



# HO MA

JUNE • JULY • AUG 2025

## Aloha HoMA 'ohana,

Welcome to the latest *HoMA Magazine*—a celebration of summer at the Museum.

It is an honor to be able to address you all after being appointed by the Museum's Board of Trustees as interim director and CEO. Since 2022, I have been HoMA's chief operating officer, and during this time, I have come to understand the museum intimately. I care deeply about our staff and community. Hearing your stories about first visits to HoMA, unexpected moments of connection, or how the Museum helped shape you fills me with gratitude and reminds me why this work matters.

Being part of a vision-led, cultural organization like HoMA, and developing strategies that support staff growth and advancement is what drives me. When staff thrive, the organization becomes stronger. And a strong organization is better equipped to serve its community and contribute meaningfully to the broader arts ecosystem.

I thank Halona Norton-Westbrook for her incredible leadership over the past five years. Attendance is up more than 80% over pre-pandemic numbers, the reimagined Art School's classes sell out quickly, and exhibitions highlight Hawai'i's best artists and bring bold global visions to Hawai'i. Over the past six months the Museum's leadership has been bolstered with visionary talent (see pp. 21-22 to meet our two newest members), setting the institution up for an even brighter future.

My ambition during this time is to ensure that HoMA continues this momentum, that our staff have the platform to succeed at what they do best, and that our community feels even more welcome to enjoy enriching experiences.



We are excited to open *Mary Cassatt at Work* on June 21 (see p. 8). Organized by the Philadelphia Museum of Art, this exhibition shines new light on the work and life of the only American to be part of the French Impressionist movement. On view will be paintings, pastels, and prints that reveal how Cassatt was radical for her time. What may seem like sweet portraits of women and children are in fact groundbreaking in the way they portrayed women and their "invisible" work. Accompanying the exhibition is an array of programs, such as a printmaking station in the gallery and curators' talks, which can help you get more out of the show.

In addition, the museum has launched a digital guide, which features insightful audio clips on Cassatt by HoMA curators (see p. 20).

Generous support from our community makes this kind of work possible. Every donation, visit, and shared moment helps HoMA remain a vibrant, welcoming place for art and learning. We look forward to seeing you at the Museum this summer.

Aloha,

**PENNI HALL**  
Interim Director & CEO

# Explore

## Exhibitions & Programs



From *Past-Forward: Modern and Contemporary Art from HoMA's Collection*  
Ongoing, Gallery 27





# Exhibitions

## < **Allyn Bromley: At the Edge of Forever** THROUGH JUNE 22

See mixed-media print-based works that reveal Allyn Bromley's ongoing experimentation with materials and investigation of personal and global themes such as memory, loss, migration, and the perilous state of the natural environment.

## < **Satoru Abe: Reaching for the Sun** THROUGH JULY 20

Satoru Abe's first retrospective at HoMA reveals how the revered artist's work evolved over his seven-decade career. Comprised of works from the collection and public and private lenders.

## < **Matsuri!** THROUGH AUG 17

Screens, woodblock prints, hanging scrolls, and other works depict the legends and celebrations of Japan's many festivals. Don't miss the rarely displayed 17th-century screen *Festival at Toyokuni Shrine* which bustles with fascinating activity.

## **Franco Salmoiraghi: Photographs of Hawai'i from the 70s, 80s, and 90s** THROUGH OCT 12

The Hawai'i artist's sensuous photographs celebrate the intricate beauty of natural forms and explore layered metaphors of human connection to the surrounding environment.

## SUMMER HIGHLIGHTS

## **Mary Cassatt at Work** JUNE 21-OCT 12

The only American to be a member of the French Impressionists, Mary Cassatt transformed the course of modern art with her innovative technique and practice. Experience her groundbreaking paintings, pastels, and prints in this rare presentation of the oeuvre of an Impressionist leader.

## **Islamic Influence on Spanish Ceramics** ONGOING

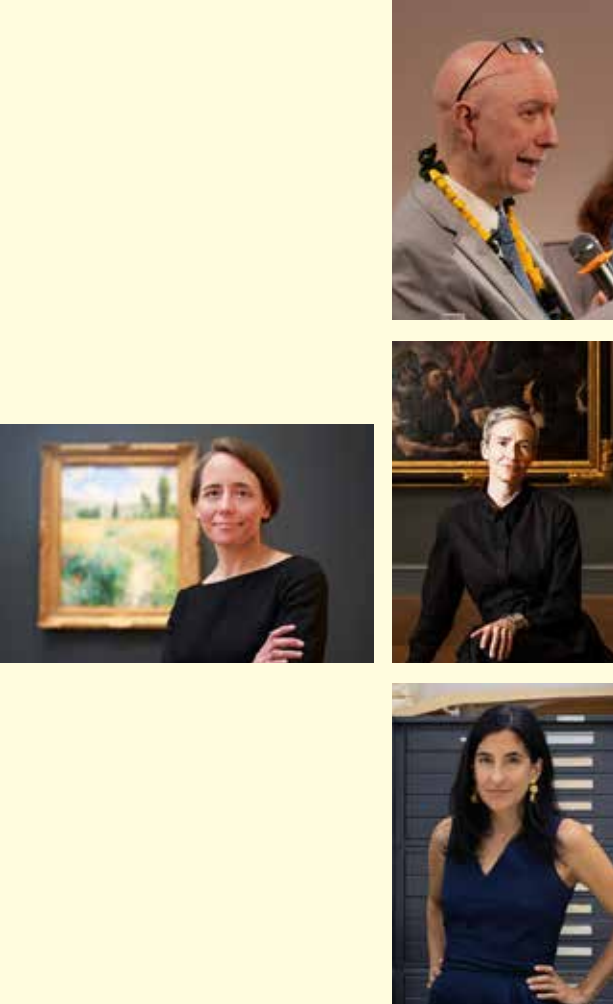
Works from the collection of Shangri La Museum of Islamic Art, Culture & Design showcase Spanish ceramics' masterful craftsmanship and radiant glazes that are a result of Islamic influence.

## **Lyricaly Rebellious: The Prints of Onchi Kōshirō** AUG 23, 2025-APR 12, 2026

This retrospective of one of Japan's first abstract artists is a testimony to Onchi Kōshirō's enormous influence upon modern and contemporary art in Japan and beyond its borders.

Artist Franco Salmoiraghi in the Robert Allerton Art Library, captured by HoMA's photographer Alec Singer.





# Programs

Programs require **online registration** and are included with general admission unless otherwise specified: [honolulumuseum.org/events](https://honolulumuseum.org/events)

**ART TALK**  
**A Woman’s Perspective: Prints by Ikeda Shōen**  
**SUNDAY, JUNE 15, 2PM • GALLERY 21**  
Curator of Japanese Art Stephen Salel talks about the woodblock prints of Ikeda Shōen (1886–1917), one of the first modern female artists of her era to be recognized for her contributions to Japanese painting and printmaking. This exhibition, together with *Mary Cassatt at Work*, invites you to consider the careers of two women artists working in a field dominated by men. Included with general admission, registration required. Part of Community Day, admission free for residents with ID.

**ART TALK**  
**Inside the Exhibition: Curators’ View on Mary Cassatt at Work**  
**FRIDAY, JUNE 20, 7-8:30PM • DORIS DUKE THEATRE**  
Don’t miss this conversation with the curators of *Mary Cassatt at Work*—Jennifer A. Thompson (Philadelphia Museum of Art), Emily Beeny (Fine Arts Museums of San Francisco), and Alejandra Rojas Silva (HoMA)—as they share their curatorial perspectives on working on the exhibition. They offer insight into how Cassatt’s life and practice influenced how they approached the exhibition with respect to their museums’ location, collections, and audiences.

TOP: Curator Stephen Salel, Jennifer A. Thompson (left, Philadelphia Museum of Art), Emily Beeny (right, Fine Arts Museums of San Francisco), and Alejandra Rojas Silva (HoMA). Mary Cassatt (American, 1844–1926), *The Letter*, 1890–1891. Color drypoint and aquatint on laid paper, third state of three. Philadelphia Museum of Art, The Louis E. Stern Collection, 1963.



**ART TALK**  
**Mary Cassatt at Work**  
**SUNDAY, JUNE 29, 2PM • GALLERY 28**  
Explore the most anticipated exhibition of the summer in this intimate gallery talk with HoMA Curator of European and American Art Alejandra Rojas Silva.

**ART TALK**  
**In Conversation: Cassatt’s Prints**  
**FRIDAY, AUG 8, 7-8:30PM • DORIS DUKE THEATRE**  
Hear experts discuss Mary Cassatt’s innovative print techniques and see a short film about the making of Cassatt’s “Set of Ten” prints. Speakers: The Philadelphia Museum of Art’s Christina Taylor, conservator for works on paper, and Laurel Garber, Park Family associate curator of prints and drawings and an originating curator of *Mary Cassatt at Work*. Moderated by HoMA Curator of European and American Art Alejandra Rojas Silva.

**ART TALK**  
**Printmaking Techniques in Cassatt at Work**  
**SUNDAY, AUG 10, 2PM • GALLERY 28**  
Laurel Garber, Park Family associate curator of prints and drawings at the Philadelphia Museum of Art, and Stephen Salel, curator of Japanese art at HoMA, discuss the Japanese woodblock prints and process that inspired the development of Cassatt’s unique printmaking techniques.

**ART TALK**  
**The Photographic Portrait**  
**FRIDAY, JULY 25, 7PM • GALLERIES 9 & 14**  
Associate Curator of Contemporary Art Katherine Love leads a tour of the exhibitions *Artist as Subject: Photographic Portraits from the Collection* and *Franco Salmoiraghi: Photographs of Hawai’i from the 70s, 80s and 90s*. She’ll discuss the varied ways in which modern and contemporary photographers have approached portraiture.



**ART TALK**  
**Pádraig Ó Tuama in The Green Room**  
**THURSDAY, JULY 31, 7-8:30PM • DORIS DUKE THEATRE**  
Tickets: \$25 general / \$250 patron, includes cocktail reception. Tickets available at [merwinconservancy.org](https://merwinconservancy.org)  
The Merwin Conservancy, in partnership with HoMA, presents a reading and talk with award-winning poet, theologian, and mediator Pádraig Ó Tuama. The Green Room series presents leading voices to inspire conversations about nature, language, and the imagination.

**FAMILY SUNDAY**  
**Famiy Sunday: Ocean Culture of the Pacific**  
**SUNDAY, JULY 20, 10AM-6PM, ACTIVITIES 10AM-2PM**  
As part of HoMA’s 16th annual Surf Film Festival, Family Sunday teams up with the Polynesian Voyaging Society to celebrate our ocean culture. Admission free for residents with ID.





# MARY CASSATT AT WORK

**WORK AND INDEPENDENCE** shaped Mary Cassatt's (1844-1926) life. She was the most celebrated woman artist of her time: a bold modernist pioneer, a prominent member of the French Impressionist movement, a fiercely professional, aesthetically radical painter, printmaker, and pastelist. HoMA is pleased to be the third and final stop of *Mary Cassatt at Work*, the first large-scale exhibition of the artist's work in the U.S. in a quarter century.

Born into an affluent Pennsylvania family in the mid-nineteenth century, Cassatt aspired to the kind of professional artistic career then rarely open to women. Working most of her adult life in France, she made a name for herself depicting the active lives of upper middle-class Parisian women, their children, and their domestic employees.

Almost a century since her death, a key part of Cassatt's story has remained obscured: her emphatic commitment to art-making as a self-sustaining career. Her professionalism took shape during a period of dramatic social change, driven by industrialization, urbanization, and shifting relations of race, class, gender, and sex. New insights into her approach to painting, printmaking, and pastel drawing reveal Cassatt responding to contemporary issues through daring techniques. In

her depictions of the children and women around her—the models, family members, seamstresses, wet nurses, and maids—the artist gives vivid form to the patterns, concerns, and interactions of modern life.

Inaugurated at the Philadelphia Museum of Art (PMA) and having already travelled to the Fine Arts Museums of San Francisco's Legion of Honor, Honolulu's iteration features twenty-one works from PMA, one private loan, and eight works from HoMA's collection. It also includes five of HoMA's Japanese woodblock prints, editions of which Cassatt saw at an 1890 exhibition in Paris. Cassatt inspired by the patterns and colors of Japanese woodblock prints, invented a new, technically daring process on copper plates that revolutionized Western printmaking.

*Mary Cassatt at Work* is a rare opportunity for visitors to delve into the work of an Impressionist artist who has been connected to HoMA since it opened in 1927. Cassatt's print *The Banjo Lesson* was among the group of works gifted to the museum by founder Anna Rice Cooke, creating its core collection. The Honolulu iteration of this exhibition highlights HoMA's permanent collection, including works by Cassatt in multiple mediums that reveal her radical approach to materials.

**JUNE 21-OCTOBER 12, 2025**  
**GALLERY 28**





PREVIOUS SPREAD  
Mary Cassatt (American, 1844-1926).  
*Jeune Fille au Corsage Rose Clair* (Young  
Woman with Auburn Hair in a Pink  
Blouse), 1895. Pastel on paper. Honolulu  
Museum of Art: Bequest of Kathryn and  
Arthur Murray, 1997 (26,337)

THIS PAGE  
*The Banjo Lesson*, c. 1893. Drypoint. Honolulu Museum  
of Art: Gift of Anna Rice Cooke, 1927 (5200)

OPPOSITE  
*Françoise in a Round-Backed Chair, Reading*, c.1909.  
Oil on canvas. Private Collection.



#### ORGANIZED BY

Philadelphia  
Museum of Art

The organizing curators are Jennifer Thompson, Gloria and Jack Drosdick Curator of European Painting and Sculpture and Curator of the John G. Johnson Collection; and Laurel Garber, Park Family Associate Curator of Prints and Drawings, Philadelphia Museum of Art. The curators for the Honolulu Museum of Art's presentation are Curator of European and American Art Alejandra Rojas Silva and former Director and CEO Halona Norton-Westbrook.

#### MAJOR SUPPORT PROVIDED BY



ADDITIONAL SUPPORT PROVIDED BY  
Monica Wrenn Chun  
Laura Goo

#### This exhibition is made possible by



Any views, findings, conclusions, or  
recommendations expressed by this  
exhibition do not necessarily represent  
those of the NEA.



## Mary Cassatt at HoMA: A Legacy of Innovation

The Honolulu Museum of Art has a remarkable collection of works by the renowned American Impressionist Mary Cassatt, a testament to the museum's interest in the artist. The first Cassatt acquisition was made as early as 1927, when founder Anna Rice Cooke gifted *The Banjo Lesson* (1893), a striking drypoint that showcases the artist's mastery of line.

Over the years, the museum's holdings expanded with further Cassatt donations, including four additional prints from Cooke's son, Charles Montague Cooke Jr., and his wife, Eliza Lefferts, in 1932.

In 1953, friends of Wilhelmina Tenney (whom Wilhelmina Rise is named after) gifted *The Child's Caress* (1891), on view in *Mary Cassatt at Work*. The museum's collection was further enriched in 1997 with the bequest of two pastels from famed ballroom dancers—and serious art collectors—Arthur and Kathryn Murray, who lived in Honolulu. (They also donated Camille Pissarro's *The Louvre*, *Morning Sunlight*, *Hoar-Frost*, on view in Gallery 6.)

Cassatt's works at HoMA span a variety of mediums, offering a unique opportunity for visitors to explore her artistic evolution and ongoing experimentation. With prints, pastels, and oils, the collection's diversity highlights her consistent drive for innovation.





# Lyrically Rebellious: The Prints of Onchi Kōshirō

**AUGUST 23, 2025–APRIL 12, 2026**  
**GALLERIES 12 & 13**

## Discover more

The beautiful, full-color catalogue for *Lyrically Rebellious: The Prints of Onchi Kōshirō* will be available in August in the HoMA Shop. The publication is written by HoMA Curator of Japanese Art Stephen Salel and by independent scholar Noriko Kuwahara. It is the first extended, illustrated catalogue of Kōshirō's work in English.

SUPPORT PROVIDED BY  
THE ROBERT F. LANGE FOUNDATION

This project is supported in part by an award from the National Endowment for the Arts



Additional support provided by



Onchi Kōshirō (1891–1955).  
*Object No. 1*, Japan, 1954.  
Woodblock print; ink and color on paper.  
Gift of James A. Michener, 1991 (21602)

**THIS EXHIBITION** and its accompanying catalogue encourages viewers to think beyond traditional narratives and see prints not just as images, but as ideas. *Lyrically Rebellious* celebrates the accomplishments of Onchi Kōshirō (1891–1955), the leader of the creative print (*sōsaku hanga*) movement and one of Japan's first abstract artists, on the seventieth anniversary of his death.

The Japanese word *sōsaku*, often translated as “creativity,” more accurately means “innovation” or “the invention of something entirely new.” This concept was largely absent from ukiyo-e print production throughout the Edo period (1615–1868), in which printmaking duties such as carving, inking, and printing were delegated to specialists in order to maximize the craftsmanship.

At the beginning of the 20th century, as Japan was inundated with new Western artistic approaches such as etching, lithography, and photography, woodblock print designers needed a way to revitalize their medium. Emulating precedents in Europe and America, they demanded that modern prints (Japanese: *hanga*) be produced by a single artist working independently and without assistance, thereby imbuing each image with the uniqueness of a painting.

As the leader of this printmaking revolution, Onchi explored challenging territory. Inspired by avant-garde artists in the West, he produced abstract prints that addressed profound philosophical concerns: how do we depict a subject we cannot see, such as a passage of music? If a visual artist were to draw from the same creative wellspring as the composer of a symphony, what shape and color would best represent an emotion like sorrow or despair? Over the course of his career, Onchi invented an entire visual language in response to these questions.

Some of his most enthusiastic patrons were Americans, including the Hawai'i-based collectors and donors James Michener (1907–1997) and Oliver Statler (1915–2002). As a result, the Honolulu Museum of Art came to possess the largest public collection of prints by Onchi outside of Japan.

This timely retrospective is a testament to Onchi's enormous influence upon modern and contemporary art both within Japan and beyond its borders.

# Beyond Onchi: Works by Creative Print (Sōsaku Hanga) Artists

AUGUST 22-NOVEMBER 30, 2025  
GALLERY 21



As a complement to the exhibition *Lyricaly Rebellious: The Prints of Onchi Kōshirō* (on view in Galleries 12 and 13), this exhibition focuses upon several other artists in the creative print (*sōsaku hanga*) movement who excelled through the patronage and encouragement of the American collectors James A. Michener (1907-1997) and Oliver Statler (1915-2002). Both Michener and Statler donated hundreds of creative prints to HoMA. In *Beyond Onchi*, the works of those artists convey the wide variety of subjects and styles explored within the creative print movement.

SUPPORT PROVIDED BY  
THE ROBERT F. LANGE FOUNDATION

Addition support provided by



Shinagawa Takumi (1908-2009). *Red and Yellow Geometric Forms*, Japan, 1954.  
Woodblock print; ink and color on paper.  
Gift of James A. Michener, 1957 (14114)

# Enduring Impressions: Contemporary Woodblock Prints

AUGUST 29-DECEMBER 14, 2025  
GALLERY 3

*Enduring Impressions*, presented in collaboration with the Portland Japanese Garden in Oregon, explores how select contemporary artists throughout the world are incorporating the techniques of traditional Japanese woodblock printmaking (*mokuhanga*) into their practices today.

As Japanese society modernized in the early 20th century, the printmaking tradition associated with influential artists such as Katsushika Hokusai (1760-1849) waned in popularity. In the 1990s, the San Francisco-based art organization Crown Point Press (est. 1962) spearheaded a revival of interest in the medium, encouraging artists to produce new works in collaboration with traditional Japanese print specialists. Public enthusiasm for this initiative further intensified with the development of artist residency programs in Japan and with the formation of the International Mokuhanga Association in 2011.

*Enduring Impressions* features the work of six rising stars in the international *mokuhanga* community: Yoonmi Nam, professor of printmaking at the University of Kansas; April Vollmer, a New York-based printmaker and author of *Japanese Woodblock Print Workshop: A Modern Guide to the Ancient Art of Mokuhanga* (2015); Takenaka Kenji, a Kyoto-based printmaker and author of *Woodblock Printing: Traditional Techniques and its Design* (2021); and Hiroki, Setsuko, and Miho Morinoue, co-founders of Donkey Mill Art Center (est. 2001) in Hōlualoa, Hawai'i. The second iteration of this exhibition will be on view at the Portland Japanese Garden from March 7 to June 22, 2026.

SUPPORT PROVIDED BY  
THE ROBERT F. LANGE FOUNDATION

Yoonmi Nam (n.d.). *The Four Seasons*, United States, 2019. Suite of 4 woodblock prints; ink and color on paper.







Stuart Davis (American, 1892-1964). *PAD #1*, 1946. Oil on canvas. Gift of The Friends of the Academy (being Mrs. Charles Suydam Cutting's memorial to H. Gaylord Dillingham), 1948 (650.1)

New in the Collections Galleries

This summer, the Museum unveils three refreshed and reinterpreted permanent collection galleries. It is a chance to see old favorites in new contexts as well as new additions.

On view starting June 27, Gallery 10 is where you can see recent acquisitions. Paintings and prints by Hawai'i-based artists such as Mari Matsuda, Emily McIlroy, and Pratisha Budhiraja will share space with pieces by internationally recognized artists Roger Shimomura and Michelle Stuart. Shimomura's painting reflects the style of a Japanese ukiyo-e print, while Stuart's incorporation of earth and flowers connects her work to a specific time and place.

Galleries 7 and 8 reopen on July 18 with new stories to tell. Under the theme of *Uncertain Images* Gallery 7 explores how Cubist and Surrealist artists

invited viewers to navigate a world of fractured forms and hidden meanings with the upheavals of the early 20th century. You'll see works by Pablo Picasso and Georges Braque alongside Surrealist paintings by Giorgio di Chirico and Yves Tanguy.

In Gallery 8 you can explore the changing nature of modern American art from the 1910s to the 1960s. See how artists such as Stuart Davis and Ellie Nadelman responded to explosive early 20th-century changes with the machine-age aesthetics of art deco design and dynamic geometries of abstraction. This era gave way to paths inspired by nature and diverse regional identities. Hawai'i-inspired works by Madge Tennent, Carnelia Macintyre Foley, Georgia O'Keeffe, and Toshiko Takaezu show a reverence for place, tradition, and diverse cultural identities.

Honolulu Surf Film Festival 2025

The 16th Annual Honolulu Surf Film Festival rolls into the Doris Duke Theatre July 10 to August 3.

This year, HoMA Film Programmer Sarah Fang, with dedicated festival committee members Crystal Thornburg-Homcy and Manny Aloha, have curated a must-see lineup of the best in new surf cinema. The festival opens with a tribute to North Shore filmmaking legend Larry Haynes featuring his film *Fluid Combustion 3: Live It*. (He is credited with inventing the helmet cam!) And of course, the festival ends with a nostalgic bang with a selection from the Bud Browne Film Archive, overseen by Anna Trent Moore.

This year's festival design is by Kaua'i-based multimedia artist Bryce Baker. Don't wait to get your T-shirt with his groovy work on it at the HoMA Shop—they sell out fast!

Go to [honolulumuseum.org/events](http://honolulumuseum.org/events) to see the schedule.

MAJOR SUPPORT PROVIDED BY

AQUA-ASTON  
HOSPITALITY







# Engage

## Museum News



### A heartfelt thank you to Halona Norton-Westbrook

May 16 marked Halona Norton-Westbrook's last day as director and CEO of HoMA. The Museum is grateful for her strong leadership over the past five and a half years.

Just some of the Museum's achievements during this time include: the creation of dynamic and meaningful experiences for our visitors and the resulting unprecedented audience growth; the Art School's post-Covid launch with a renewed vision; long-needed repairs and enhancements to the physical campus; improved arrangements for collections storage; enhanced security protocols; new financial processes and fundraising activities that are critical to the museum's long-term ability to thrive; creative efforts to tell HoMA's story in a way that resonates locally and globally; the establishment of the museum's first strategic plan in more than fifteen years; and the successful reaccreditation from the American Alliance of Museums.

Halona never hesitated to give credit where credit is due, and at her last staff meeting on May 14, she told the HoMA 'ohana: "You are what bring the museum to life, and you are the ones that make sure the journey this museum embarked on nearly a hundred years ago is alive and realized every day. For this, you have my sincere and heartfelt mahalo."

She concluded her words by saying she looks forward to being a friend and supporter of HoMA for the rest of her life and plans to visit regularly. HoMA looks forward to welcoming her back with open arms.

Go to [honolulumuseum.org/stories](https://honolulumuseum.org/stories) for more parting words from Halona Norton-Westbrook.



### Experience three historically important Hawai'i paintings

Now on view at HoMA are three 19th-century paintings of cultural and historical importance to Hawai'i that are rarely accessible to the public. They are usually displayed at Kamehameha Schools' Kapālama campus and are being loaned to the Museum to accommodate renovations scheduled for the next two years.

Head to Gallery 4 to see the iconic oil painting *Boki, Governor of O'ahu of the Sandwich Islands, and his wife Liliha*, by British court painter John Hayter. Then make your way to the John Dominis and Patches Damon Holt Gallery of the Arts of Hawai'i where you'll find a second painting by Hayter, *Queen Kamāmalu, Consort of Kamehameha II*, and Joseph Nāwahi's landscape of Hilo Bay, famous for its 2006 appearance on *Antiques Roadshow*.

On April 16, members of the Royal Order of Kamehameha I came to the Museum to bless the installation of the paintings. Ikaika Bantolina did three oli, including Wai Kalani, acknowledging Governor of O'ahu Boki.

"The Honolulu Museum of Art is honored to share this historic art with a wider audience," says Catherine Whitney, HoMA's director of curatorial affairs. "These significant works enhance the stories we are telling in our galleries."

See a longer version of this story and learn more about the paintings at [honolulumuseum.org/stories](https://honolulumuseum.org/stories).



Connect more deeply with art through HoMA’s free digital guide

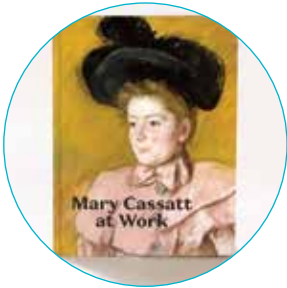
The next time you are at the Museum, enhance your visit with its new free digital guide. Just download the Bloomberg Connects app to have a pocket curator that offers new ways to connect with artworks and artists. As you explore *Mary Cassatt at Work*, open the app to listen to audio of curators offering fascinating insight on this groundbreaking artist.

It’s also a great way to virtually see what’s going on at the museum, with information on the latest exhibitions, collection highlights, and events.

HoMA joins more than 850 cultural institutions around the world on Bloomberg Connects. We hope you enjoy this new service designed to make HoMA’s collection and programs more accessible than ever.



Mary Cassatt in the HoMA Shop



If the exhibition *Mary Cassatt at Work* makes a big impression on you, head to the HoMA Shop for the beautiful exhibition catalogue (\$55), along with journals (\$16.95), mugs (\$16), a tote bag, cards, and coasters (\$11.60) featuring her groundbreaking artwork.

Cleaning streets to create community

HoMA joined the City and County of Honolulu’s Adopt-A-Block program in 2024. As a participant, the Museum holds a neighborhood clean-up twice a year. In April staff put on gloves and sun screen to pick up trash within a six-block area around the museum. The program is a way for residents and local businesses to make a commitment to improve the quality of O’ahu’s communities. For HoMA, in addition to the environmental benefits, it is also a chance to foster community bonds.

“We choose to participate in Adopt-A-Block because we want to be a good neighbor in this beautiful area that we are lucky to call home,” says HoMA Education and Community Programs Manager Laure Faure. “We hope to deepen connections with our neighbors, which include residents and employees of businesses, as well as inspire others.”

The HoMA crew collected twenty-three bags of trash and had the opportunity to chat with neighbors while doing it. We look forward to the next clean-up this fall!



Meet Board Chair Mike Watanabe

The product of an arts education (he has a degree in sculpture from the Rhode Island School of Design) and co-creator and chief creative officer of the education-tech company BrainPop, new HoMA board chair Mike Watanabe is acutely aware of how arts education helps develop problem solving skills. That is what inspired him to join the Museum’s board in 2019.

“The Honolulu Museum of Art is, at its core, an educational institution. Founder Anna Rice Cooke’s dedication statement focused not on the Museum being a repository of treasures, but rather a way for the children of Hawai’i to learn more about themselves and their neighbors,” says Watanabe. “Spend any time with the docents and curators that walk the halls, take a class at the Art School or one of the drop-in art-making experiences, even wander the galleries; and

you’ll see that HoMA is all about context, inspiration, framing the old in a new light.”

Watanabe was elected chair of the board last July, replacing outgoing chair Josh Feldman.

He says currently the board’s biggest responsibility is finding HoMA’s next director. “This project has sparked a lot of careful thought about what the Museum needs in a leader, and what Hawai’i needs in a museum,” says Watanabe. “A museum isn’t just a place for objects; it’s a space for ideas—a space where ideas, often expressed through objects, are contextualized, compared, admired, and criticized. Ultimately, it’s a place for our people to engage in these discussions. In these uncertain times, the people of Hawai’i deserve a place like this. Goodness knows we all could use more ways to talk with each other.”



Clint Riley is HoMA’s new chief advancement officer

“Fundraising for nonprofit organizations has evolved a lot over the past 10 years,” says Clint Riley, who started his position as HoMA’s chief advancement officer in February. “Now, more than ever, it is about shared stories of impact and building community, ensuring that advancement efforts are rooted in connection and shared purpose, and strengthening support for the museum and its mission.”

Riley is an experienced executive with a strong background in arts, culture, and education management. Before joining HoMA, he worked as a consultant with M. Gale, advising arts and higher >

education institutions and directing a \$159 million campaign for a human services campus. Previously, he was President & CEO of Texas Center for Arts + Academics, overseeing arts-focused programs for children and young adults. He has also held positions at The Santa Fe Opera, Wolf Trap Foundation for the Performing Arts, and Dallas Theater Center.

Riley holds a Bachelor of Fine Arts from the College of Santa Fe and earned an MBA and an MA in Arts Management from Southern Methodist University. He also studied economics and arts management at Bocconi University in Milan and painting and drawing at The Marchutz School in Aix-en-Provence.

**HoMA welcomes new chief marketing and communications officer**

Matt Serrao joined the Museum as chief marketing and communications officer in March. He is an advocate for cross-communication and breaking down silos to improve organizations holistically.

“Good marketing shouldn’t just grab someone’s attention, it should create real connection,” says Serrao. “It builds trust, reflects values, and aligns with people’s lives in a way that feels personal and lasting, whether it’s a product, a purpose, or a museum experience that enriches their everyday lives.”

He has more than 15 years of experience delivering results in digital marketing and communications, working in various sectors, including nonprofit organizations, global corporations, startup companies, and higher education institutions. He was previously the associate vice-president of marketing at Utah Valley University, the state’s largest university.



Serrao earned a degree in Business Management from Brigham Young University, Provo, before returning home to O’ahu to complete an MBA at Chaminade University. Hailing from ‘Aiea, Hawai’i, he is an alumnus of Kamehameha Schools Kapālama and values ‘ohana and prioritizing the important things in life.

His favorite work in the collection? “I’m proud that Georgia O’Keeffe’s painting *Waterfall-No. III-‘Īao Valley* lives at HoMA,” he replies. “It brings me joy that so many artists have captured Hawai’i’s beauty in their own way. As a Native Hawaiian, place is central to our culture. It’s tied to identity, memories, and feelings. O’Keeffe didn’t just paint what she saw; she captured the feeling of being there. In *‘Īao Valley*, I feel like she portrays the landscape as something emotional and lasting. It gives a sense of balance and quiet reverence for place.”

**In memoriam: Satoru Abe**

The museum was deeply saddened by the passing of artist Satoru Abe in February. One of Hawai’i’s most renowned and influential artists, he helped shape modernist art here. His dedication and contribution to the arts in the Islands cannot be overstated.

Abe was born in 1926, one year before the opening of the Honolulu Academy of Arts (now the Honolulu Museum of Art). His long relationship with the museum began in 1954, when his work was included in the milestone exhibition of the Metcalf Chateau—a group of seven Asian American modernist artists. The museum’s collection is now home to 38 paintings, sculptures, drawings, and prints by Abe, including the iconic sculpture *The Wheel* (which is on view outside Gallery 27).

After taking art classes as a student at McKinley High School under instructor Shirley Russell, Abe went on to study art in San Francisco and at the Art Students League in New York City. He lived in New York from 1956 to 1970, earning four solo exhibitions at The Sculpture



Center. In 1959, his work was included in a group show at the Museum of Modern Art and was featured on the cover of *Art in America*. He returned to Hawai’i in 1970, living

first in Wai’anae, then settling in Kaimuki.

Abe literally became part of the landscape, with his work on view throughout the state. Generations have grown up familiar with Abe sculptures at their schools, public spaces, and office buildings. You can experience his enduring art legacy in the retrospective *Satoru Abe: Reaching for the Sun* through July 20.



**HoMA remembers longtime registrar Sanna Deutsch**



In 1973, when the Museum’s staff was a grand total of about twenty-five, Sanna Deutsch was hired as the registrar—a position she held until 2008. The Museum is saddened by her passing in January at the age of 93.

Deutsch brought to the Museum impressive experience—she trained as a curator at Harvard, coordinated traveling exhibitions for the American Federation of Arts, and worked at the Guggenheim where she handled projects such as cataloging the institution’s Kandinsky collection.

She moved to Hawai’i in 1967 and started at what was then the Honolulu Academy of Arts as a docent. The volunteer position was an enjoyable diversion from working on her Masters thesis at the University of Hawai’i, Deutsch recounted in an oral history conducted in 2022 at the Museum.

Deutsch made fundamental changes to the collections management system, creating a folder for each work of art. Until then, “everything was kind of jumbled,” she said in her oral history. She made sure all documentation—every receipt and letter—related to a work were filed together, telling the story of the object.

“My favorite task was working with new art that came in the form of purchases or gifts, trying to learn about the older art in the collection, making sure the records were accurate and in harmony with the latest research. Just generally working to make this a professional way of dealing with the collection,” she said.

“Sanna was an inspiration,” says Cathy Ng, former assistant to the director, who worked with Deutsch at HoMA for many years. “She contributed to my learning the ropes of museum work and collecting pertinent data. Even after leaving the Museum she continued to take classes with a curiosity to learn more.” HoMA is ever grateful to Deutsch for her lasting contributions.





# Celebrate

## Fundraising & Partnerships



### Kama'āina Christmas 2025 SATURDAY, DECEMBER 13 • 6-11PM

Preparations have already started for Honolulu's most festive gala of the holiday season—Kama'āina Christmas. Co-chaired by Lori and Josh Feldman and Alexa and Kelly Sueda, it will be a night to remember with fine dining amid masterpieces from around the world and entertainment in Central Courtyard. Be sure to reserve your table for this highly anticipated event.

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

For more information on table purchases, underwriting opportunities, an in-kind sponsorships, contact Director of Strategic Partnerships Lucy Ahn at 808.532.8783 or [lahn@honolulumuseum.org](mailto:lahn@honolulumuseum.org).



Mary Cassatt  
(American, 1844-1926).  
*The Child's Caress*, 1891.  
Oil on canvas. Gift in  
memory of Wilhelmina  
Tenney, 1953 (1845.1)

#### SPOTLIGHT

### Prince Waikiki: A home for the arts

Prince Waikiki, which is celebrating its 35th anniversary this year, is located at the gateway to Waikiki. For its guests, the luxury property also serves as a gateway to the arts on O'ahu. A longtime HoMA partner, Prince Waikiki has its own impressive collection of contemporary art by Hawai'i artists, and even offers a guided tour of its works.

**"Supporting art in the community  
has always been deeply rooted in our DNA"**

In addition, the hotel is a great supporter of Honolulu's art institutions. The Honolulu Museum of Art is grateful for Prince Waikiki's ongoing commitment to helping bring inspirational art experiences to the community. Its latest contribution is as the major supporter of HoMA's big summer exhibition, *Mary Cassatt at Work* (see p. 6 for more information).

"Supporting art in the community has always been deeply rooted in our DNA at Prince Waikiki," explains **Sean Ganhinhin, general manager of the property**. "Connecting us to our past, present, and future, art allows locals and visitors alike to discover the spirit of Hawai'i, as well as strengthen community bonds through shared artistic experiences. We are honored to contribute to the Honolulu Museum of Art's important mission of making art accessible to all and to support this inspiring exhibit of work by Mary Cassatt."



Hawai'i Triennial 2025  
opening at HoMA

The Museum is honored to have been a collaborating site of exhibition for the Hawai'i Triennial since its inception in 2017 (as a biennial). At this year's event—*Aloha Nō*—visitors were able to experience the work of **Edith Amituanai, Teresita Fernández, Hayv Kahraman, Al Lagunero, Gisela McDaniel, Citra Sasmita, Rose B. Simpson, and Kanitha Tith.** The opening in February was a beautiful gathering of artists, curators, collectors, and art fans. Mahalo to Hawai'i Contemporary Executive Director Rosina Potter; the Triennial curators Wassan Al-Khudhairi, Binna Choi, and Noelle M.K.Y. Kahanu; and the artists. And a big thank you to the Doris Duke Foundation and the Judy Pyle and Wayne Pitluck Fund for Contemporary Art for their support.



Celebrating Nowruz

In March, HoMA transformed its Palm Courtyard into a **Persian teahouse** in celebration of Nowruz, the Persian New Year. The evening included an exclusive Persian tea tutorial for members, a dance performance by Sara Mizban, music from DJ BrutusJ, an art workshop with Iranian artist Aida Salehi, and za'atar-spiced chicken at the HoMA Café. The museum thanks Mizban and Shangri La Museum of Islamic Art, Culture & Design for helping create this cultural experience.







Corporate partners

FOUNDER (\$100,000 AND ABOVE)



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



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



Philanthropic Support **MARCH 1, 2024-APRIL 30, 2025**

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

\$100,000 AND ABOVE

Robert Allerton Trust E. Rhodes & Leona B. Carpenter Foundation City & County of Honolulu Cooke Foundation Limited Priscilla Growney	H. T. Hayashi Foundation Lynne Johnson & Randy Moore Robert F. Lange Foundation Estate of Marika M. Levas Jack & Marie Lord Trust Fund The Henry Luce Foundation, Inc.	Rick & Denise McGearry Estate of Nancy L. Skelsey Maurice & Joanna Sullivan Family Foundation Sharon Twigg-Smith
--	---	---

\$50,000-\$99,999

Atherton Family Foundation Stephen & Susan Chamberlin Harrison R. & Dorothea S. Cooke Trust Dorothea Sloggett Cooke Foundation Josh & Lori Feldman Freeman Foundation Victoria S. & Bradley L. Geist Foundation John R. Halligan Charitable Fund	Ulla G. Hardin & Kerstin B. Glenell Endowment Fund Historic Hawai'i Foundation David & Alice Kolb James & Lynn Lally Flora Ling & Paul Sturm McInerny Foundation E. A. Michelson Philanthropy	Estate of Jerome K. Muller Linda & Robert Nichols Judith D. Pyle & Wayne Pitluck Jay & Walette Shidler Terra Foundation for American Art Michael Watanabe & Lia Chee Watanabe Sutanto Widjaja
---	---	---

\$25,000-\$49,999

Justine Stamen Arrillaga & John Arrillaga Kenneth C. Bibee Fund Bromley Foundation Allyn Bromley & Brian Baron Bryann Bromley & James Nuzzo Lauran & Bunny Bromley Margery Bronster & Kenneth Robbins	Cartier The Clarence T.C. Ching Foundation Hawaiian Host Group The Kosasa Foundation Mi & Thomas Kosasa Mary Wilson Crawford Fund The Peter G. Drewliner Foundation	Jean E. Rolles Edward & Cathy Schultz Robert & Jean Steele Laila Twigg-Smith Art Fund Jhamandas Watumull Fund J.D. & Julie Watumull John Chin Young Foundation
---	---	--

\$15,000-\$24,999

Alexander & Baldwin American Savings Bank Asia Pacific Plastic Surgery Arnold & Joji Baptiste Louise F. Brewer Trust Fredrica Cassiday Gov. Ben & Vicky Cayetano CHANEL Herb & Nancy Conley The Decorative Arts Trust	Doris Duke Foundation G70 Hawaii Pacific Health Hawaii Produce Lawrence Johnson Koa Capital Partners Koha Foods Ian Lind & Meda Chesney-Lind MacNaughton Group David L. & Kathy Moore	National Endowment for the Arts Leonore & Chester O'Brien Fund Ohuokalani Charitable Foundation The Arthur & Mae Orvis Foundation Bonnie Rice Servco Pacific Edward & Rae Sultan Ruedi F. Thoeni & David B. Franklin David Wollenberg
--	--	---

\$10,000-\$14,999

Julian Keikilani Ako Maribeth Borthwick Michael & Kristen Chan Kaili Chun Hawaiian Airlines Ellen M. Koenig Memorial Fund	Patricia Y. & Worldster Lee Avi Mannis & Tara Young Ella Q. Hou & J. Sanford Miller Noreen & David Mulliken Rauschenberg Foundation Anne Swayne Keir	Indru Watumull G. N. Wilcox Trust Monica Wrenn Chun Kristi Inkinen Yanagihara Dee Anne Zobel
--	---	--

# Honolulu Museum of Art

## Interim Director & CEO

Penni Hall

## Board of Trustees

### Chair

Mike Watanabe

### Vice Chair

Amber Strong Makaiau

### Vice President

Kaili Chun

### Secretary

Kitty Wo

### Treasurer

Sutanto Widjaja

## Trustees

Julian K. Ako  
Josh Feldman  
Mark H. Fukunaga  
Priscilla Gowney

Ella Qing Hou  
Noreen Mulliken  
Judith Pyle  
Cathy Schultz

Robert Steele  
Kelly Sueda  
Sharon Twigg-Smith  
JD Watumull

## Emeritus Trustees

Robert R. Bean  
Mark Burak  
Walter A. Dods, Jr.  
Cecilia Doo  
Helen Gary  
Allison Gendreau  
Elizabeth Grossman  
Toshio Hara  
Stephanie Hee  
Michelle Ho

Michael Horikawa  
Lynne Johnson  
Robert S. Katz  
Akemi Kurokawa  
Violet S.W. Loo  
Watters O. Martin, Jr.  
Patricia J. O'Neill  
Cherye Pierce  
James F. Pierce  
Duane Preble

Jean E. Rolles  
Jay H. Shidler  
Charles Sted  
Charles M. Stockholm  
Donna Tanoue  
Ruedi Thoeni  
Indru Watumull

Vol. 97, No. 3, HoMA magazine is published  
as a benefit for the entire community:  
Honolulu Museum of Art  
900 South Beretania Street  
Honolulu, Hawai'i 96814

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

Printing & mailing:  
Edward Enterprises, Inc.  
©2025 Honolulu Museum of Art,  
All rights reserved.

# Ready to go back to (art) school?

## REGISTRATION FOR HoMA SCHOOL FALL SEMESTER OPENS AUGUST 20.

Class descriptions go online August 6.

Get creative with painting, drawing, fiber  
arts, printmaking, ceramics, and multimedia.  
Classes run October to December.

For more info:  
[honolulumuseum.org/art-classes](https://honolulumuseum.org/art-classes)  
808-532-8741





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

## Honolulu Museum of Art

900 S. Beretania St. Honolulu, HI 96814

Wed, Thu, Sat & Sun • 10am-6pm

Fri • 10am-9pm

808.532.8700

[honolulumuseum.org](http://honolulumuseum.org)

# Ho MIA

### COVER

Mary Cassatt (American, 1844-1926).

*Woman in a Loge* (detail), 1879.

Oil on canvas. Philadelphia

Museum of Art: Charlotte Dorrance

Wright Collection, 1978-1-5

