

## ARTBento Program@HiSAM Lets Students Interact with Art

Local youngsters now have a wonderful opportunity to learn firsthand about art as school groups are participating in the ARTBento Program@HiSAM, an interactive, interdisciplinary museum education program for students in grades K-5.

The program got off to a great start as 65 third graders from Lincoln Elementary School were immersed in an exciting art experience at the Hawai'i State Art Museum (HiSAM) on Friday, October 24, 2008.

The new pilot program is a collaboration of the Hawai'i State Foundation on Culture and the Arts and the Department of Education. The program is coordinated by Alison Ibara-Kawabe, DOE Educational Specialist; Wendy Larrow, HSFCA-DOE Museum Education Resource Teacher; and Susan Hogan, Museum Educator for HiSAM.

For many of the students, and their teachers too, the ARTBento experience is their first exposure to HiSAM. They are prepared for their museum visit by an Artistic Teaching Partner (ATP) from the HSFCA's Artists in the Schools (AITS) Program.

This pre-visit happens in their classroom. Each ATP is an advanced teaching artist specializing in creative movement, music, drama, or visual art. Object-based learning takes place as the ATP guides students through the experience of interpreting examples of visual art through these artistic disciplines.

The subsequent museum experience is enriched by multi-disciplinary activities including inquiry-based gallery tours, exploratory learning in the *I Love Art Gallery*, and an extended multi-disciplinary lesson by their ATP. Students are thrilled to see "the real thing" in HiSAM galleries after viewing reproductions in their classrooms.

The *I Love Art Gallery* makes it fun to learn about art. Walls are printed with information on the elements and principles of art and design. Colorful posters use reproductions of HiSAM gallery artworks as examples of how artists use each element. In the middle of the room, table stations filled with objects made of various materials invite students to construct their own 3-D compositions. The students really enjoy this interactive learning experience.

At the conclusion of their visit, students, teachers, and parent chaperones all leave the museum with a much deeper understanding of how to interpret and communicate about the arts. The adults are often surprised and always delighted to realize that this rich cultural resource is centrally located and gives local visitors access to Hawai'i's public art collection.

Eleven schools participated in the ARTBento Program during this 2008-2009 pilot year, and the next school year promises to expand service to even more schools. For inquiries regarding the ARTBento@the HiSAM Program, contact Wendy Larrow via email at [wendy\\_larrow@notes.k12.hi.us](mailto:wendy_larrow@notes.k12.hi.us).



Hawai'i State Foundation on Culture and the Arts  
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## New Logo Identifies HSFCA as a Unique Entity of Hawai'i

The Hawai'i State Foundation on Culture and the Arts has a new logo! It was created by the award-winning graphic design firm Goodson+Yu Design of Honolulu. Developmental meetings with the HSFCA staff and Commission defined the logo as a lasting brand image that will identify the organization as a unique entity of Hawai'i.

The challenge was to portray in a single mark HSFCA's essence as an arts organization, one that touches nearly every aspect of learned and artful living by the people of Hawai'i both past and present. The mission of the HSFCA is to promote, perpetuate and encourage culture and the arts, history and the humanities as central to the quality of life of the people of Hawai'i.

The range of disciplines that fall under the aegis of the HSFCA is very large, so a list was created of all aspects of not only Hawaiian arts and cultural practices, but also any that could conceivably be created or performed here. Next, a separate list of all appropriate visual symbols and images of Hawai'i was compiled, from the obvious to the obscure.

"No less important was honoring the legacies and vision of HSFCA founders Masaru 'Pundy' Yokouchi, Governor John A. Burns, and architect Alfred Preis," said Roger Yu, president of the 30-year-old kama'aina design firm. The three visionaries of what was then known as the Arts Council of Hawai'i formally established the arts and culture of Hawai'i as a core component of our state. They also

created the one percent law, a mandate that one percent of the state's annual budget be spent on beautifying the environment through the acquisition and display of public works of art. This initiative has since been adopted by other states.

The logo consists of two stylized shapes that recall the sails of early Hawaiian voyaging canoes. Placed opposite each other, they form a symmetrical, organic, vessel shape, much like a calabash. The space between the two shapes at the bottom provides a modern, multi-sided aspect. Coalesced, these images represent the arrival and flourishing of the first seeds of Hawaiian culture, and the calabash, a symbol of giving and nurturing. This "cradle of creativity" is where art is born.

The colors are those of the first feather cloaks worn by Hawaiian ali'i, which were woven from the red feathers of the i'iwi bird and the yellow feathers of the mamu bird. Along with black, these colors work well on white, light, black, or dark backgrounds.

Typographically, the word Hawai'i was isolated and enlarged for more immediate recognition. Since the name "Hawai'i State Foundation on Culture and the Arts" is long, this configuration improves legibility and readability. The logo can be reproduced in three colors, red, yellow and black; reversed to white; or in black only. A white logo in a black box is also available. A stylebook with instructions on the proper use of the logo, and electronic versions of the logo, are available for download from the HSFCA website.



Kids construct their own 3-D art in the educational center called the *I Love Art Gallery*.



Teaching artist James McCarthy and students use music to respond to art in the galleries.

### THIS ISSUE'S HIGHLIGHTS

ARTBento Program  
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Interact with Art

Poetry Out Loud  
Hawai'i 2009  
Honors the Art  
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Ke 'Aha Hula  
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2009 Hula  
Conference

Commissioned  
Works of Art  
Installed on  
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Ho'oulu: The  
Inspiration of Hula  
at the Hawai'i State  
Art Museum



## Meet Our New HSFCA Commissioners

*The Hawai'i State Foundation on Culture and the Arts welcomes four new additions to our HSFCA Commission – Leonard Chow, Teri Freitas Gorman, Jim Jennings, and Sheryl Seaman.*



**L**eonard Chow was born and raised in Honolulu. He attended Mānoa Elementary School, 'Iolani School, and the University of Hawai'i. After graduating, he moved to St. Louis, Missouri to work as an aerospace engineer at McDonnell Corporation (now Boeing) on the Gemini spacecraft and Phantom II interceptor jet.

After working there for four years, he moved to San Francisco, California to work as a satellite design engineer for Philco-Ford (now Space Systems/Loral) on satellite tracking stations and weather, communications, and direct TV broadcast satellites.

Chow retired in 2003 and moved back to Honolulu. Presently, he serves as a volunteer

at several non-profit organizations including Hawai'i Opera Theatre, It Takes An Ohana, Honolulu Academy of Arts, Mānoa Waioli Lions Club, American Association of Retired People (AARP) Tax-Aide Committee, and Mutual Assistance Association Center in Palolo Valley.

"My interests in culture and the arts increased in the later part of my career, while I visited many foreign cities on business and tried to take in local customs, cuisine, culture, and museums. It continues to grow with the diversity we have in Hawai'i," says Chow.

"During my term as an HSFCA Commissioner, I hope to help the organization through these difficult economic times to emerge as a stronger, more efficient organization which will continue to serve, educate, involve, nurture, and enrich more and more people in Hawai'i in the multiple treasures of our various cultures and art forms.

"I will work to promote and enhance the mission of the HSFCA by encouraging general population participation, and fiscal or volunteer contributions to the various arts and cultural organizations in our community. I will also strive to ensure that available funds are utilized to the maximum extent to benefit the largest amount of people, with an emphasis on the generally underserved portions of the population."



**T**eri Freitas Gorman was born in Wailuku, Maui when Hawai'i was still a U.S. Territory. She is grateful to the islands' plantation heritage for her ethnic mix of Portuguese, Japanese, Chinese, and Hawaiian.

Gorman received a Bachelor of Arts degree in Film & Television from UCLA and began her career in public relations, marketing, and communications. After graduation, she moved to the Netherlands, where she worked as a publicist and freelance writer for three years. She returned to Maui and opened a boutique public relations firm specializing in the travel industry.

Gorman was the first Director of Marketing for the Maui Arts & Cultural Center through its capital campaign, construction, and first two years of operation. She worked with MACC Chairman Masaru "Pundy" Yokouchi, who was also the first HSFCA Chairman. He had a profound influence on her arts philosophy.

In 1996, Gorman was recruited to oversee marketing at Auckland's Aotea Centre, New Zealand's largest performing arts complex. In 2000, Gorman joined the Broward Center for the Performing Arts in Fort Lauderdale, Florida as Vice President for External Affairs.

Gorman, along with her husband Terry and their children Michael and Jackie, have visited 22 countries as a family, but she always missed her home. In 2005, the family moved home, after the children were accepted to the Kamehameha Schools Maui campus. Now she is back at the Maui Arts & Cultural Center, where she currently serves as Executive Vice-President of External Affairs.

"My vision as an HSFCA commissioner is to increase both the quantity and the quality of arts and cultural experiences in the lives of ordinary people. Arts and culture help to define who we are, but more importantly, they provide a way for us to understand who others are as well.

"I believe arts and culture support us more than we support them. According to a study on 'Arts and Economic Prosperity' by Americans for the Arts, Hawai'i's non-profit arts groups were directly responsible for \$223 million of economic activity in 2003. This translates to 6,092 full-time jobs. Remember, this is the non-profit sector only. Add revenues generated by arts professionals doing business here and the figure becomes even more impressive. The return on investment is much greater in the arts than it is in many other sectors, but for some reason, people don't think of the arts in terms of economic generation. They should."



**J**im Jennings was born in Richmond, Virginia. He received a B.S. degree from the College of William and Mary, a Master's degree in Theology at the Protestant Episcopal Seminary in Alexandria, and a J.D. from the Georgetown University Law Center in Washington, D.C. He is a member of the District of Columbia Bar.

Jennings worked for over 30 years in public policy and public relations for the global firm, Hill and Knowlton, in Washington, D.C., and rose to head its office there. He later was their Chief of Staff Worldwide and Director of their U.S. Health and Pharmaceutical Practice. He moved to Kaua'i in 2004 and joined Communications Pacific in

Honolulu in 2005 as Senior Advisor and was soon promoted to Executive Vice President, where he served until he recently retired on Kaua'i.

He was appointed by President Reagan as a Trustee of the Institute of American Indian and Alaska Native Culture and Arts Development, which was founded by President Kennedy and has had the support of Senator Inouye and others devoted to the preservation of culture and arts of native peoples in the United States including Native Hawaiians.

Jennings was also a founding board member of the National Museum of Women in the Arts in Washington, D.C., and a board member of the USIA's Private Sector Committee on the Arts. He has worked with master American artists such as Robert Rauschenberg and William de Kooning, and provided strategy and communications counsel for the Terra Museum of American Art in Chicago and the Names Project/AIDS Quilt.

"I have an abiding respect for government that envisions culture and arts, history, and humanities as central to the quality of life of its citizens. This is especially apparent here in Hawai'i because of the vision and work of the HSFCA. In this most unique of the 50 states, the vibrancy of our cultural life as a public policy priority is something I believe in deeply and want to support and serve," says Jennings.

"To me, encouraging this aspect of our quality of life is essential to who we are today and to our dreams about tomorrow, especially for our young people who feel drawn to creative expression and hope for an opportunity to make a living as artists. In Hawai'i today, we look to maximize economic opportunity, so that we will have a future as bright as the one we hope for.

"We look to sustain our crucial visitor industry sector. We nurture all sorts of technology exploration, renewable energy sources, and agricultural diversity. Likewise we must nurture arts and culture, history, and humanities as one more essential part of our collective life and economic opportunity, today and tomorrow."



**S**heryl Seaman was born in Berkeley, California. She holds a Bachelor of Architecture degree from the University of Hawai'i and is an award-winning interior designer with more than 30 years of experience in architecture and interior design in Hawai'i and the Pacific Rim.

Seaman is Vice Chair and Principal-in-Charge of Group 70 International's Interior Design Department. As President of Studio Haku, a subsidiary of the firm, she designs custom furnishings and architectural elements for projects both by Group 70 and other design professionals around the country.

Seaman takes advantage of her expertise in architecture and design by serving in the arts community. An advocate of the arts, culture, and education, she served as the Director and Vice President on the board of the Hawai'i Theatre Center and was co-chair in charge of its restoration and renovation from 1992-1997.

She chairs the building committee of the Laniakea YWCA and has been an active board member of the American Red Cross since 1994. She also serves on the board of HANO, the Hawai'i Alliance of Non-profit Organizations, so she has an understanding of the needs in our community and the challenges that face organizations in the area of fund development.

Seaman is an avid pottery and textiles collector, frequently traveling to foreign lands to find treasured works. She studies the piano, is a voracious reader, and when not traveling the globe, enjoys her tranquil living on the windward side. She also serves as vestry and diocesan delegate for St. Christopher's Episcopal Church in Kailua.

"As an HSFCA Commissioner, I see the tremendous impact that promotion and recognition of the arts can have on our community both culturally and economically," says Seaman. "I am passionate about art, so I am happy to give of my time to issues that have to do with art, the promotion of art and artists, and the development of art-related activities.

"I will apply my experience and expertise to the realization of the HSFCA Mission Statement and the five strategic areas in the HSFCA Strategic Plan. I will also work to raise awareness of Hawai'i's arts to a wider global audience.

"Our diverse contemporary demographic, overlaid on the significant history and art of our host culture, provides a unique environment that distinguishes us from other visitor destinations. The arts can be a catalyst for the development of economic opportunities for communities beyond the resort."

# The Arts Affirm Life

*In a democratic society, government has an important role in supporting culture and arts as a benefit for all people. The Hawai'i State Foundation on Culture and the Arts provides leadership in promoting, preserving and perpetuating the diverse and unique culture and the arts for people of all ages throughout the State of Hawai'i, fulfilling government's role.*



**“ALL” SPEAKS TO ACCESS.** Inclusiveness is an inherent value in a democratic society, and access is key to accomplishing that goal. The people of Hawai'i have demonstrated their desire to preserve and nurture the cultures that are the foundation of their heritage. Every person should have the opportunity to develop their mind and spirit; for this they need the stimulus of good music, vital drama, lively visual arts, and other challenging cultural experiences.

**THE LEGACY** of Hawai'i has been retold in chants and stories, while the spectrum of music and dance portray our unique heritage and harmony of cultures. We have overcome biases of what makes an artist and what qualifies as art. In Hawai'i folk art is art. At a deeper level, it is the umbilical cord that connects each generation to the next as a valued legacy. Hawaiian kapa and quilts, Japanese shishu embroidery and taiko drumming, saddles and 'ukulele, and other multi-ethnic traditions, honor our creative and industrious past.

**THE FOUNDATION** showcases artwork of excellence in the Hawai'i State Art Museum and all state buildings with access to everyone. Our state-of-the-art convention center features major works by Hawai'i artists, and also celebrates the creativity of our school-age children. Artwork at judiciary buildings and airport terminals celebrates our heritage and vision; our fortitude and ingenuity. Access to the arts has continuously raised standards of excellence. Access has also reconstructed the arts and cultural landscape by creating island-wide participation that spans from civic centers to rural communities, from the rich heritage of our past to contemporary innovations, and from generations of kūpuna to keiki.

**IDEAS** stimulated by creative concepts and inventions forged the new technological age and global economy. Creativity is the bridge that will carry us through the changes of this millennium and must be nurtured. Through arts and culture, we educate, enrich, and identify Hawai'i as the multi-ethnic, multi-cultural community that embraces creativity and adapts to each other's ideas.

**GOVERNMENT** must provide the necessary leadership to protect our island vitality, diversity and creativity. We treasure quality of life as a major asset in recruiting and retaining a skilled workforce, as well as attracting visitors and investments. The overarching goal for government is to safeguard the link between our common values and our common purpose, because as a society we value and thrive on creative and individual expression.

## THE HAWAII STATE FOUNDATION ON CULTURE AND THE ARTS

*The HSFCA stimulates the economy, strengthens communities, and supports creativity and innovation.*

**NATIONAL REPRESENTATION** — The HSFCA represents Hawai'i in the national arts agenda set by the National Endowment for the Arts (NEA) and the United States Congress and administers federal grants to support arts and culture.

**PUBLIC ACCESS** — The HSFCA promotes physical and intellectual access to arts and culture to all citizens of Hawai'i.

**HSFCA LEADERSHIP** — The HSFCA enriches the lives of the people of Hawai'i by promoting and perpetuating culture and the arts through a wide range of programs: art in public places, arts in education, community arts, ethnic heritage and folk arts, foundation grants, history and humanities, literary arts, media arts, visual arts, and the performing arts. The HSFCA awarded grants to 109 projects in FY 2008.

**EXCELLENCE** — The HSFCA encourages artistic and professional excellence.

**VISION** — Hawai'i was the first state in the nation to adopt a “Percent for Art Law” and to establish a statewide “Artists-in-the-Schools” program.

*The Hawai'i State Foundation on Culture and the Arts was established by the Hawai'i State Legislature in 1965 as the official state agency charged with administering arts and cultural programming in Hawai'i.*

## ECONOMIC IMPACT

*The HSFCA stimulates the economy and arts industry of Hawai'i through its grants, fellowships, commissions, and purchases of art.*

- The HSFCA
- Leverages federal, private, and other matching funds at more than 12:1
- Adds \$28.2 million to Hawai'i's economy thru arts programs
- Produces \$1,082,638 in taxable income thru employment in the arts
- Tripled arts in education funding with non-HSFCA funds
- Builds dynamic public-private partnerships
- Supports more than 2,300 jobs through its Biennium Grants Program alone; more than 12,000 jobs are in arts-related businesses statewide
- Attracts audiences to the capital cultural district
- Generates the purchase of goods and services
- Supports the cultural infrastructure for our diverse communities and the State's tourism industry
- Enhances quality of life that attracts and retains a highly skilled workforce

## SOCIAL IMPACT

*The HSFCA strengthens communities and families through cultural heritage and the arts.*

- The HSFCA
- Celebrates and promotes cultural diversity
- Provides central leadership for the arts throughout the state
- Offers statewide access to the arts, reaching more than 1.5 million people annually
- Empowers grassroots opportunities through technical assistance
- Provides community outreach
- Brings the arts to urban and rural areas
- Preserves cultural heritage
- Promotes lifelong education in the arts
- Reaches more than 56,000 people from preschool to adults through arts education programs

## CREATIVE IMPACT

*The HSFCA supports creativity and innovation.*

- The HSFCA
- Encourages individuals of all ages to reach their creative potential
- Sets standards for artistic excellence
- Empowers a professional community of cultural specialists
- Nurtures perpetuation of cultural traditions and folk arts
- Provides a venue in the Hawai'i State Art Museum to showcase art and artists
- Makes artwork accessible to the public in State buildings
- Supports vital creative achievements
- Contributes to the development of a creative, competitive work force
- Facilitates innovation and creative solutions

## EDUCATIONAL IMPACT

*The HSFCA increases opportunities for arts education and arts experiences.*

- The HSFCA
- Leads a consortium of Arts Partners in implementing ARTS FIRST, a curriculum-based plan in arts education for all students
- Established the nation's first statewide Artists-in-the-Schools Program and doubled the program budget in FY 2009 through a public-private partnership with the Hawai'i Community Foundation
- Provides 219,029 students with arts education programs each year
- Develops instructional tools for classroom teachers using curriculum standards
- Builds self-esteem, strengthens identity and provides a channel for the pursuit of individual and collective goals

## STATE COMMITMENT FOR THE ARTS

*The Hawai'i State Constitution states:*

### CONSTITUTIONAL POLICIES

- The State shall have the power to conserve and develop objects and places of historic or cultural interest and provide for public sightliness and physical good order
- The State shall have the power to preserve and develop the cultural, creative and traditional arts of its various ethnic groups

*The Hawai'i State Plan calls for (1) a strong and viable economy, (2) a desired physical environment, and (3) the physical, social and economic well being of its people.*

### OBJECTIVES OF THE STATE PLAN AS THEY RELATE TO THE HSFCA

- Foster an understanding by visitors of the aloha spirit and of the unique and sensitive character of Hawai'i's cultures and values
- Encourage visitor industry practices and activities which respect, preserve, and enhance Hawai'i's significant natural, scenic, historic, and cultural resources
- Enhance and promote Hawai'i's role as a center for international relations, trade, finance, services, technology, education, culture, and the arts
- Provide incentives to maintain and enhance historic, cultural, and scenic amenities
- Assure the availability of sufficient resources to provide for future cultural, artistic, and recreational needs
- Support educational programs and activities that enhance personal development, physical fitness, recreation, and cultural pursuits of all groups
- Promote educational programs which enhance understanding of Hawai'i's cultural heritage
- Foster and preserve Hawai'i's multi-cultural heritage through supportive cultural, artistic, recreational, and humanities-oriented programs
- Support activities and conditions that promote cultural values, customs, and arts that enrich the lifestyles of Hawai'i's people and which are sensitive and responsive to family and community needs
- Increase opportunities for appreciation and participation in the creative arts, including the literary, theatrical, visual, musical, folk, and traditional art forms
- Encourage the development of creative expression in the artistic disciplines to enable all segments of Hawai'i's population to participate in the creative arts



**HAWAII**  
STATE FOUNDATION on  
CULTURE and the ARTS



## Poetry Out Loud – Hawai'i 2009 Honors the Art of the Spoken Word

Local high school students got a chance to display their talents using the spoken word as they participated in *Poetry Out Loud – Hawai'i 2009*. This statewide competition is part of *Poetry Out Loud*, a national initiative emphasizing the art of poetry recitation.

The program was created in 2005 by the National Endowment for the Arts and the Poetry Foundation, and it is administered in partnership with the



Sarah Welch, a home-schooled high school junior from the Military Home Educators Network (MHEN), won this year's competition. Sarah represented Hawai'i at the national competition in Washington, D.C.

state arts agencies of all 50 states and the District of Columbia. The Hawai'i State Foundation on Culture and the Arts partners with the Honolulu Theatre for Youth to implement the program in Hawai'i.

*Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage. The annual Hawai'i competition is open to all high school students in the state, including public, charter, private, and home schools. By encouraging students to memorize and perform great poems, *Poetry Out Loud* invites the dynamic aspects of slam poetry, spoken word, and theater into the English class.

This year's Hawai'i semi-final and final competitions were held at Tenney Theatre on February 22, 2009. An appreciative audience enjoyed the dramatic performances from finalists throughout the state. Hawai'i's student winner Sarah Welch represented our state at the national competition in late April in Washington, D.C.



Photos by Wilfred Chun

These talented high school students competed in the *Poetry Out Loud – Hawai'i* competition held at Tenney Theatre on February 22, 2009. This year's winner, Sarah Welch, is shown in center of photo. Ronald Yamakawa, HSFA Executive Director, is shown at left in photo.

For information about *Poetry Out Loud – Hawai'i*, contact project coordinator Courtney Biggs at (808)839-9885 or edadmin@htwweb.org. For information on the national competition, visit

[www.poetryoutloud.org](http://www.poetryoutloud.org). The website also has brief biographies on renowned Hawai'i poets including W.S. Merwin, Kathleen Norris, and Cathy Song, in the Poems section and Browse Poets subsection.

## ARTS FIRST Summer Institutes Workshops on O'ahu and Maui

This summer, teachers took advantage of a wonderful learning opportunity to enhance their arts education teaching skills. They participated in two intense, four-day *ARTS FIRST Summer Institutes* that were held on O'ahu and Maui.

The *O'ahu Summer Institute* was held at Kapolei High School on June 16-19, 2009. This workshop, entitled *Arts Strategies for Literacy*, was designed for K-5 classroom teachers.

The presenters were Deb Brzoska of the Kennedy Center and Hawai'i's teaching artists – Lisa Louise Adams, Maui Ola Cook, Jolene Kim, Vivien Lee, James McCarthy, Marcia Pasqua, Lei Ahsing, and Jamie Simpson Steele.

The artist educators presented activities focusing on music, dance, drama, and visual arts. They introduced classroom teachers to the *Essential Arts Toolkit* that supports the *Hawai'i Content and Performance Standards*.

The teachers learned practical ways to link the arts to other core subjects and develop lessons that are grade level appropriate. They also learned how to assess their students' learning skills.

A total of 126 teachers attended the O'ahu workshop. They will discuss their portfolios in a summary meeting.

The *Maui Summer Institute* was held at the Maui Arts & Cultural Center on June 22-25, 2009. The workshop, entitled *Focus on Science: Integrating the Arts for 21st Century Skills*, was designed for K-8 classroom teachers.

Randy Barron of the Kennedy Center led a course entitled *Scientific Thought in Motion*. He guided the teachers through an energizing and fun exploration of the natural intersection of dance and science.

Teachers improvised, investigated, collaborated, created, and reflected on the nature of arts integration using the *Hawai'i Standards and Benchmarks for Science* as their main source of essential questions, facts, and skills about science.

Non-dancers learned how to facilitate the student creative process in

the classroom by using "body thinking" and dance strategies to incorporate 21st century skills into their lessons.

Lori Philips of Pacific Resources for Education and Learning led a course entitled *Picturing Science* that incorporated standards-based lessons and hands-on integration of science, technology, visual arts, and language arts. In the classroom, the teachers learned about issues dealing

with the environment, stewardship, and change. They took a field trip to the Waihe'e Wetlands and used their digital cameras to capture images that can be used to communicate about the essential questions of science.

Back in the classroom, they then learned how to use oil pastels to transform their digital photographs into works of art and write about them with metaphors and science facts.

Teachers who successfully completed the courses were eligible to receive professional development credits.

Funding was provided by the Hawai'i Department of Education, the Hawai'i Arts Alliance, the Hawai'i State Foundation on Culture and the Arts, the National Endowment for the Arts, the U.S. Department of Education, the County of Maui, and the sponsors of MACC's Arts Education programs.



Photos by Bob Bangerter

Guest presenter Randy Barron of the Kennedy Center (shown in center) shows K-8 classroom teachers how to combine science with art as these participants perform a "water cycle" dance.



Maui teachers shot photos during their field trip to the Waihe'e Wetlands as part of the *Picturing Science* course. The *Maui Summer Institute* was sponsored by the Maui Arts & Cultural Center.



## Ka 'Aha Hula 'O Hālauaola 2009 Hula Conference

The Ka 'Aha Hula 'O Hālauaola 2009 Hula Conference was an extraordinary gathering. The event was held at the Kapalama Campus of the Kamehameha Schools, with pre-conference workshops held from July 23-25 and the main conference held from July 26-31, 2009.

More than 100 Kumu Hula, cultural practitioners, artisans, and hula enthusiasts shared their knowledge, experience, and artistry with over 900 participants. Each day was filled with dawn-to-dark activities for anyone interested in hula and Hawaiian culture.

Participants learned how to make hula implements, adornments, and tools along with an accompanying chant or hula during the Nā Pono Hula pre-conference workshops.

A variety of presentation styles were offered and included hula classes taught by well respected Kumu Hula, lectures presented by Hawai'i's premier historians and cultural practitioners, excursions lead by kama'āina out to O'ahu's famed historical sites, and panel discussions on topics related to hula that are rarely offered to the general public.

The conference was sponsored by the Hawai'i State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i and the National Endowment for the Arts, Hawai'i Tourism Authority, City and County of Honolulu, Mayor's Office of Culture and the Arts, Lālākea Foundation, Edith Kanaka'ole Foundation, Kauahea Inc., Hawaiian Electric Company, Ford Foundation, Kamehameha Schools, Council for Native Hawaiian Advancement, and Nā Pua No'eau – UH Center for Gifted and Talented Native Hawaiian Children.



Marcus Hanalei Marzan conducts a workshop on malo, kihei, and adornments.



Kalanikini Naho'opi'i offers hands-on instructions to students in the ulana lauhalala class.



Keola Chan provides instructions to the participants in the hakahiki and lomilomi class.



Buddy Makaiau leads a class on lapaiki-making.

## Keaomelemele – Honoring the Elements

**K**eaomelemele – *Honoring the Elements* was a Native Hawaiian performance project, which was held in conjunction with the Ka 'Aha Hula 'O Hālauaola 2009 Hula Conference. This was the third *American Masterpieces – Hawai'i* project since the first National Endowment for the Arts funding was granted for this purpose. There were two performances held at Hawai'i Theatre Center – the first was on July 30th for conferees, and the second was

on July 31st for the general public.

The performances featured Kumu Hula Leinaala Kalama Heine and the Ladies of Halau Na Pualei O Likolehua as they presented the story of Keaomelemele. This is a classic Hawaiian story of rarified gods and the elemental wonderment of our islands, mixed in with love and loss, hula ritual, and the creation of the beautiful valley of Nu'uuanu, on the island of O'ahu.

Keaomelemele is the wahine eueu raised as the punahele of Mooineana

at Kealohilani. This tradition teaches the hierarchy of the elements through the ancestors of Keaomelemele, the gods Kane, Kanaloa, Mooineana, Keanuenupepioluna, and Kaoakalani. They set the foundation for the life cycle. Keaomelemele and her siblings establish the cultural customs that exist in the everyday life of the Hawaiian. From the sacred to the mundane, from the ephemeral now to the enduring antiquity, Keaomelemele is about the continuum

of life, the mookuauhau, the moolau, and the moololo.

This program was supported by the Hawai'i State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i and the National Endowment for the Arts, City and County of Honolulu, Mayor's Office of Culture and the Arts, Lālākea Foundation, Council for Native Hawaiian Advancement, and Abbott Foundation.

## Grammys Concert Showcases Hawai'i's Talented Musicians

Music fans were treated to a sneak preview of the *Grammy Awards* line-up for *Best Hawaiian Music Album* as nominated musicians from Hawai'i came together to showcase their talents at a free *Grammy Awards Concert*. This special *Live from the Lawn* event was held on the front lawn of the Hawai'i State Art Museum on January 16, 2009.

This popular annual concert featured these artists from the nominated albums: *'Aumakua*, Amy Hanaiali'i; *Force Of Nature*, Ledward Ka'apana and Mike Kaawa; *Hawaiian Slack Key Kings Masters Series Vol. II*, Various Artists (David Kahiapo, LT Smooth, Donald Kaulia, Stephen Inglis, and Chris Lau performed); *The Spirit of Hawaiian Slack Key Guitar*, Various Artists (Sonny Lim, Keoki Kahumoku, Owana Salazar, and Dennis Kamakahi performed).

Paula Akana, news anchor for KITV, served as emcee for the concert which was televised and simulcast on KITV and OC16. This event was presented by the Friends of the Hawai'i State Art Museum and the Hawai'i State Foundation on Culture and the Arts; supported by DBEDT, OC16, the Honolulu Advertiser, Clear Channel, Hawaiian Airlines, the LEF Foundation, and Bright Light Marketing; and produced by Tim Bostock Productions.



Amy Hanaiali'i performed at the *Grammy Awards Concert* at the Hawai'i State Art Museum on January 16, 2009. The concert featured the nominees for *Best Hawaiian Music Album*.



## Folk and Traditional Arts Apprenticeships Grants Awarded to Nine Teams

The HSFCA Folk and Traditional Arts Apprenticeship Grants Program provides an opportunity for advanced one-to-one instruction between a master traditional artist or cultural practitioner and an experienced apprentice. The awards are open to practitioners of any traditional art form or cultural practice in any culture in Hawai'i. A master artist and apprentice must apply together as a team.

In November 2007, an advisory group met to discuss plans for the enhancement of the program. Members of Hawai'i's cultural communities gathered with HSFCA staff and commissioners to become reacquainted with the long history of HSFCA grants to apprenticeship teams, which began in 1985 with one grant. Over the years, these grants have helped to train the next generation of cultural practitioners of cultural arts in Hawai'i.

The advisory group discussed some of the needs and concerns of cultural communities in Hawai'i today in relation to cultural arts, and the need to preserve cultural traditions and pass on traditional learning to the next generation. The advisory group included previous apprenticeship grants recipients and panelists along with representatives from government and business.

In February 2008, the apprenticeship grants guidelines and application were announced and disseminated statewide. Apprenticeship panel recommendations were reviewed and approved by the HSFCA Board of Commissioners in June 2008. Projects for nine master-apprentice teams began implementation in Fiscal Year 2008-2009 as shown in the chart at right.



Photo courtesy of Francis Sincenci

Master builder Francis Sincenci, shown above, will work with his apprentice Kainoa Guillermo in the art of *hale kahiko* (indigenous architecture).

### Folk and Traditional Arts Apprenticeship Project Grants for Fiscal Year 2008-2009

Teaching Artist	Apprentice	Project Title	Grant
Cheryl Nakasone (O'ahu)	Charlene Gima (O'ahu)	Okinawan Dance and Kumi Udui (Dance Drama)	\$5,000
Ledward Kaapana (O'ahu)	Doug Fitch (O'ahu)	Ki Ho alu – Kalapana Style (Slack Key Guitar)	\$5,000
Cyril Pahinui (O'ahu)	Peter Moon (O'ahu)	Slack Key in the Pahinui Tunings and Style	\$5,000
Francis Sincenci (Maui)	Kainoa Guillermo (O'ahu)	Hale Kahiko (Indigenous Architecture)	\$4,800
Chin Lee (O'ahu)	Doris Cheng (O'ahu)	Cantonese Opera	\$4,443
H. Wayne Mendoza (O'ahu)	Limuel Jaines (O'ahu)	Folk Dance of the Philippines & Native Percussion	\$4,005
Dalani Tanahy (O'ahu)	Cheryl Pukahi (O'ahu)	Hawaiian Kapa Making	\$3,633
Lily Sugahara (Hawai'i)	Illiahi Anthony (Hawai'i)	Lauhala Hat Weaving	\$3,325
Kenny Endo (O'ahu)	Kirstin Pauka (O'ahu)	Edo Bayashi and Hogaku Hayashi Drumming	\$3,247

## Art of Hawai'i is All Around You

The next time you visit a school, airport, library, state office building, or other state property, be sure to enjoy the art outside and within the premises. If it is accompanied by a plaque or label, it most likely belongs to the Art in Public Places (APP) Collection.

The Art in Public Places Program acquires works of art for its collection to enhance and humanize the environment of Hawai'i's state buildings, and to provide aesthetic and educational experiences for staff and the visiting general public. The funding source is generated from one percent of the construction and renovation costs of State buildings.

Within the APP Program is the Relocatable Works of Art (RWA) Program which places works of art from the APP Collection in areas that are accessible to the public within state buildings, creating *Museums without Walls*.

Currently, the RWA Program services over 550 sites in the state of Hawai'i, with new sites being added yearly. The process of obtaining art for a site begins with a request to the



Photo by James Kuruda

Exhibit Specialists Andrew Neuman and Elizabeth Baxter installing *3 Girls*, a woodcut print by artist Ching Wong at the Waimea Public Library on Kaua'i.

Collections Manager, who registers the site in the program.

The Curator then meets with the site's representative to choose art. A team of Exhibit Specialists prepares the chosen works and installs them at the site. Finally, the Registrar processes the loan agreement with the site.

Through our *Museums without Walls*, the Relocatable Works of Art Program

helps to meet the Art in Public Places' objectives of cultivating the public's awareness, understanding, and appreciation of visual arts, as well as, contributing to the development and recognition of a professional artistic community.

From Na'alehu Public Library on Hawai'i Island to the Veterans Memorial Hospital in Waimea, Kaua'i, art is all around you.

## Over 70 Artworks Installed on Kaua'i

Residents and visitors on Kaua'i can now enjoy a beautiful collection of art that was installed by the Exhibit Specialists of the HSFCA's Art in Public Places Program. The team installed over 70 Relocatable Works of Art from the Art in Public Places Collection at 13 state buildings on Kaua'i including Kapa'a Library, Waimea Library, Kaua'i High School Library, King Kaumuali'i Elementary School, the new Kaua'i Judiciary Complex, Kaua'i District Health Office, and several offices in the State Office Building in Lihue.

The artists whose works were installed read like a Who's Who in Hawai'i's contemporary art scene: Carol Bennett, May Chee, Allyn Bromley, Russell Davidson, Mary Bonic, Don Dugal, Hiroki Morinoue, Helen Gilbert, Satoru Abe, John Wisnosky, Murray Turnbull, Dodie Warren, Jeffrey Dunn, Yvonne Cheng, and Kaua'i's own Reuben Tam, Robert Hamada, and David Kuraoka. More state buildings, offices, schools, and libraries on Kaua'i have become *Museums without Walls*.

# Restored Mosaic Adorns Hawai'i State Capitol

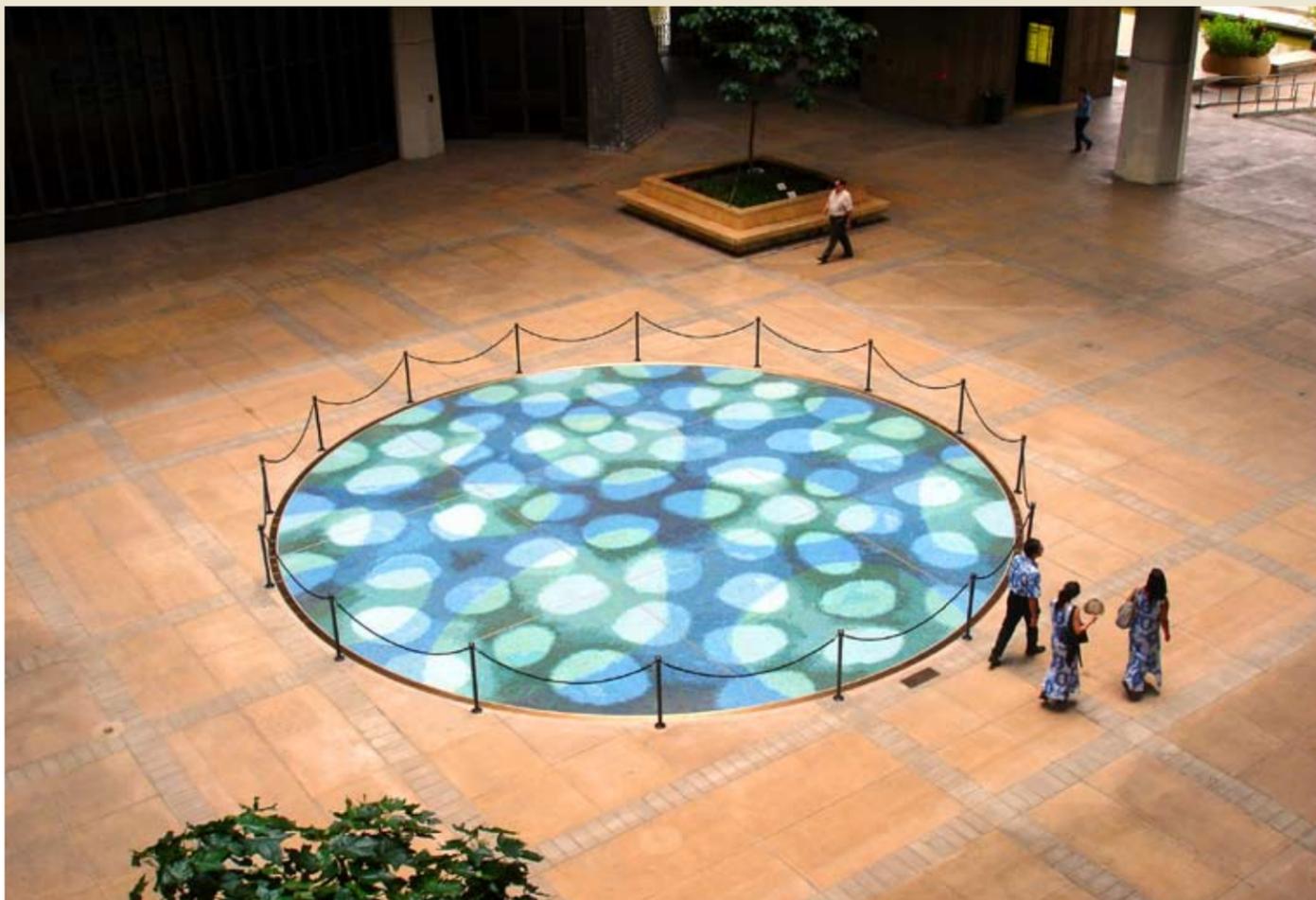
It's the dawning of the new *Aquarius*. The recently restored glass mosaic mural has long served as the majestic centerpiece adorning the rotunda of the Hawai'i State Capitol. After a major restoration process, the mural was first visible on July 14, 2009.

The original artwork was based on the painting *Aquarius* by renowned Maui artist Tadashi Sato and installed in 1969. The mosaic measures 36 feet in diameter and was made of glass tesserae (tiles) imported from Italy.

In 1988, the mosaic was replaced because it was subject to ponding water, and it lacked accommodation for expansion and contraction. These factors lead to cracking, heaving, and failure of the tiles and mortar bed.

Unfortunately, a second mosaic also failed to withstand the forces of nature, and it too had to be replaced. It would be necessary to dismantle the mosaic, replace the foundation, install an efficient drainage system, and fabricate new tiles.

Before his death in 2005 at the age of 82, Sato participated in the design team developing the specifications for the project including



The restored *Aquarius* mosaic was recently opened to the public on the ground floor of the rotunda of the Hawai'i State Capitol. The original mural was created by renowned Maui artist Tadashi Sato.

aesthetic and technical decisions that would impact the design.

Thus began the long process required to meticulously recreate the mural using Sato's designs. After

several years of work by skilled artisans and construction contractors, the work was completed.

Incorporating a new system of drains, expansion joints, mortar bed,

and thicker tiles, the new and improved mural significantly increases the durability of the mosaic. This artwork greatly enhances the visual experience of Hawai'i's unique Capitol.

## Recreating a Modern Mosaic Masterpiece

This photo montage shows the process of recreating *Aquarius*, the mosaic masterpiece by Tadashi Sato, which adorns

the rotunda of the Hawai'i State Capitol. The circular mosaic was damaged by the elements of nature, but now it has been

restored to its former glory, and it once again is a beautiful centerpiece of the Capitol. Next time you visit the Hawai'i

State Art Museum, take a short stroll across the street to the Capitol building, so you can see this magnificent work of art.



Artisans select from the 57 different colors of tesserae which are included in *Aquarius*.



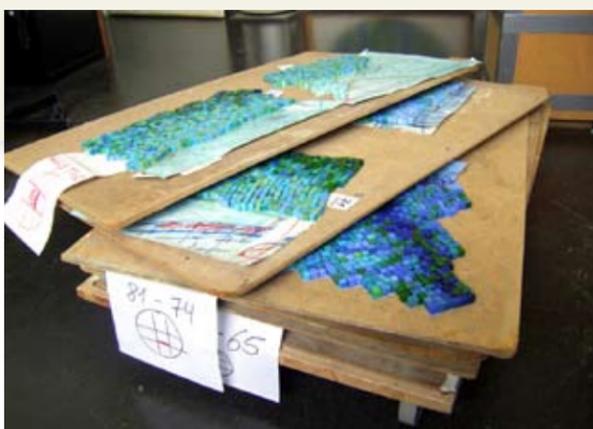
Glass tesserae are glued to the enlarged *Aquarius* image printed on paper using wheat paste.



This is a completed section of the mosaic, which is now ready to be cut into smaller pieces.



Artisans put the finishing touches on the edges of the mosaic in the Mayer of Munich Studio.



The *Aquarius* mosaic is cut into small sections and carefully labeled before shipping to Hawai'i.



Tile setters carefully tamp individual tile sections into the mortar bed on the Capitol rotunda floor.



### HAWAII STATE ART MUSEUM, COME SEE, IT'S YOUR ART!

Visit the Hawai'i State Art Museum (HiSAM) at the No. 1 Capitol District Building at 250 South Hotel Street in Honolulu. Free Admission. Open Tuesday to Saturday, 10 a.m. to 4 p.m. For details, call 586-0900, or visit our website [www.hawaii.gov/sfca](http://www.hawaii.gov/sfca) and click on Hawai'i State Art Museum.



## Sculpture by Satoru Abe at Maui Community College

Renowned artist Satoru Abe recently completed a bronze sculpture entitled *A Path through the Trees*, which was installed at Maui Community College on September 24, 2009. The work was commissioned by the Art in Public Places Program of the Hawai'i State Foundation on Culture and the Arts.

According to Abe, this work represents a group of five trees surrounding an abstract geographical representation of the island of Maui, with a pair of islands that represent the island's two dominating peaks, Haleakala and the West Maui Mountains. It serves both as a gathering place and a symbol of Maui. As one passes through, one is reminded of the metaphor that Maui Community College plays in both the Maui community and in the students' journey.

The artist says that this is his last commissioned work of art, and it is probably the largest sculpture he has ever produced.



Photo by Courtney Biggs

The sculpture *A Path through the Trees* by Satoru Abe represents a group of five trees surrounding an abstract geographical representation of the island of Maui. Each of the five trees reaches up to 12 feet in height and can be seen from many locations on the campus.

## Murals Installed at Pier 2 Cruise Ship Terminal

Visitors to the Pier 2 Cruise Ship Terminal in downtown Honolulu will enjoy a new mural entitled *Water: A Point of Departure* created by artist Carol Bennett.

The artwork was commissioned by the HSFCA Art in Public Places Program. The installation, which culminated four years of work by the artist, was completed on December 6, 2008.

The murals are painted in acrylic on Dacron sails and mounted on

aluminum frames. According to Bennett, the designs for the murals present a symbolic narrative about traveling through time and space. Images are used to evoke a sense of quest, adventure, and movement.

In the mural sited in the Arcade – where arriving passengers wait for transportation and departing passengers assemble prior to entering the queuing area – an unnamed traveler scans the horizon and considers embarking upon a voyage,

inviting the viewer to join in the experience.

In the second mural sited in Passenger Queuing – an area where passengers wait as the ship prepares for them to board – the traveler enters the adventure and interacts with a new environment, floating and seeing undiscovered possibilities.

Carol Bennett received her Bachelor of Fine Arts degree from the Art Center College of Design in 1978.

## Public Art at Hilo Judiciary Complex

May was a busy month for the Art in Public Places team. Following the installation of two commissioned works by Sean K. Lee Loy Browne and Nicholas Bleecker at the Hilo Judiciary Complex, the Hawai'i State Foundation on Culture and the Arts installed 16 works of art on three floors of the newly opened Judiciary.

The Art in Public Places Program acquires works of art for its collection to enhance and humanize Hawai'i's state buildings, and to provide aesthetic and educational experiences for staff and the visiting general public.

Within the Art in Public Places Program is the Relocatable Works of Art Program which places art from their collection in areas accessible to the public within state buildings as part of the *Museum without Walls* Program. These new art installations in Hilo are now part of this innovative outreach program.

The artists whose works are displayed in the Hilo Judiciary Complex include Les Biller, Kenneth Bushnell, Pat Swenson Ebert, Levina Gerritsen, Margaret George, Pamela Hayes, Terry Lee Hobbs, John Kjargaard, Ronald Koehler, Marcia Morse, Timothy P. Ojile, Alice Kagawa Parrott, and Franco Salmoiraghi.



Photos by Hal Lum

Carol Bennett, *Water: A Point of Departure*, 2008, (detail of mural in Passenger Queuing), acrylic on Dacron sailcloth, 8 feet x 39 feet x 2 inches.



Carol Bennett, *Water: A Point of Departure*, 2008, (detail of mural in Arcade), acrylic on Dacron sailcloth, 8 feet x 26 feet x 2 inches.



Photo by James Kuroda

Exhibit Specialists Richard Louie, Eli Baxter, and Andrew Neuman installing Pat Swenson Ebert's woven wallhanging entitled *Lava: Big Island*.

## Sculptures by Sean Browne and Nicholas Bleecker Dedicated at Opening of Hilo Judiciary Complex

The Hawai'i State Foundation on Culture and the Arts dedicated a granite sculpture by Sean K. Lee Loy Browne and a granite and bronze sculpture by Nicholas Bleecker at the grand opening of the Hilo Judiciary Complex on Wednesday, April 1, 2009. The dedication honored the artists and their sculptures.

The sculpture *Kahu O Ka Wai Ola O Hilo* (Guardian of the life giving waters of Hilo) by Sean K. Lee Loy Browne depicts a pair of hands that represent a higher order, the Ali'i (Hawaiian royalty) of ancient times and today's Judiciary. The hands embrace and protect the central circular platform. The circular platform symbolizes a spring and piko (navel) of the earth, the source from which water and life flow.

Similarly, Hilo itself is nourished and sustained by the life-giving springs that feed its rivers. The ancients were well aware of the need for water to sustain the earth and life itself. As a result, kanawai (laws) were created for its care and protection. Today, the Judiciary shares in this responsibility by upholding and protecting the laws that govern the use of water and the perpetuation of life.

Sean K. Lee Loy Browne was born in Hilo, Hawai'i in 1953. He is a graduate of the Kamehameha Schools in Honolulu. Browne received a Bachelor of Arts degree from the University of Redlands in California, and a Master of Fine Arts degree from the University of Hawai'i at Mānoa.

The abstract sculpture *Māmalahoe* by Nicholas Bleecker was inspired by the Law of the Splintered Paddle which guaranteed the safety of all, including women, children, sick, and the aged.

Nicholas Bleecker was born in Palos Verdes, California in 1950 and has lived in Hawai'i since 1951. He received Bachelor of Arts degrees in Art History and Sculpture, and his Master of Fine Arts degree from the University of Hawai'i at Mānoa in 1995.

The Hawai'i State Foundation on Culture and the Arts was established by the State Legislature in 1965 as the official arts agency of Hawai'i. In 1967, the State's role as patron of the arts was further augmented with the creation of the Art in Public Places program, the first such program in the United States.

One percent of the cost of newly constructed state buildings is used for commissioning or purchasing works of art, which are then placed in or around state buildings for public enjoyment.



The sculpture *Kahu O Ka Wai Ola O Hilo* by Sean K. Lee Loy Browne depicts a pair of hands that represent a high order, the Ali'i (Hawaiian royalty) of ancient times and today's Judiciary.



The sculpture *Māmalahoe* by Nicholas Bleecker was inspired by the Law of the Splintered Paddle which guaranteed the safety of all, including women, children, sick, and the aged.

## Sculpture by Viliami Toluta'u at Abner Paki Hale (Kāne'ōhe Courthouse)

The Hawai'i State Foundation on Culture and the Arts dedicated a bronze sculpture by Viliami Toluta'u at the Abner Paki Hale (Kāne'ōhe Courthouse) on December 9, 2008. The dedication honored the artist and his sculpture entitled *Māmalahoe*.

The sculpture *Māmalahoe* was also inspired by the Law of the Splintered Paddle. The law was so called because it was said to have been formulated after Kamehameha had been struck on the head with a paddle while his foot was trapped in a crevice. The two fishermen in the sculpture symbolize the balance of the prosecution and defense in the judicial system. The sculpture serves as a

symbol for the Judiciary and a source of pride for the people of Kāne'ōhe. Viliami Toluta'u was born in Pangaimotu, Vava'u, Tonga in 1951. He received a Bachelor of Fine Arts degree from Brigham Young University (BYU) – Hawai'i and a Master of Fine Arts degree in sculpture from BYU – Provo, Utah. He has lived in Hawai'i since 1974.

Each of these judiciary buildings included site-specific works of art with themes relating to Kanawai and *Māmalahoe*. While the two sculptures titled *Māmalahoe* draw from similar inspiration, the artists' styles and interpretations are distinctly different and each sculpture responds to its specific setting in a unique way.



Kumu Hula Blaine Kamalani Kia conducted the *Oli Wehe* (opening ceremony). The dedication honored the artist and his sculpture *Māmalahoe*.

Ronald T.Y. Moon, Chief Justice, Hawai'i Supreme Court congratulates artist Viliami Toluta'u at the dedication ceremony.



## Student Art Exhibition on Display at Hawai'i Convention Center

The Hawai'i State Foundation on Culture and the Arts hosted an art dedication at the Hawai'i Convention Center on Sunday, May 3, 2009. The event showcased the *2009 Student Art Exhibition*, created by students in grades K-6 statewide. The dedication honored the artists and their works.

The art exhibition and dedication was a collaborative effort of the Hawai'i State Foundation on Culture and the Arts, the Hawai'i State Department of Education, the Hawai'i Convention Center, and the Hawai'i Tourism Authority. The public was invited to this free event.

The *Student Art Exhibition* is a special program that was established by the Hawai'i State Foundation on Culture and the Arts to recognize and display student artwork.

The program is funded through the Works of Art Special Fund and provides opportunities for students to participate in a juried art competition and have their artworks exhibited at the Hawai'i Convention Center. The exhibition is organized much like the prestigious *Artists of Hawai'i* semi-annual exhibition hosted by the Honolulu Academy of Arts.

Permanent display facilities were designed and constructed for the Pa Kamali'i Courtyard and a competitive annual exhibition was originally developed by the HSFA in cooperation with the Department of Education, the Hawai'i Association of Independent Schools, and the Honolulu Academy of Arts.

All public and private school students in K-6th grades were



*Kanikapila* by Colton Kobayashi, Waihee School, Grade 5, Art teacher: Stephanie Mira

encouraged to participate in the *2009 Student Art Exhibition*. The theme, *Celebrating Hawai'i with My Family*

*and Friends*, inspired students to express how they feel about, look at, or interpret their island home.



## HAWAII STATE ART MUSEUM

## Scholastic Art Exhibition Featured Award-Winning Art by Local Students

The *46th Annual Hawai'i Regional Scholastic Art Awards 2009* art exhibition, which featured art by local students in grades 7-12, was on display in the Diamond Head Gallery of the Hawai'i State Art Museum from February 6 to April 3, 2009. The *Scholastic Art & Writing Awards Program* is the longest-running and most prestigious student arts recognition program in the United States. The Scholastic Awards were established in 1923 by M.R. Robinson to encourage, foster, and reward student creativity across the country.

This exhibition was sponsored by the Hawai'i State Foundation on Culture and the Arts, the Hawai'i Department of Education, the Hawai'i Association of Independent Schools, and the Hawai'i Art Education Association. It recognized the creative excellence from Hawai'i's public and private school students in grades 7-12. This exhibition was a tribute to the many hardworking public and private school arts teachers who volunteer each year to make this competition a reality.

The most outstanding works from hundreds of Hawai'i students in grades 7-12 throughout the islands received the regional Gold Key Awards and Silver Key Awards. Of these finalists, five were nominated for the American Vision Award, the highest honor in the national competition. All Gold Key Awarded artworks went on to represent the Hawai'i region in the national judging held in April in New York City.

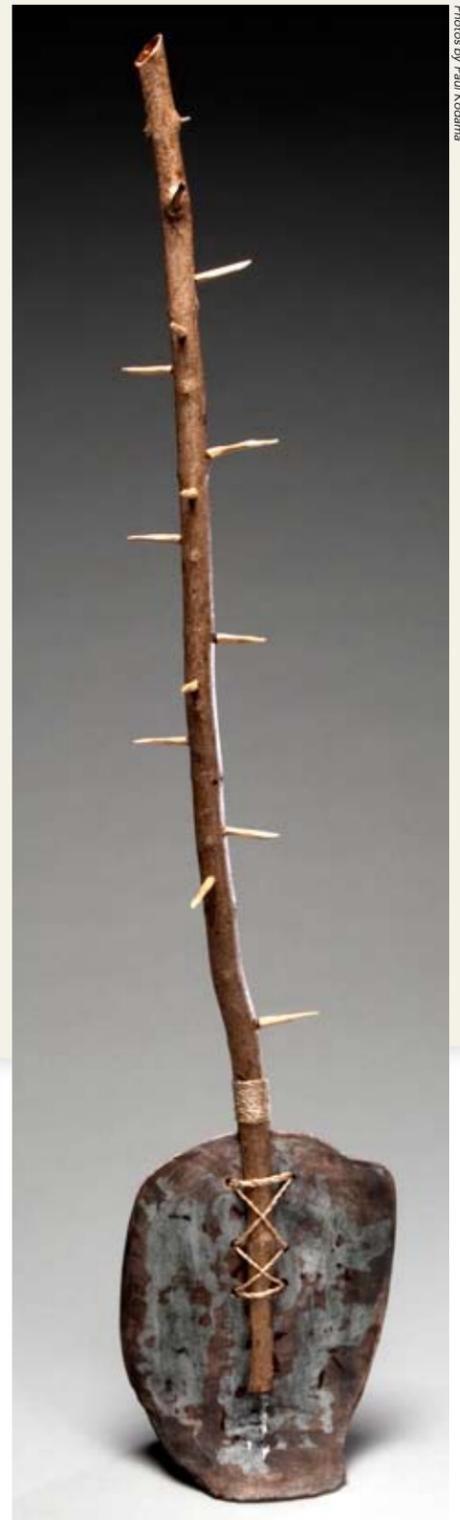
The Hawai'i State Foundation on Culture and the Arts presented the *Tadashi Sato Living Art Scholarship* to two Hawai'i student artists – Paula Albanese of Moanalua High School and Jessica Garcia of Baldwin High School. These scholarships were funded by Keiko Sato, sister of the late artist Tadashi Sato. The awards were presented to the young artists whose work in this competition best exemplified Tadashi Sato's belief that emotional and spiritual influences flow through the artist creating "a living work of art." This year, the Honolulu Design Center presented scholarship awards to deserving photography students.



*Einar Muses*, a drawing by Paula Albanese, a 12th grader at Moanalua High School; Art teacher: Jeffrey Fujimoto



*Faculties of Thought*, a mixed media work by Jessica Garcia, a 12th grader at Baldwin High School; Art teacher: Janet Sato



*Sticks & Stones*, a ceramic and glass sculpture by John Rous, a 12th grader at Farrington High School; Art teacher: Lloyd Yamasaki



## New Educational Space Explores Elements of Art and Design

The *I Love Art Gallery* encourages museum visitors to learn about art as artists do – by touching, observing, exploring, thinking, and reading.

This education center was created to promote understanding and appreciation of the arts, and to encourage the public to increase their own awareness of the place and significance of art in their own lives. Visitors of all ages are able to learn together in a refreshing and informal setting.

The gallery focuses on the vocabulary and structure of art-making through the elements and principles of art and design (such as line, shape, form, space, and texture), ties information to objects currently on view in our galleries, and provides hands-on activities to experience art materials.

The viewer is encouraged to explore the gallery to discover insights and ideas, become familiar with the language of art, and directly experience how the artworks in our galleries are created. This gallery is modified with each new exhibition.



Photos by Andrew Neuman

The *I Love Art Gallery* encourages museum visitors to learn about elements of art through hands-on activities.



Exploring art together is a great way to spend some quality time with your family.

## Ho'oulu: The Inspiration of Hula

Through July 17, 2010

Throughout its history, the Hawai'i State Foundation on Culture and the Arts has been involved with hula by cosponsoring workshops and conferences and through its programs: Biennium Grants, Folk Arts, and Art in Public Places.

Located in the Diamond Head Gallery of HiSAM, *Ho'oulu: The Inspiration of Hula* presents the hula-inspired and hula-related relocatable and commissioned works in the APP Collection.

The exhibit is designed to mimic the 'ōhi'a lehua tree, a tree beloved by and associated with the hula deities.

Beginning with the roots, goddess Hi'ikaikapoliopole's odyssey, one of the origin stories of hula, is illustrated via paintings, drawings, prints, photographs, and sculpture.

The trunk features images of *kumu*, the goddesses and masters, who built the foundation and transmit the art form to successive generations.

The branches are the *kumu hula* whose portraits appear in the first volume of *Nānā I Nā Loea Hula*, the book published by Kalihi-Pālama Culture & Arts Society, Inc., a grantee of the HSFCA.

The teachers produce the fruits and flowers, displayed in the last section through the representations of dances and dancers. A brief history of the HSFCA's involvement with hula is also presented.



Photos by Paul Kodama

Shuzo Uemoto, *Mae Ulalia Loebenstein (with Granddaughter Maelia)*, black and white photo, 1982



Francis Haar, *Instructing the Use of the Kala'au*, color photo, 1969



Al Lagunero, *Pule*, watercolor painting (detail), 1987

## Accession '09 Art Exhibition

Through January 16, 2010

Showcasing new acquisitions from the Art in Public Places Collection, this exhibition highlights extraordinary recent purchases, commissions, and gifts demonstrating the exceptional work collected by the Hawai'i State Foundation on Culture and the Arts. This exhibition is currently on display in the Diamond Head Gallery of the Hawai'i State Art Museum.



Photo by Paul Kodama

Eli Baxter, *roidea 4*, mixed media, 2008

ADDRESS SERVICE REQUESTED

## Where We Live: Places of Hawai'i

We invite you to see our new art exhibition entitled *Where We Live: Places of Hawai'i*, which is currently on display in the Ewa Gallery of the Hawai'i State Art Museum.

For many people who live in Hawai'i or who have visited the islands, the distinctive natural surroundings that characterize specific locales make an indelible impression, lasting forever in one's memory.

Hawai'i's unique environment and striking landscape often serve as subject matter for local artists. Some of the art exhibited here takes viewers back to places they have once visited, while others introduce visitors to new sites vividly interpreted through a variety of artistic visions.

All the works are more than simple depictions of geographic areas in Hawai'i. Instead, they evoke a sense of place conveying an essence and capturing a special feeling about the location shown.



John Young, *Tantalus*, oil painting, 1976

The art displayed in this exhibition includes realistic and recognizable representations of particular places as well as distilled aspects in abstracted and stylized images. Tranquil settings are shown alongside dynamic and vibrant locations illustrating the diversity found on our island home.



Tadashi Sato, *Hot Lava No. 2*, oil painting, 1975



Jean Charlot, *Hala Grove, Kahuwai, Hawai'i*, serigraph print



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Funding for the Hawai'i State Foundation on Culture and the Arts and its programs is provided by the State of Hawai'i and the National Endowment for the Arts.

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The Hawai'i State Foundation on Culture and the Arts is a member of the Western States Arts Federation (WESTAF) and the National Assembly of State Art Agencies.

#### VISIT THE HSFCA WEBSITE

The HSFCA website at [www.hawaii.gov/sfca](http://www.hawaii.gov/sfca) features the Hawai'i State Art Museum; HSFCA grants, programs, and services; Hawai'i arts events; and worldwide arts opportunities.

#### READ ART REACH ONLINE

Read the online version of *Art Reach* newsletter. Visit our website, [www.hawaii.gov/sfca](http://www.hawaii.gov/sfca) and click on About Us then click on Publications and Docs.

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