in Kina’u Courtyard. • MIDDLE ROW Potter Steven Lee (center) • In the gallery • Melanie Joseph and Maria Archilla • BOTTOM ROW McKinley student musicians • Sharon Twigg-Smith and Tyler Cann.



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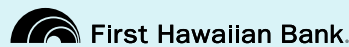
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COVER

**GALLERY 28/HOME OF THE TIGERS:
McKINLEY HIGH AND MODERN ART**

John Young (American, born Hawai'i, 1909-1997)

Ko'olau Mountains, 1983

Oil on canvas

Honolulu Museum of Art, Anonymous gift (5168.1)

