

STATE FOUNDATION ON CULTURE AND THE ARTS
General Board of Commissioners Meeting
250 South Hotel Street, Honolulu, Hawai'i 96813
Physical Meeting Location: Multipurpose Resource Room, First Floor
Remote Meeting Location: Video Conference or Telephone
Wednesday, March 15, 2023 at 10:00 a.m.

* Pursuant to Act 220, Session Laws of Hawaii 2021 relating to Sunshine Law Boards and new requirements, the Commission will be meeting remotely using interactive conference technology and will provide a physical location for the public to participate in and view the meeting. The public may also access the meeting through the following video conferencing link:

<https://us06web.zoom.us/j/84629654326?pwd=d0JadzlwSmpVWDhHdTlxekw4SIF0UT09>

or by Telephone: +1 206 337 9723 US (Seattle) or +1 213 338 8477 US (Los Angeles)

using Meeting ID: 846 2965 4326 and Passcode: 728785.

AGENDA

- 1. Call to Order**
- 2. Approval of the Agenda**
- 3. Statements from the Public**
- 4. Approval of Minutes of Previous Meeting held on January 31, 2023**
- 5. New/Continuing Business for Discussion and/or Action:**
 - a. Gift/Purchase Recommendations for the Art in Public Places Collection**
 - b. Schedule Recommendations for Art Acquisition Selection Committees**
 - c. Recommendation of Visual Arts Consultants**
 - d. Daniel K. Akaka State Veterans Home Concept Phase Approval**
 - e. SFCA Strategic Plan 2019-2023**
 - f. Vacancy Report**
- 6. Executive session. Personnel matters. Closed to the public pursuant to section 92-5(a)(2), Hawaii Revised Statutes, to discuss personnel action relating to the Executive Director.**
- 7. Announcements**
- 8. Adjournment**

Individuals may submit written testimony on posted agenda items in advance of the meeting via email to rhiannon.mk.keene@hawaii.gov or by mail addressed to the State Foundation on Culture and the Arts c/o Rhiannon Keene, Secretary, 250 South Hotel Street, 2nd Floor, Honolulu, HI 96813. Individuals interested in signing up to provide oral testimony on posted agenda items at the meeting may submit their name, email, and phone number to rhiannon.mk.keene@hawaii.gov. Testimony presented during the meeting will be limited to three minutes each.

If you require special assistance or auxiliary aids and/or services to participate in the subject public meeting, please contact the State Foundation on Culture and the Arts at rhiannon.mk.keene@hawaii.gov or 808-586-0300 at least 48 hours prior to the meeting so arrangements can be made. For further information, please call the State Foundation on Culture and the Arts at 808-586-0300.

STATE FOUNDATION ON CULTURE AND THE ARTS
General Board of Commissioners Meeting*
250 South Hotel Street, Honolulu, Hawai'i 96813
Multipurpose Room, First Floor

Tuesday, January 31, 2023 at 9:30am

MINUTES

Members Present

Lloyd Unebasami, Chairperson, At-Large; Nalani Brun, Kauai County; Susana Browne, At-Large; Jill Kuramoto, At-Large; Randall Fujiki, At Large; Ronald Michioka, Honolulu County; Michael Marshall, At-Large.

SFCA Staff Present

Karen A. Ewald, Acting Executive Director, APP Program & Hawai'i State Art Museum, Rhiannon Keene, Secretary, Elizabeth Baxter, Curator.

Other Present

Patricia Ohara, Deputy Attorney General

Others Present via Zoom

Mamiko Carroll, Information Specialist, Susan Hogan, artist.

1. Call to Order

Chairperson Lloyd Unebasami called the meeting to order at 9:45 a.m.

2. Approval of the Agenda

A motion to approve the agenda was made by Nalani Brun and seconded by Susana Browne. The motion to approve the amended agenda was approved unanimously.

3. Statements from the Public

Chairperson Lloyd Unebasami called for public statements. Evan Anderson introduced himself to the full board. Mr. Anderson is the newly appointed Executive Director in the Arts Alliance. He mentioned the Arts Alliance is a non-state sister organization not for profit. He stated his intention to re-establish relationships with the SFCA and arts communities and re-engage in arts advocacy.

4. Approval of Minutes of Previous Meeting held on November 30, 2022

A motion to approve the minutes of the Board meeting held on November 30, 2022 was made by Ronald Michioka and seconded by Nalani Brun. The motion to approve the minutes was approved unanimously.

5. New/Continuing Business for Discussion and/or Action

5.a. Gift/Purchase Recommendations for the Art in Public Places Collection

Ronald Michioka called for a motion to approve the purchase recommendations.

The Hui No'eau Visual Arts Center, "Mālama Wao Akua (Realm of the Gods) 2022", annual, juried (September 10 - November 4, 2022) AASC VACS: Richard Nelson, Neida Bangerter SFCA Staff: Elizabeth Baxter, Allison Wong.

1. SNYDER, Clifford. 5785-23 "The Culling of Man"
block print, 34 3/8 x 15"
\$1,200.00

2. CROMWELL, Susanna. 5786-23 "Fronds, Fruit, and Inflorescence"
block printed paper quilt, 49 3/4 x 49 3/4"
\$7,200.00

TOTAL: \$8,400.00

A motion to recommend the two pieces to the Hui No'eau Visual Arts Center, "Mālama Wao Akua (Realm of the Gods) 2022" was made by Nalani Brun and seconded by Michael Marshall. The motion was approved unanimously.

Kauai Society of Artists at Kukui Grove Center, "Art Kauai 2022," mixed media, annual, juried (September 17 - October 28, 2022) AASC VACS: Jolly Bodine, Wayne Miyata SFCA Staff: Elizabeth Baxter, Allison Wong.

1. CARIS, Evelin. 5787-23 "Sequence"
oil on wood panel, 30 x 40"
\$9,000.00

2. MORITA, Rowland. 5788-23 "Untitled"
stainless steel, brass, milo wood, 27 x 11 x 7"
\$2,500.00

TOTAL: \$11,500.00

A motion to recommend the two pieces to the Kauai Society of Artists at Kukui Grove Center, "Art Kauai 2022," was made by Michael Marshall and seconded by Susan Browne. The motion was approved unanimously.

Downtown Art Center, "Hawai'i Craftsmen Annual Statewide Exhibition" - annual, juried. (September 17 – October 15, 2022) AASC VACS: Maile Yawata, Maya Portner SFCA Board: Jill Kuramoto SFCA Staff: Elizabeth Baxter, Allison Wong.

1. HERENIKO, Vilsoni. 5789-23 "Nuj Maga (Big Mouth)"
coconut frond, coconut husk sennit, 12" x 13" x 13"
\$195.00

2. MANZANO, Rd. 5790-23 "Na'au"
Amate paper, Kapa cloth, composition gold leaf, 9' x 22" x 6"
\$9,000.00

3. MOE, Daniel. 5791-23 "Tattooed Makau"
Glass, 17" x 9" x 4.5"
\$3,200.00

4. MOORE, Bon. 5792-23 "Vessel of Creation"
fibers from coconut husk, Hau, and Sansevieria plants, 7" x 8" x 10"
\$8,800.00

5. WHITE, Mark. 5793-23 "Tall Basket of Dreams"
Ceramic, 13" x 23" x 5"
\$850.00

TOTAL: \$22,045.00

SFCA General Board of Commissioner
Meeting January 31, 2023
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A motion to recommend the five pieces to the Downtown Art Center, "Hawai'i Craftsmen Annual Statewide Exhibition" was made by Nalani Brun and seconded by Michael Marshall. The motion was approved unanimously.

Aupuni Space, "Lure of the Local(e)," curated exhibition (October 21 - December 2, 2022)

AASC VACS: Henry McMahon, Gaye Chan, Jaimey Hamilton, Felicity Yost SFCA Staff: Elizabeth Baxter

1. NG, Brandon. 5802-23 "Aloha Wear(y)"

archival ink jet print, 42 x 52"

\$4,500.00

2. NG, Brandon. 5803-23 "Banana Tree (Winter) Banana Tree (Summer)"

archival ink jet print, 31 x 25"

\$5,000.00

3. NG, Brandon. 5804-23 "Chinoiserie"

archival ink jet print, 25 x 31"

\$3,000.00

TOTAL: \$12,500.00

A motion to recommend the three pieces to the Aupuni Space, "Lure of the Local(e)," was made by Susan Browne and seconded by Nalani Brun. The motion was approved unanimously.

5.b. Schedule Recommendations Art Acquisition Selection Committee

Ronald Michioka called for a motion to approve the four recommendations for the Art Acquisition Selection Committee visits for the month of February – May 2023.

1. 'Ai Pōhaku, Stone Eaters, The Art Gallery, Department of Art and History, University of Hawai'i at Mānoa, Honolulu, HI.

Exhibition dates: January 22, 2023 – March 26, 2023.

2. Mai Ka Pouli: (Re)presentations of Moananuiākea, Donkey Mill Art Center, Kahului, HI.

Exhibition dates: March 18, 2023 – July 8, 2023.

3. Marooned in Paradise: A Forty Year Love Story - Doug and Sharon Britt, Arts & Letters Nu'uano, Honolulu, HI.

Exhibition dates: May 5, 2023 – June 10, 2023.

4. Eleven, Bishop Square, Pauahi Tower Lobby, Honolulu, HI.

Exhibition dates: May 15, 2023 – July 15, 2023.

A motion to approve the recommendations of Art Acquisition Selection Committee visits for the month of February – May 2023 was made by Michael Marshall and seconded by Randall Fujiki. The motion was approved unanimously.

6. Discussion and/or action regarding 2023 Legislative Session

Acting Executive Director Karen Ewald reviewed the legislative package for the SFCA with the board. She explained she met with committee chairs Representative Adrian Tam and Senator Chris Lee as well as other key legislators, to prepare for the upcoming session.

The following recommendations were introduced:

- The SFCA Commissioners authorize the Legislative Committee to take a position to either support or not support any bills that impact SFCA.
- The SFCA Chairperson Lloyd Unebasami and Acting/Interim Executive Director to testify on behalf of the commission either to support or not support any bills that directly or indirectly impact SFCA.

SFCA General Board of Commissioner

Meeting January 31, 2023

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- The SFCA opposes amendments to the 1% legislation.

A motion to approve the three recommendations was made by Nalani Brun and seconded by Susan Browne. The motion was approved unanimously.

7. Executive Session (closed to the public): Personnel, (To consider the hire, evaluation, dismissal, or discipline of an officer or employee, where consideration of matters affecting privacy will be involved, pursuant to Section 92-5(a)(2), Hawai'i Revised Statutes). Discussion of personnel action relating to the Executive Director.

A motion was made by Nalani Brun to move into executive session and seconded by Susana Browne. The motion was approved, and the committee entered executive session at 10:07 a.m.

The committee returned from executive session at 11:12 a.m.

8. Announcements

Chairperson Lloyd Unebasami announced that a settlement was reached between the State and Allison Wong. Allison Wong was to resign effective January 31, 2023. The settlement was recommended for approval by the Permitted Interaction Group of Susana Browne, Ronald Michioka, and Michael Marshall. There was discussion that a motion was made to appoint Karen Ewald as Interim Executive Director until a permanent Executive Director is selected.

9. Adjournment

Chairperson Lloyd Unebasami called for a motion to adjourn the meeting. The meeting was adjourned at 11:13 a.m.

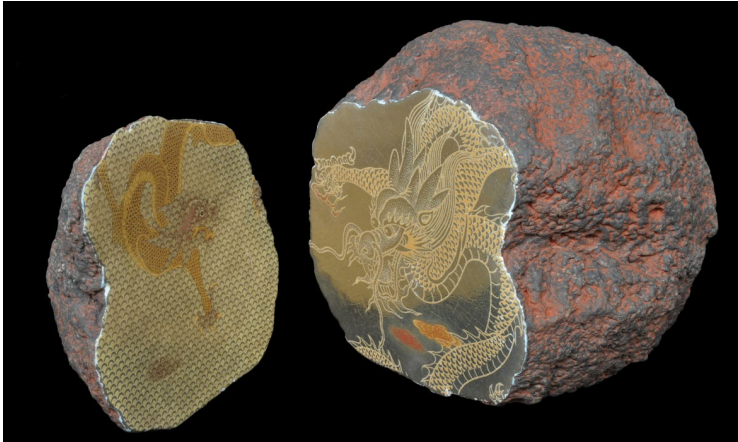
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**Art in Public Places Program
Relocatable Works of Art
March 15, 2023**

Purchase Recommendations for the Art in Public Places Collection

**Downtown Art Center, "Hawai'i Craftsmen Annual Statewide Exhibition" - annual, juried.
(September 17 – October 15, 2022)**

AASC VACS: Maile Yawata, Maya Portner
SFCA Board: Jill Kuramoto
SFCA Staff: Eli Baxter, Allison Wong



1. WOLFE, Suzanne. 5794-23 "Confrontation in the Garden of the Chinese Poet"
Ceramic, 6" x 9" x 9"
\$1400.00

TOTAL	\$1400.00
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**University of Hawai'i at Hilo, "2022 Pacific States Biennial North American Print
Exhibition," biennial, juried (November 4, 2022 - December 31, 2022)**

AASC VACS: Codie King, Fia Mattice, Margo Ray, Sally French
SFCA: Elizabeth Baxter



1. HUTCHINSON, Katya. 5813-23 "Bessemer Bubbles"
 intaglio and monoprint, 2022, 20" x 16"
 \$600.00



2. KIESER, Carrie Phillips. 5814-23 "Touch"
 block printed paper qui intaglio on Gampi with beeswax and stitching to BFKRives, 2022,
 30" x 22"
 \$ 300.00

TOTAL

\$900.00

Wailoa Center, Hilo, "Hawai'i Nei Art Exhibition 2022," annual, juried (November 4, 2022 - December 15, 2022)

AASC VACS: Sherm Warner, Margo Ray
SFCA Commissioner: Michael Marshall
SFCA Staff: Eli Baxter



1. LOEBEL-FRIED, Caren. 5815-23 "'Ua'u Over a Bioluminescent Sea"
hand-pulled, hand-colored block print, 2022, 17.5 x 21.5"
\$1500.00

TOTAL	\$1500.00
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Kahilu Theatre, "He wa'a he moku. He moku he wa'a" annual, juried (November 10, 2022 - January 22, 2023)

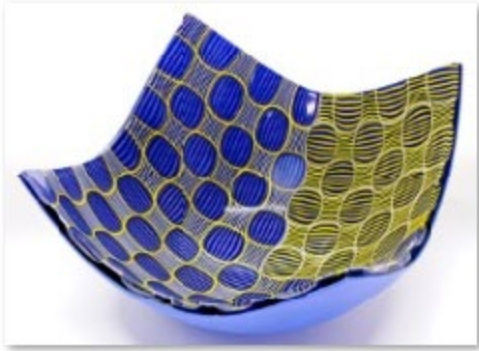
AASC VACS: Margo Ray, Fia Mattice, Codie King
SFCA Commissioner: Michael Marshall
SFCA Staff: Eli Baxter



1. AGUIRRE, Amber. 5816-23 "Beaches are Open"
porcelain, glazes, stains, 2020, 5.5 x 5.5 x 9"
\$ 1500.00



2. MORI, Susan. 5817-23 "Colors of Kindness"
handwoven linen and wool, 2022, 60 x 31"
\$ 750.00



3. YAGER, Lawrence. 5818-23 "Disagreement"
fused glass, 2022, 5 x 9 x 9"
\$ 875.00

TOTAL	\$3125.00
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State Foundation on Culture and the Arts
Art in Public Places
STAFF REPORT
March 15, 2023

REQUEST:

Approve recommended schedule for Acquisition Award Selection Committee for June-July 2023

FACTS:

Submitted requests:

1. Exhibition Title: 95th Annual Juried Exhibition of Honolulu Printmakers

Location of Exhibition:

1142 Bethel St, Honolulu, HI 96813
Honolulu Printmakers AND
Native Books Arts and Letters
1164 Nuuanu Ave, Honolulu, HI 96817

Exhibition Opening Date:

2023-6-2

Exhibition Closing Date:

2023-7-1

Juried Exhibition Concept / Description:

95th Annual Juried exhibition of the best Printmaking work from the State of Hawaii including neighbor islands. Invited juror exhibits work, provides a free public lecture and a master class in a printmaking technique.

Names of Invited Artists:

Two artists are invited –

Paul Galang is producing out Gift Print and will exhibit the gift print in the exhibition.

Hiroki Morinoue our Juror is invited to exhibit his work along with our members.

The **juror** for 2023 is **Hiroki Morinoue** & will select work for the show via an online jurying process but will be on-site to help curate and design the exhibition, as well as offer a free public lecture and a master class workshop. We encourage neighbor island participation by offering an Ohana Award for a neighbor island artist. This award provides partial funding to support a solo exhibition in our gallery.

List percentage that artists receive from the sale of their works:

50 percent

2. Exhibition Title: Artist in Residence Exhibition: Jenna Macy

Location of Exhibition:

BoxJelly Ward
1200 Ala Moana Blvd
Honolulu, HI 96814

Exhibition Opening Date:

2023-6-2

Exhibition Closing Date:

2023-8-31

Curated Exhibition Description:

Jenna Macy proposes to create a series of mixed media wall-mounted sculptures out of ceramics, neon glass, and rope that will playfully explore themes about the body such as gender, intimacy, consent, and queerness. They would change color with the ambient temperature of the room, adding dynamic, bodily, melty, and seductive visuals to the space. She proposes to create an additional sculptural floor installation and a film will be projected near the floor artwork that participants will be invited to touch and interact with the ceramic floor piece via appropriate signage. Overall, the goal is to create a full-spectrum sensory experience for viewers. Particularly through the sense of touch, direct or indirect, the work seeks to empower viewers to be more present and grounded in their own bodies.

Curators: Jada Harris, Phoenix Tran, Dane Nakama (see attached)

BoxJelly x Fishcake

Artist in Residence Program Description 2023

The BoxJelly and Fishcake supports bright enterprising creative who work in contemporary art practices through its Artist-in-Residence Program, culminating in a solo exhibition. Artists accepted into the program receive studio space at the BoxJelly co-working space. Also marketing and product development mentorship from Fishcake's gallery curators and access to a broad community of experienced artists.

percentage that artists receive from the sale of their works:

100%

3. Exhibition Title: 6th Annual MidSummer Art Celebration

Exhibition Opening Date:

2023-6-2

Exhibition Closing Date:

2023-6-28

Location of Exhibition:

Wailoa Center, 200 Piopio Street, Hilo HI 96720

Juried Exhibition Description:

MidSummer Art Celebration is an open invitation to artists across Hawai'i to submit works in any media and genre. This exhibition allows artists to freely express and explore their favorite media as well as expose the community to the current works of Hawai'i based artists. Started in 2017, this year will be the 6th Annual MidSummer Art Celebration.

Juror: Carl Pao – see attached

Wailoa Center Website - www.wailoacenter.com

Previous MidSummer Exhibitions - <https://www.wailoacenter.com/exhibits>

List percentage that artists receive from the sale of their works:

80%

4. Exhibition Title: MACC Biennial 2023**Exhibition Opening Date:**

2023-7-5

Exhibition Closing Date:

2023-8-26

Location of Exhibition:

Maui Arts & Cultural Center, Schaefer International Gallery
One Cameron Way, Kahului, HI 96732

Juried exhibition description:

Maui Arts & Cultural Center expands its commitment to creative community building with the announcement of our inaugural statewide juried biennial exhibit in Schaefer International Gallery. The MACC Biennial will be an opportunity for artists living in Hawai'i to enter their strongest, most innovative, and thought-provoking work, embodying fresh approaches in contemporary art that raise awareness, access, and appreciation. This exhibition will be open to all artists 18 years and older who reside in Hawai'i and work in any media, providing a vital opportunity to stretch into new ideas that merge into engaging experiences for our community. Artists are invited to enter works in both traditional and emerging formats such as digital media, installation, and video.

Juror info: Dr. Andreas Marks, see attached CV

Exhibition webpage visible at <https://mauiarts.org/maccbiennial2023>

percentage that artists receive from the sale of their works:

70%

RECOMMENDATION:

Staff recommends AASCs to be convened for:

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Juror info: Dr. Andreas Marks, see attached CV

Exhibition webpage visible at <https://mauiarts.org/maccbiennial2023>

percentage that artists receive from the sale of their works:

70%

BUDGET IMPLICATIONS:

Variable amount per acquisition recommendation. FY2023 Budget per Quarter is approximately \$54,000.

Prepared by:

Elizabeth Baxter, Curator

date: March 15, 2023

Recommend:

c Approval

Disapproval

Karen Ewald, Interim Director

Date

CURRICULUM VITAE

Dr. Andreas Marks

PROFESSIONAL EXPERIENCE

Since June 2021

Minneapolis Institute of Art

**Mary Griggs Burke Curator of Japanese and Korean Art
Director of the Clark Center for Japanese Art**

Since June 2013

Minneapolis Institute of Art

**Mary Griggs Burke Curator of Japanese and Korean Art
Head of the Japanese and Korean Art Department
Director of the Clark Center for Japanese Art**

April 2014 – March 2026

International Ukiyo-e Society, Tokyo, Japan

Member of the Board of Directors

June 2013 – 2016 (3 years)

Clark Center for Japanese Art and Culture, Hanford, CA

Member of the Board of Directors

February 2008 – May 2013 (5 years)

Clark Center for Japanese Art and Culture, Hanford, CA

Director and Chief Curator

- One of only two public museums in the United States for Japanese art
- Staff of 10, ~\$750k operating budget, board of 10
- Developed active exhibition schedule
- Forged relationships with other museums through creating traveling exhibitions
- Enhanced the profile of the museum nationally and internationally
- Changed the 501(c)(3) status from a private foundation to a public charity
- Implemented new funding sources
- Expanded educational programs and increased membership and visitor numbers
- Trained eight curatorial interns
- Increased art collection by almost 50%

May 2000 – July 2004 (4 years)

ICEF GmbH, Bonn, Germany

Managing Director (June 2003 – July 2004)

- International conference and education trade fair organizer with offices in the U.S., the UK, Australia, and China
- Staff of 20, ~€7 mil. Revenue

- Expanded event schedule to include China, Germany, India, Japan, Lebanon, Russia, Singapore, Turkey, the U.K., the U.S.

Assistant Director (June 2001 – June 2003)

- Planning, marketing, organization and on-site management of all conferences and fairs
- Main contact for major clients
- Management of the head office

Senior Project Manager (May 2000 – June 2001)

- Planning, marketing, organization and on-site management of fairs and conferences

Nov. 1994 – May 2000 (5½ years)

I.W.H. Wie & Wo Verlag GmbH, Bonn, Germany

Senior Project Manager (Oct. 1998 – May 2000)

- Development and marketing of publications and internet projects
- Planning, organization and on-site management of fairs and conferences

Project Manager (Nov. 1996 – Oct. 1998)

- Managing various publications and internet projects

Project Coordinator (Nov. 1994 – Nov. 1996)

- Publication of the “World Guides to Languages”
- On-site management of conferences

EDUCATION

Sept. 2006 – June 2010

Leiden University, The Netherlands

Ph.D. in Japanese Studies and Asian Art History (July 1, 2010)

Title: Kabuki brain puzzles: Station-character motif patterns in the actor Tōkaidō series of Utagawa Kunisada (1786–1865)

Feb. 2004 – Sept. 2006

University of Bonn, Germany

Ph.D. candidate in History of East Asian Art

Oct. 1993 – Feb. 2004

University of Bonn, Germany

Master of Arts Degree in History of East Asian Art, Chinese Studies, Psychology

Title: „Yūgao:“ Utagawa Kunisada und seine Illustrationen zum vierten Kapitel des Genji monogatari [“Yūgao:“ Utagawa Kunisada’s illustrations of the fourth chapter of the Tale of Genji]

April 1993 – July 1993

University of Mainz, Germany

Chinese language translation course, School of Applied Linguistics and Cultural Studies

Oct. 1992 – Feb. 1993

University of Heidelberg, Germany

Chinese Studies and History of East Asian Art

JUROR, AWARDS, SCHOLARSHIPS, AND PROGRAMS

February 1–2, 2020

Tokyo National Museum, National Institutes for Cultural Heritage

6th Curatorial Exchange Program for Japanese Art Specialists

5th Meeting of Japanese Art Specialists

2019

College Women's Association of Japan

Juror, 70th CWAJ Print Show

January 15–19, 2019

Tokyo National Museum, National Institutes for Cultural Heritage

5th Curatorial Exchange Program for Japanese Art Specialists

4th Meeting of Japanese Art Specialists

July 1–14, 2018

National Museum of Korea

2018 Museum Network Fellowship Program

January 11–19, 2018

Tokyo National Museum, National Institutes for Cultural Heritage

4th Curatorial Exchange Program for Japanese Art Specialists

3rd Meeting of Japanese Art Specialists

October 22–30, 2017

Korea Foundation

The 19th Korean Art Workshop for Overseas Curators: Contemporary Korean Art since the 1950s

January 27–29, 2017

Tokyo National Museum, National Institutes for Cultural Heritage

3rd Curatorial Exchange Program for Japanese Art Specialists

2nd Meeting of Japanese Art Specialists

June 2014

International Ukiyo-e Society, Tokyo

Research Award

February 2011

Japan Foundation

Japan-US Curator Exchange Program

March 2006 – August 2006 (6 months)

Canon Foundation in Europe

Doctoral Research Fellowship at Waseda University, Tokyo, Japan

March 2005 – Feb. 2006 (1 year)

German Institute for Japanese Studies (DIJ), Tokyo, Japan

Doctoral Research Fellowship

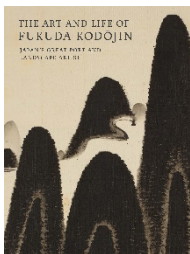
PUBLICATIONS

Books

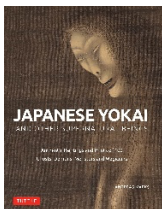
XL Hokusai. Taschen, scheduled for 2024.

Connoisseurs Guide to Hiroshige's 100 Famous Views of Edo. Tuttle, scheduled for 2023.

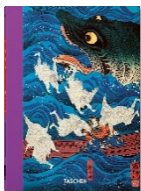
Hokusai's Shunga. Taschen, scheduled for 2023.



The Art and Life of Fukuda Kodōjin: Japan's Great Poet and Landscape Artist. With contributions by Jonathan Chaves and Paul Berry. Minneapolis Institute of Art and Tuttle, April 2023. 344 pp.



Japanese Yokai and Other Supernatural Beings. Tuttle, March 2023. 240 pp.



Japanese Woodblock Prints: 40th Ed. Taschen, February 2022. 512 pp.



Hokusai: Thirty-Six Views of Mount Fuji. Taschen, June 2021. 223 pp.

Award received:

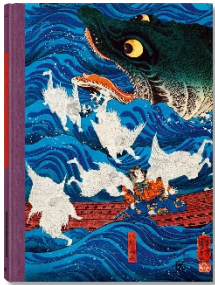
- *International Fine Print Dealers Association (IFPDA) Book Award 2022*

Reviews:

- *Wall Street Journal*, Holiday Gifts Book 2021: Art, by Lance Esplund, Nov. 18, 2021
- *Financial Times*, Books of 2021: Visual Arts, by Jackie Wullschläger, Nov. 20/21, 2021



Masterpieces from the Japanese Painting Collection of the Minneapolis Institute of Art. Yomiuri Shimbun, April 2021. Editor and Contributor. 263 pp.



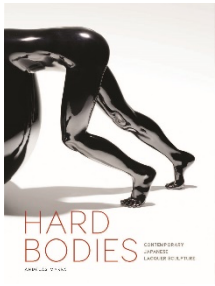
Japanese Woodblock Prints (1680–1938). Taschen, December 2019. 622 pp, 14 lbs.



Hiroshige & Eisen: The Sixty-Nine Stations along the Kisokaido. With contributions by Rhiannon Paget. Taschen, October 2017. 233 pp.

Award received:

- *International Fine Print Dealers Association (IFPDA) Book Award 2018*



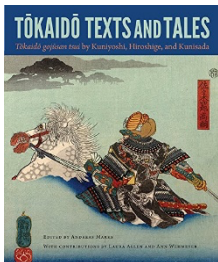
Hard Bodies: Contemporary Japanese Lacquer Sculpture. Minneapolis Institute of Art and University of Minnesota Press, September 2017. 169 pp.



Seven Masters: 20th-Century Japanese Woodblock Prints from the Wells Collection. Minneapolis Institute of Art and University of Washington Press, Sep. 2015. 288 pp.

Award received:

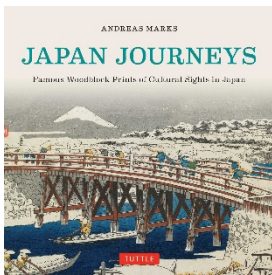
- *International Fine Print Dealers Association (IFPDA) Book Award Honorary Mention 2016*



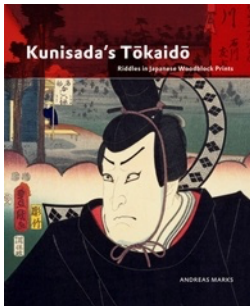
Tokaido Text and Tales: Tokaido gojusan tsui by Kuniyoshi, Hiroshige, and Kunisada. Editor. With contributions by Laura Allan, Andreas Marks; Ann Wehmeyer. University Press of Florida. Sep. 2015. 320 pp.

Award received:

- *Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions Honorable Mention 2017*



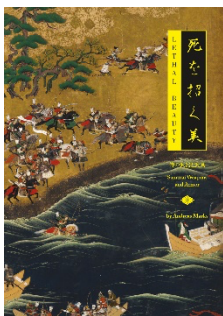
Japan Journeys: Famous Woodblock Prints of Cultural Sights in Japan. Tuttle, April 2015. 168 pp.



Kunisada's Tōkaidō: Riddles in Japanese Woodblock Prints. Hotei/Brill, December 2013. 364 pp.

Award received:

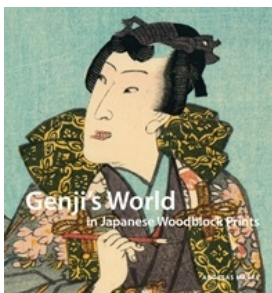
- *International Fine Print Dealers Association (IFPDA) Book Award Honorary Mention 2014*



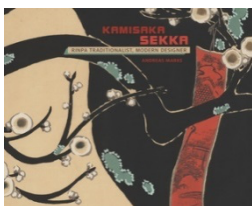
Lethal Beauty: Samurai Weapons and Armor. International Arts and Artists and Tuttle, January 2013. 88 pp.



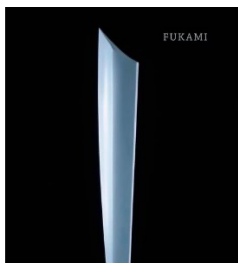
Modern Twist: Contemporary Japanese Bamboo Art. International Arts and Artists and University of Washington Press, November 2012. 96 pp.



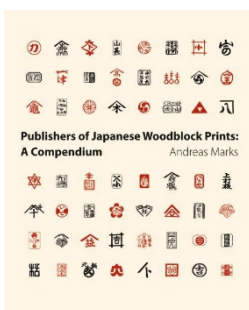
Genji's World in Japanese Woodblock Prints. With contributions by Bruce Coats, Michael Emmerich, Susanne Formanek, Sepp Linhart, and Rhiannon Paget. Hotei/Brill, October 2012. 288 pp.



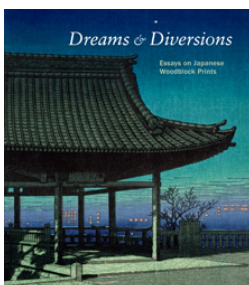
Kamisaka Sekka: Rinpa Traditionalist, Modern Designer. Pomegranate, March 2012. 192 pp.



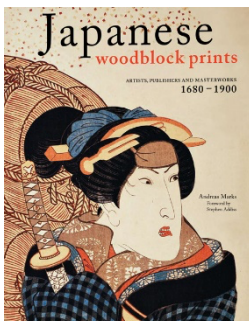
Fukami: Purity of Form. English and Japanese. With contributions by Louise Cort, Hans Thomsen, et al. Clark Center for Japanese Art & Culture and University of Washington Press, March 2011. 172 pp.



Publishers of Japanese Woodblock Prints: A Compendium. Hotei/Brill, December 2010. 576 pp.



Dreams and Diversions: 250 Years of Japanese Woodblock Prints at the San Diego Museum of Art. Co-editor with Sonya Quintanilla. With contributions by Hiroko Johnson, Howard Link, Andreas Marks, Ōkubo Jun'ichi, Sonya Quintanilla et al. San Diego Museum of Art and University of Washington Press, November 2010. 216 pp.



Japanese Woodblock Prints: Artists, Publishers and Masterworks 1680 – 1900. With an introduction by Stephen Addiss. Tuttle, May 2010. 336 pp.

Awards received:

- CHOICE: Current Reviews for Academic Libraries Outstanding Academic Title 2010
- ForeWord Reviews 2010 Book of the Year Award Finalist

Clark Center exhibition catalogs, edited or authored

- *Luminosity in Monochrome: Japanese Ink Painting and Calligraphy*. Clark Center Exhibition Series 7. 2010.
- *Second Kazari: Bonsai Display Competition*. 2010.
- *Expressions of Modern Design in Early 20th Century Japanese Art*. Clark Center Exhibition Series 6. 2010.
- *Kazari: Bonsai Display Competition*. 2009.
- *Lethal Beauty: Samurai Weapons and Armor*. Clark Center Exhibition Series 5. 2009.
- *Japanese Beauties: Glamorous, Decadent, Sensuous, and Bizarre*. Clark Center Exhibition Series 4. 2009.
- *New Bamboo: Contemporary Japanese Masters – Supplement*. 2009.
- *Generosity in Clay: Modern Japanese Ceramics from the Natalie Fitz-Gerald Collection*. Clark Center Exhibition Series 3. 2008.
- *They Swim, Fly, Wiggle, Walk, or Slither: The Hidden Code of Animals in Japanese Art*. Clark Center Exhibition Series 2. 2008.
- *Traces of China: The Japanese Transformation of Chinese Themes and Techniques*. Clark Center Exhibition Series 1. 2008.

Articles and Essays

- “Hiroshige’s Publishers”. In *Hiroshige* [working title]. Edited by Amy Reigle Newland. Scheduled for 2023.
- “Collaborative Projects within the Utagawa School”. In *Hiroshige* [working title]. Edited by Amy Reigle Newland. Scheduled for 2023.
- “Secrets of the Scales,” in *HALI* no. 212 (Summer 2022), p. 126–129.
- “‘Dressed by Nature: Textiles of Japan,’” in *Oriental Art* vol. 53 no. 3 (May/June 2022), p. 76–85.
- “Masterpieces from the Japanese Painting Collection of the Minneapolis Institute of Art”, in *Ukiyo-e geijutsu* (Ukiyo-e Art) 182 (Tokyo, 2021), p. 52–54.
- “Funada Gyokuju: Complex and Compulsive,” in *Impressions* 42 part 2 (New York: Japanese Art Society of America, 2021), p. 144.
- “Hagiwara Hideo’s Abstract Prints,” in *Oriental Art* vol. 51 no. 5 (September/October 2020), p. 76–85.
- Caption for cat. nos. 98–101. In *The Life of Animals in Japanese Art*. Edited by Robert T. Singer and Kawai Masatomo. Washington, D.C.: National Gallery of Art and Princeton University Press, 2019, p. 135.

- “L’art du bambou au Japon après la Seconde Guerre mondiale”. In *Fendre l’air: art du bambou au Japon*. Edited by Stéphane Martin. Paris: Musée du quai Branly-Jacques Chirac and Editions Skira, 2018, p. 248–253.
- “Meiji-Period War Prints and Their Publishers”. In *Conflicts of Interest: Art and War in Modern Japan*. Edited by Philip Hu. Saint Louis: Saint Louis Museum of Art and University of Washington Press, 2016, p. 25–33. [Book received *International Fine Print Dealers Association (IFPDA) Book Award* Honorary Mention 2017.]
- “Kunisada’s most successful series *Fifty-Three Stations Along the Tōkaidō with Visual Parodies of Actors* (*Yakusha mitate Tōkaidō gojūsan tsugi*) and its progenitor *The Fifty-Three Pairs of Visual Parodies of Actors* (*Mitate yakusha gojūsan tsui no uchi*). In *Utagawa Kunisada: 150th Anniversary of His Death*. Tokyo: Ota Memorial Museum of Art, 2014, p. 256–259.
- “The Genji Print Phenomenon,” in *Aziatische Kunst* vol. 42 no. 4, 2012, p. 13–23.
- “The ‘Decadent’ Japanese Woodblock Print: Application and Preservation of Color in the Mid-nineteenth Century”. In *Awash in Color: French and Japanese Prints*. Edited by Chelsea Foxwell and Anne Leonhard. Chicago: Smart Museum of Art, University of Chicago, 2012, p. 123–131.
- “The Development of *Bijinga* until the Mid-nineteenth Century”. In *The Beauty of the Moment: Women in Japanese Woodblock Prints*. Edited by Katharina Epprecht. Museum Rietberg and Scheidegger & Spiess, Zurich, 2012, p. 11–18.
- “The Phenomenon Japanese Woodblock Prints.” Introduction to *Pictures of the Floating World: Japanese Woodblock Prints*. iBook for iPad and iPhone. Sideways, 2012.
- “Chinese Generals in Japanese Prints of the Edo Period: The Case of Guan Yu (Kan U).” In *Dreams and Diversions*. Edited by Sonya Quintanilla & Andreas Marks. San Diego Museum of Art and University of Washington Press, 2010, p. 94–103.
- “Anything that Creeps and Flies: Natural History Prints.” In *Dreams and Diversions*. Edited by Sonya Quintanilla & Andreas Marks. San Diego Museum of Art and University of Washington Press, 2010, p. 118–127.
- “Prince Genji and His Provincial Successor: Inaka Genji Prints.” In *Dreams and Diversions*. Edited by Sonya Quintanilla & Andreas Marks. San Diego Museum of Art and University of Washington Press, 2010, p. 128–143.
- “Japanese Heroes in Prints of the Meiji Period.” In *Dreams and Diversions*. Edited by Sonya Quintanilla & Andreas Marks. San Diego Museum of Art and University of Washington Press, 2010, p. 174–185.
- “The Tōkaidō: A Road as Theme within Japanese Arts,” in *The Netherlands-Japan Review* vol. 1 no. 3 (Leiden: SieboldHuis, 2010). <http://magazine.sieboldhuis.org>, 2010, p. 82–103.
- “Hiroshige’s Publishers.” In *Hiroshige: Shaping the Image of Japan*. Edited by Chris Uhlenbeck & Marije Jansen. Leiden: Hotei, 2008, p. 20–24.
- “When Two Utagawa Masters Get Together: The Artistic Relationship of Hiroshige and Kunisada,” in *Andon 84* (Berkeley: Society for Japanese Arts, 2008), p. 33–49.

- “Art: East Asia.” In *Encyclopedia of the Modern World*. Edited by Peter N. Stearns. New York and Oxford: Oxford University Press, 2008.
- “Utagawa Kunisada’s Reissues—A Response to John Fiorillo,” in *Andon* 82 (Berkeley: Society for Japanese Arts, July 2007), p. 50–55.
- “Third Month 1807 (Bunka 4), Utagawa Kunisada’s Debut?,” in *Ukiyo-e geijutsu* (Ukiyo-e Art) 154 (Tokyo, July 2007), p. 66–69.
- “When the Shogun Travels to Kyoto—The Great “Processional Tokaido” Series,” in *Andon* 81 (Berkeley: Society for Japanese Arts, January 2007), p. 5–44.
- “A country Genji: Kunisada’s Single-sheet Genji Series,” in *Impressions* 27 (New York: Japanese Art Society of America, 2005–2006), p. 58–79.
- “Utagawa Kunisadas Schauspieler entlang der Tōkaidō” [Utagawa Kunisada’s actors along the Tōkaidō], in *Die Brücke* 593 (Tokyo, 2005), p. 9.

Book reviews

- Guth, Christine: *Hokusai’s Great Wave: Biography of a Global Icon*, in *East Asian Publishing and Society* 6 (2016), p. 181–185.
- Mueller, Laura (ed.): *Competition and Collaboration: Japanese Prints of the Utagawa School*, in *Andon* 89 (Berkeley: Society for Japanese Arts, 2010), p. 73–75.
- Herwig, Henk and Joshua Mostow: *The Hundred Poets Compared*, in *Impressions* 29 (New York: Japanese Art Society of America, 2007), p. 188–191.
- Kreiner, Josef (ed.): *Japanese Collections in European Museums. Reports from the Toyota-Foundation-Symposium Königswinter 2003*, in *DIJ Newsletter* 29 (Tokyo: DIJ, 2006), p. 6.
- Köhn, Stephan: *Traditionen visuellen Erzählens in Japan. Eine paradigmatische Untersuchung der Entwicklungslinien vom Faltschirmbild zum narrativen Manga*, in *DIJ Newsletter* 29 (Tokyo: DIJ, 2006), p. 6–7.
- Reigle Newland, Amy (ed.): *The Hotei Encyclopedia of Japanese Woodblock Prints*, in *Andon* 80 (Berkeley: Society for Japanese Arts, 2006), p. 61–66.
- Schwan, Friedrich B.: *Handbuch Japanischer Holzschnitt: Hintergründe, Techniken, Themen und Motive*, in *Andon* 78 (Berkeley: Society for Japanese Arts, 2005), p. 42–43.

LECTURES ETC.

- *Hard Bodies: Contemporary Japanese Lacquer Sculpture*
 - The Society of Four Arts, Palm Beach, FL, Jan. 9, 2023
 - The John and Mable Ringling Museum of Art, Sarasota, FL, Dec. 4, 2021
 - San Diego Museum of Art, Apr. 19, 2019
 - Morikami Museum, Sep. 27, 2018
 - Japanese Art Society of America at Japan Society, NY, Mar. 18, 2018

- *Curator Talk for Mia Exhibition 'Dressed by Nature: Textiles of Japan'*
Japan America Society of Minnesota, June 30, 2022
- *To Wave or not to Wave: Variations in Hokusai's Fuji Prints*
presentation in the webinar "Hokusai: A Curatorial Perspective"
Japanese Art Society of America, Dec. 1, 2021
- *A View from Above: Understanding Hiroshige's 100 Famous Views of Edo*
co-presentation with Terry Carbone, Joan Cummins, Joseph Goddu, Gary Levine
Joan B. Mirviss LTD, June 3, 2021
- *Curator Talk for Exhibition Tour in Japan: Masterpieces from the Japanese painting collection of the Minneapolis Institute of Art*
Japan America Society of Minnesota, May 20, 2021
- *Abstract Prints by Hagiwara Hideo*
 - San Diego Museum of Art, Mar. 25, 2021
 - Friends 101 Program, Minneapolis Institute of Art, Oct. 20, 2020
- *Japanese Printmaking: History, Techniques, and Motifs*
 - K-12 educator professional development seminar, Five Colleges, MA, Feb. 9, 2021
 - Wofford College, SC, Oct. 4, 2018
 - Oklahoma City Museum of Art, Apr. 26, 2017
 - Kennesaw State University, GA, Oct. 31, 2013
- *Sake Tasting: Thinking Outside the Bottle*
co-presentation with Chris Griesse
Japan America Society of Minnesota, Dec. 03, 2020
- *A Curator's Perspective on Textiles of Japan: Minneapolis' New Clothes, The Thomas Murray Collection*
Anna Lamar Switzer Center for the Visual Arts, Pensacola State College, Sep. 29, 2020
- *Curator Talk for Mia Exhibition 'Yoshitoshi: Master Draftsman Transformed'*
Japan America Society of Minnesota, June 17, 2020
- *Japanese Woodblock Prints: Meiji Restoration and Beyond*
guest lecturer in the course of Prof. Chelsea Foxwell, University of Chicago, May 29, 2020
- *Modernizing Japan: Yoshitoshi and a New Look for the Late 19th Century*
cross talk with associate professor Chelsea Foxwell, University of Chicago
Minneapolis Institute of Art, March 1, 2020
- *Changed Times: Sources & Methods behind 20th-Century Japanese Woodblock Prints*
 - Utah Museum of Fine Arts, Feb. 5, 2020
 - Minneapolis Institute of Art, Sep. 27, 2015
- *Genji's World in Japanese Woodblock Prints*
 - Minneapolis Institute of Art, Dec. 8, 2018
 - Clark Center for Japanese Art & Culture, Hanford, May 5, 2013

- *Japanese Woodblock Prints: A Historical and Socio-economic Perspective*
 - Walters Art Museum, Baltimore, MD, Dec. 4, 2018
 - Pushkin State Museum of Fine Art, Moscow, Russia, Oct. 9, 2018
- Presenter on the panel: *Touring Your Permanent Collection: Actively Educating and Engaging New Audiences*
American Alliance of Museums annual meeting, Phoenix, AZ, May 8, 2018
- *Brave New Forms: Lacquer and Bamboo Traditions in Change*
すばらしい新形態：漆工および竹工芸の伝統における変化
Tokyo National Museum, Jan. 13, 2018
- *Contemporary Japanese Lacquer Sculpture: A Short History*
Minneapolis Institute of Art, Oct. 7, 2017
- *The Curse of Popular Landscape Prints: Cataloging the Kisokaido Series by Eisen and Hiroshige*
Portland Art Museum, Sep. 29, 2017
- *Weaving a Way Forward: Developments in Japanese Bamboo Art*
 - Asia Society Texas, Houston, TX, July 22, 2017
 - Florida Institute of Technology, Feb. 19, 2015
 - Maui Arts & Cultural Center, Kahului, HI, Oct. 12, 2014
- *Lethal Beauty: Design Elements in Samurai Suits of Armor*
 - Chazen Museum of Art, Madison, WI, May 4, 2017
 - Denver Art Museum, Apr. 12, 2016
 - Florida Institute of Technology, Feb. 20, 2015
 - Birmingham Museum of Art, Jun. 27, 2014
 - San Antonio Museum of Art, Sep. 28, 2013
 - Honolulu Museum of Art, June 6, 2013
 - Bakersfield Museum of Art, Oct. 5, 2011
 - California State University, Fresno, May 6, 2011
- *Japanese Printmaking: History, Techniques, and Motifs*
 - Oklahoma City Museum of Art, Apr. 26, 2017
 - Kennesaw State University, GA, Oct. 31, 2013
- Private Talk for Friends of Asian Art of the Santa Barbara Museum of Art
Private Residence in Montecito, CA, Dec. 7, 2015
- *More Than Just a Moment of Success: Utagawa Kunisada, Japan's Most Prolific Print Designer*
Los Angeles County Museum of Art, Dec. 6, 2015
- *Strange and Wondrous: Japanese Art Collected by Bill Clark*
Nelson Atkins Museum, Kansas City, Sep. 19, 2015
- *Treasures of Japanese Art at the Minneapolis Institute of Arts*
San Diego Museum of Art, Aug. 27, 2015
- *The Enriched Japanese Art Collection at the Minneapolis Institute of Arts*
Japan America Society of Minnesota, Minneapolis, Mar. 24, 2015

- *Elegant Pastimes: Masterpieces of Japanese Art from the Clark Collections at the Minneapolis Institute of Arts*
Clark Center for Japanese Art & Culture, Hanford, Feb. 8, 2015
- *Utagawa Kunisada's Actor Tōkaidō Series*
Symposium of the International Ukiyo-e Society, Tokyo, Nov. 22, 2014
- *33 Dances: Japanese Calligraphy from the 16th to the 19th Century*
Clark Center for Japanese Art & Culture, Hanford, Aug. 31, 2014
- *Kanpai: The Art of Drinking in Japan*
Clark Center for Japanese Art & Culture, Hanford, Feb. 9, 2014
- *The Audacious Eye: Japanese Art from the Clark Collections*
Minneapolis Institute of Art, Oct. 6, 2013
- *Perceiving the World Through the Eyes of a Pretty Boy: Genji Prints in the Mid-19th Century*
Association for Asian Studies (AAS) Annual Conference, San Diego, Mar. 22, 2013
- *Genji Prints: Yoshitoshi's Small but Important Contribution*
Symposium of the International Ukiyo-e Society, Tokyo, Nov. 10, 2012
- *Hiroshige's Famous Tokaido Series and Its True Sources*
 - "Japanese Art and Its Contexts", 2nd Annual Templeton Colloquium, University of California, Davis, Oct. 5, 2012
 - Detroit Institute of Arts, June 3, 2012
 - San Diego Museum of Art, Feb. 24, 2011
- *Kamisaka Sekka, 1866–1942: Tradition and Modernity*
 - San Diego Museum of Art, Aug. 23, 2012
 - Clark Center for Japanese Art & Culture, Hanford, May 6, 2012
- Audio-tour for the exhibition *Edo Pop: The Graphic Impact of Japanese Prints*
Minneapolis Institute of Art, Oct. 30, 2011—Jan. 8, 2012
- *Lethal Beauty: Samurai Weapons and Armor*
 - Bakersfield Museum of Art, Sep. 15, 2011
 - Clark Center for Japanese Art & Culture, Hanford, Aug. 30, 2009
- Public evaluation of Japanese prints
San Diego Museum of Art, Feb. 24 and 25, 2011
- *Dreams and Diversions: 250 Years of Japanese Woodblock Prints*
Docent training at the San Diego Museum of Art, Feb. 25, 2011
- *Modern Twist: Contemporary Japanese Bamboo Works*
Clark Center for Japanese Art & Culture, Hanford, Jan. 30, 2011
- *Bamboo and Porcelain: The Art of Uematsu Chikuyu and Fukami Sueharu*
Berkeley Art Museum, Berkeley, Dec. 5, 2010
- *Luminosity in Monochrome: Japanese Ink Painting and Calligraphy*
Clark Center for Japanese Art & Culture, Hanford, Nov. 21, 2010

- *Dreams and Diversions: 250 Years of Japanese Woodblock Prints*
Opening VIP tour and docent training at the San Diego Museum of Art, Nov. 4 and 5, 2010
- *Modern Twist: Bamboo Works from the Clark Center and the Art of Motoko Maio*
Trammell & Margaret Crow Collection of Asian Art, Dallas, TX, April 30, 2010
- *They Swim, Fly, Wiggle, Walk, or Slither: The Hidden Code of Animals in Japanese Art*
 - Bakersfield Museum of Art, March 3, 2010
 - Clark Center for Japanese Art & Culture, Hanford, Aug. 24, 2008
- *The Splendor of the Japanese Screen*
Clark Center for Japanese Art & Culture, Hanford, CA, Feb. 7, 2010
- *Dreams and Diversions: 250 Years of Japanese Woodblock Prints from the San Diego Museum of Art*, Annual Meeting of the San Diego Asian Arts Council, San Diego, Dec. 10, 2009
- *Scrolls, Screens, Ceramics: Masterpieces of Japanese Art in an Unexpected Place*
Osher Lifelong Learning Institute, California State University Fresno, Nov. 6, 2008
- *When Two Masters Get Together: Joint Works by Utagawa Hiroshige and Utagawa Kunisada*
Annual Meeting of the Society for Japanese Arts, Leiden, The Netherlands, May 25, 2008
- *Traces of China: The Japanese Transformation of Chinese Themes and Techniques*
Clark Center for Japanese Art & Culture, Hanford, CA, Apr. 6, 2008
- *Japanese Buddhist Prayer Beads*
Prayer Beads Workshop at the Textile Research Centre, Leiden, Netherlands, Mar. 27, 2008
- *Kabuki Brain Puzzles: Station-character Motif Patterns in the Actor Tōkaidō Series of Utagawa Kunisada (1786–1865)*
San Diego Asian Arts Council, Hanford, CA, Mar. 8, 2008

CURATED EXHIBITIONS

Alden B. Dow Museum of Science & Art, Midland Center for the Arts, Midland, MI

- *Modern Twist: Contemporary Japanese Bamboo Art*
June 14 – Sep. 7, 2014

Asia Society Texas Center, Houston, TX

- *Modern Twist: Contemporary Japanese Bamboo Art*
Jan 28 – July 30, 2017

Bakersfield Museum of Art, CA

- *Lethal Beauty: Samurai Weapons and Armor*
Sep. 15 – Nov. 21, 2011
- *They Swim, Fly, Wiggle, Walk, or Slither: The Hidden Code of Animals in Japanese Art*
March 11 – May 30, 2010

Bellevue Arts Museum, WA

- *Modern Twist: Contemporary Japanese Bamboo Art*
Nov. 13, 2012 – Feb. 3, 2013

Berkeley Art Museum, CA

- *Flowers of the Four Seasons: Ten Centuries of Art from the Clark Center for Japanese Art & Culture*
Aug. 25 – Dec. 12, 2010; co-curator with Julia White

Birmingham Museum of Art, AL

- *Lethal Beauty: Samurai Weapons and Armor*
June 28 – Sep. 20, 2014

Bowers Museum, Santa Ana, CA

- *Modern Twist: Contemporary Japanese Bamboo Art*
Sep. 19, 2015 – Jan. 3, 2016

California State University, Fresno, CA

- *Lethal Beauty: Samurai Weapons and Armor*
April 8 – June 28, 2011

Cheekwood Botanical Garden & Museum of Art, Nashville, TN

- *Modern Twist: Contemporary Japanese Bamboo Art*
Mar. 22 – June 15, 2014

Citadelle Art Foundation & Museum, Canadian, TX

- *Seven Masters: 20th-Century Japanese Woodblock Prints*
Jan. 29 – Apr. 23, 2022

Clark Center for Japanese Art & Culture, Hanford, CA

- *Elegant Pastimes: Masterpieces of Japanese Art from the Clark Collections at the Minneapolis Institute of Arts*
Feb. 10 – June 30, 2015; reviewed by Lee Lawrence in *Wall Street Journal*, June 24, 2015
- *33 Dances: Japanese Calligraphy from the 16th to the 19th Century*
Sep. 2 – Dec. 6, 2014
- *Kanpai: The Art of Drinking in Japan*
Feb. 11 – Jun. 28, 2014
- *Genji's World in Japanese Woodblock Prints*
May 5 – July 27, 2013; co-curator with Bruce Coats
- *Kamisaka Sekka, 1866–1942: Tradition and Modernity*
May 5 – July 28, 2012
- *Fukami: Purity of Form*
March 26 – July 30, 2011
- *Modern Twist: Contemporary Japanese Bamboo Art*
January 29 – March 19, 2011
- *Luminosity in Monochrome: Japanese Ink Painting and Calligraphy*
Part 1: Sep. 4 – Nov. 13, 2010, Part 2: Nov. 20, 2010 – Jan. 22, 2011; co-curator with Rhiannon Paget
- *Zuan: Expressions of Modern Design in Early 20th Century Japanese Art*
April 24 – July 31, 2010; co-curator with Sabine Schenk
- *The Splendor of the Japanese Screen*
Feb. 6 – April 10, 2010
- *Lethal Beauty: Samurai Weapons and Armor*
Sep. 1, 2009 – Jan. 30, 2010
- *Japanese Beauties: Glamorous, Decadent, Sensuous, and Bizarre*
May 23 – Aug. 1, 2009; co-curator with Tanaka Keiko
- *New Bamboo: Contemporary Japanese Masters*
Feb. 7 – May 9, 2009; co-curator with Joe Earle
- *Generosity in Clay: Modern Japanese Ceramics From the Natalie Fitz-Gerald Collection*
Nov. 25, 2008 – Jan. 30, 2009; co-curator with Celine Meyet
- *They Swim, Fly, Wiggle, Walk, or Slither: The Hidden Code of Animals in Japanese Art*
Sep. 2 – Nov. 15, 2008
- *Traces of China: The Japanese Transformation of Chinese Themes and Techniques*
April 5 – Aug. 2, 2008

Currier Museum of Art, Manchester, NH

- *Lethal Beauty: Samurai Weapons and Armor*
Feb. 2 – May 5, 2013

Dennos Museum Center, Traverse City, MI

- *Modern Twist: Contemporary Japanese Bamboo Art*
Feb. 22 – June 1, 2013

Detroit Institute of Arts

- *Lethal Beauty: Samurai Weapons and Armor (aka Samurai: Beyond the Sword)*
March 9 – June 1, 2014

Fukushima Prefectural Museum of Art, Fukushima, Japan

- *Masterpieces from the Japanese Painting Collection of the Minneapolis Institute of Art*
July 8 – Sep. 5, 2021

Grace Hudson Museum & Sun House, Ukiah, CA

- *Modern Twist: Contemporary Japanese Bamboo Art*
May 30 – Aug. 30, 2015

Historic City Hall Arts & Cultural Center, Lake Charles, LA

- *Modern Twist: Contemporary Japanese Bamboo Art*
July 15 – Oct. 1, 2016

Honolulu Museum of Art

- *Lethal Beauty: Samurai Weapons and Armor*
June 5 – Aug. 25, 2013

The John and Mable Ringling Museum of Art, Sarasota, FL

- *Hard Bodies: Contemporary Japanese Lacquer Sculpture*
Oct. 31, 2021 – Jan. 23, 2022

Kalamazoo Institute of Arts

- *Modern Twist: Contemporary Japanese Bamboo Art*
June 22 – Sep. 15, 2013

Katonah Museum of Art

- *Lethal Beauty: Samurai Weapons and Armor*
Oct. 12, 2014 – Jan. 4, 2015

Kean University Art Galleries, Union, NJ

- *Modern Twist: Contemporary Japanese Bamboo Art*
Sep. 26, 2013 – Feb. 16, 2014

Lauren Rogers Museum of Art, Laurel, MS

- *Seven Masters: 20th-Century Japanese Woodblock Prints*
May 18 – Aug. 8, 2021

Maui Arts & Cultural Center, Kahului, HI

- *Modern Twist: Contemporary Japanese Bamboo Art*
Oct. 11 – Dec. 21, 2014

MIHO, Koka City, Shiga, Japan

- *Masterpieces from the Japanese Painting Collection of the Minneapolis Institute of Art*
Sep. 18 – Dec. 12, 2021

Minneapolis Institute of Art

- *Samurai: Beauty and Reality* [working title]
Fall 2026
- *On Screen* [working title]
2025
- *Bizarre Mountains and Withered Trees: The Eccentric Paintings of Fukuda Kodōjin*
April 22 – July 23, 2023
- *Dressed by Nature: Textiles of Japan*
Jun. 25 – Sep. 11, 2022
- *20 Dances: Japanese Calligraphy Then and Now*
Aug. 1, 2020 – Mar. 21, 2021
- *Yoshitoshi: Master Draftsman Transformed*
Feb. 1 – Aug. 9, 2020; reviewed by Lee Lawrence in *Wall Street Journal*, Feb. 11, 2020
- *Abstract Prints by Hagiwara Hideo*
Dec. 14, 2019 – Apr. 18, 2021
- *Love Affairs: The Tale of Genji in Japanese Art*
Aug. 18, 2018 – March 10, 2019; co-curator with Aaron Rio
- *Touring Japan through Landscape Prints by Kawase Hasui*
May 19 – Aug. 5, 2018
- *Hard Bodies: Contemporary Japanese Lacquer Sculpture*

Oct. 6, 2017 – June 24, 2018

- *Seven Masters: 20th-Century Japanese Woodblock Prints from the Wells Collection*
Sep. 26, 2015 – Mar. 13, 2016; reviewed by Lee Lawrence in *Wall Street Journal*, Jan. 26, 2016
- *Gifts of Japanese and Korean Art from the Mary Griggs Burke Collection*
Sep. 26, 2015 – May 8, 2016; reviewed by Lee Lawrence in *Wall Street Journal*, Jan. 26, 2016
- *The Nature of Nature: Eat, Prey: Raptors in Nature*
Sep. 6, 2014 – July 17, 2015; co-curator with Marla J. Kinney and Rachel McGarry
- *The Audacious Eye: Japanese Art from the Clark Collections*
Oct. 6, 2013 – Jan. 12, 2014

Morikami Museum and Japanese Gardens, Delray Beach, FL

- *Hard Bodies: Contemporary Japanese Lacquer Sculpture*
Sep. 29, 2018 – March 31, 2019

Museum of the Rockies, Bozeman, MT

- *Seven Masters: 20th-Century Japanese Woodblock Prints*
Sep. 25 – Dec. 31, 2020

Ruth Funk Center for Textile Arts at the Florida Institute of Technology, Melbourne, FL

- *Modern Twist: Contemporary Japanese Bamboo Art*
Jan. 31 – Apr. 26, 2015

San Antonio Museum of Art

- *Lethal Beauty: Samurai Weapons and Armor*
Sep. 28, 2013 – Jan. 5, 2014

San Diego Museum of Art

- *Dreams and Diversions: 250 Years of Japanese Woodblock Prints*
Nov. 6, 2010 – June 5, 2011; co-curator with Sonya Quintanilla, Howard Link, Hiroko Johnson

Society of the Four Arts, Palm Beach, FL

- *Hard Bodies: Contemporary Japanese Lacquer Sculpture*
Dec. 3, 2022 – Jan. 22, 2023

Sonoma Valley Museum of Art, Sonoma, CA

- *Modern Twist: Contemporary Japanese Bamboo Art*
Mar. 12 – June 12, 2016

Suntory Museum of Art, Tokyo, Japan

- *Masterpieces from the Japanese Painting Collection of the Minneapolis Institute of Art*
Apr. 14 – June 27, 2021

Trammell & Margaret Crow Collection of Asian Art, Dallas, TX

- *Modern Twist: Bamboo Works From the Clark Center and the Art of Motoko Maio*
May 1 – Sep. 5, 2010; co-curator with Amy Hofland and Lesley Kehoe

Utah Museum of Fine Arts, Salt Lake City, UT

- *Seven Masters: 20th-Century Japanese Woodblock Prints*
Feb. 5 – Apr. 26, 2020

Weatherspoon Art Museum, Greensboro, NC

- *Seven Masters: 20th-Century Japanese Woodblock Prints*
Sep. 11 – Dec. 12, 2021

Yamaguchi Prefectural Art Museum, Yamaguchi, Japan

- *Masterpieces from the Japanese Painting Collection of the Minneapolis Institute of Art*
Mar. 1 – Apr. 24, 2022

CONFERENCES/FAIRS

Organizer

- *Online Educa Asia*
International conference on distance learning; 1996 (Singapore)
- *The Americas Workshop*
2003, 2002 (Miami, FL)
- *The Asia Workshop*
2003 (Singapore), 2000 (New Delhi, India)
- *The California Workshop*
2004, 2003, 2002 (Los Angeles, CA)

- *The China Workshop*
2003 (Shanghai, China), 2002 (Beijing, China)
- *The Japan Workshop*
2002, 2000, 1999 (Tokyo, Japan), 2001 (Kyoto, Japan)
- *The Middle East Workshop*
2002 (Istanbul, Turkey), 2001, 2000 (Beirut, Lebanon)
- *The Moscow Workshop*
2004, 2003, 2002 (Moscow, Russia)

Participant

- *Association for Asian Studies (AAS)*
2013 (San Diego, CA)
- *Asian Lacquer Symposium 2013*
(Buffalo State College, NY)
- *Forum of the American Curators of Asian Art (ACAA)*
2010 (Washington, DC), 2012 (San Francisco, CA)
- *NAFSA: Association of International Educators*
2004 (Baltimore, MD), 2003 (Salt Lake City, UT), 2002 (San Antonio, TX)
- *La Cumbre: The Americas' Travel Industry Summit*
2003 (Miami, FL)

AFFILIATIONS AND MEMBERSHIPS

- Actor Prints Research Group, Tsubouchi Memorial Theater Museum, Waseda University, Japan (2006–2008)
- American Alliance of Museums (since 2011)
- American Curators of Asian Art (since 2010; Steering Committee since 2017)
- Asian Art Curators Southern California (2008–2013)
- Association for Asian Studies (2004–2017)
- College Art Association (2006–2017)
- International House, Tokyo (since 2009)
- International Ukiyo-e Society, Japan (since 2003; Board of Directors since 2014)
- Japanese Art History Forum (since 2006)
- Japanese Art Society of America (former Ukiyo-e Society of America; since 2003)
- NAFSA: Association of International Educators (2001–2004)

- Society for Japanese Arts, The Netherlands (since 2001)

LANGUAGES

- | | |
|------------|----------------------|
| • German | Native language |
| • English | Near native |
| • Japanese | Good knowledge |
| • Chinese | Expandable knowledge |

PERSONAL INTERESTS

- Japanese woodblock prints
- African shields and spears

REFERENCES

Available upon request.

Nanci Amaka

Education

Nanci received a BFA/BA in Visual Critical Studies from The School of the Art Institute of Chicago, and an MFA from California College of the Arts.

Work Experience

2022 - Present BoxJelly - Commander in chief
BoxJelly - Artist Residency Juror and Mentor
2018 - 2021 BoxJelly - Director of Operations

Nanci Amaka is an interdisciplinary artist exploring ideas surrounding trauma, ancestry, memory and West African animism. Working from the theory that traumatic events challenge perceptions of power, autonomy, and identity; her work explores the liminal space between these experiences and language. Her work has been exhibited at International Center for Photography, New York, NY; San Francisco Museum of Modern Art, San Francisco, CA; Honolulu Museum of Art's Doris Duke Theatre, Honolulu, HI; Santa Cruz Museum of Art & History, Santa Cruz, CA; Hawai'i State Art Museum x Mori, Honolulu, HI; Honolulu Museum of Art School, Honolulu, HI; Bermudez Projects NELA Gallery, Los Angeles, CA; Root Division, San Francisco, CA; and most recently, Above The Equator Gallery, Hilo, HI.

Phoenix Tran

Education

Phoenix received a BFA from the University of Hawai'i at Mānoa in 2019 with a specialization in photography.

Work Experience

2021-Present BoxJelly - Director of Operations
BoxJelly - Artist Residency Juror and Mentor
2019- 2021 BoxJelly - CoPilot and Community Associate
2018 University of Hawaii at Manoa - Photography Lab Manager
2016-2017 University of Hawaii at Manoa - Photography Lab Assistant Manager

Phoenix Tran is a Honolulu-based multidisciplinary artist working in darkroom photography, sculpture, traditional and digital printmaking, and bookmaking. Reveling in themes of Vietnamese diaspora, personal versus cultural identity, and religious motifs, Phoenix's art aims to process personal traumas and mental health issues through discussions with viewers. His work has been shown at the University of Hawaii, Donkey Mill Arts Center, Kaka'ako Art

Complex, Festival Internacional de Fotografia Tijuana, Aupuni Space, and Linekona School. Most importantly to Phoenix is helping grow his surrounding art community, creating Gritty Committee Creative Group, Artists Anonymous, and helping out in various studios and galleries around Honolulu.

Jada Harris

Education

Jada received a BFA from the University of Hawai'i at Mānoa in 2021 with a specialization in drawing.

Work Experience

2021- Present BoxJelly - CoPilot and community associate
BoxJelly - Artist Residency Juror and Mentor

Jada Harris is a two-dimensional based artist in Honolulu, Hawai'i. She works with ink, graphite, and charcoal media on paper based on everyday experiences that relate to society at large. She has exhibited in a variety of juried and curated group shows in Honolulu including at The University of Hawai'i and the Downtown Arts Center. Her work is also featured in the Hawai'i State Foundation on Culture and the Arts collections.

Dane Hi'ipoi Nakama

Education

2019-21 California Institute of the Arts - Valencia, California
Bachelor of Fine Arts, May 2021 Major: Fine Arts
2017-19 Chapman University - Orange, California
National Collegiate Scholar

Work Experience

2021-22 Fishschool - (starting) program director - (current) school director
BoxJelly - Artist Residency Juror and Mentor

Dane Nakama is a Japanese-Uchinanchu multidisciplinary artist from and currently based in Oahu, Hawai'i. Through a nostalgic and whimsical style, Nakama often addresses subjects of cultural hybridity, settler colonialism, and indigenous hauntology. Receiving a BFA from the California Institute of the Arts, Nakama has also exhibited their work in Los Angeles, Miami, and Tokyo.

Carl Franklin Ka‘ailā‘au Pao

EDUCATION

- 1999 MFA (first-class honors), Elam School of Fine Arts, University of Auckland, Aotearoa/New Zealand
- 1994 BFA, University of Hawai‘i at Mānoa, Honolulu, Hawai‘i
- 1989 High School Diploma, Kamehameha Schools, Honolulu, Hawai‘i

AWARDS AND HONORS

- 2022 First Place: *Law of the Splintered Paddle (2019)*, Honoring King Kamehameha Exhibition, Volcano Art Center, Volcano, Hawai‘i
- 2021 Acquisition Awards for *Ki‘i Kupuna: ‘o ‘Ailā‘au–Maka (2020)* and *Ki‘i Kupuna: ‘o ‘Ailā‘au–Maka (2021)*, Hawai‘i State Foundation on Culture and the Arts, Art in Public Places Collection
- 2021 First Place: *Ki‘i Kupuna: ‘o ‘Ailā‘au–Maka (2021)*, MidSummer Art Celebration 4th Annual All Media Juried Exhibit, Wailoa Art Center, Hilo, Hawai‘i
- 2019 Acquisition Award for *Ki‘i Kupuna: Loli*, Hawai‘i State Foundation on Culture and the Arts, Art in Public Places Collection
- 2019 Juror for *Transformative Forces–Creation through Destruction*, Kahilu Theater Foundation, Waimea, Hawai‘i
- 2018 Honolulu Printmakers Annual Gift Print Artist, Honolulu, Hawai‘i
- 2016 Council for Native Hawaiian Advancement (CNHA) Nā Mea Mo‘o Award for Mentorship, Honolulu, Hawai‘i
- 2015 Acquisition Award for *Ki‘i Kupuna: Makawalu*, Hawai‘i State Foundation on Culture and the Arts, Art in Public Places Collection

- 2014 Acquisition Award for *Ki'i Kupuna: Maka*, Hawai'i State Foundation on Culture and the Arts, Art in Public Places Collection
- 2010 Acquisition Award for *Pā*, Hawai'i State Foundation on Culture and the Arts, Art in Public Places Collection
- 2001 Acquisition Award for *Hauloli'i*, Hawai'i State Foundation on Culture and the Arts, Art in Public Places Collection

SOLO EXHIBITIONS

- 2020 *Niuhi-Shark: Honoring Kamehameha the Great in Paint and Prose* (With selections from the book *Kamehameha—Rise of a King* by Kāwika Eyre), Midkiff Learning Center, Kamehameha Schools Kapālama High School, Honolulu, Hawai'i
- 2020 *Niuhi-Shark: Honoring Kamehameha the Great in Paint and Prose* (With selections from the book *Kamehameha—Rise of a King* by Kāwika Eyre), Hawai'i State Library, Honolulu, Hawai'i
- 2019 *Niuhi-Shark: Honoring Kamehameha the Great in Paint and Prose* (With selections from the book *Kamehameha—Rise of a King* by Kāwika Eyre), Donkey Mill Art Center, Hōlualoa, Hawai'i
- 2019 *Niuhi-Shark: Honoring Kamehameha the Great in Paint and Prose* (With selections from the book *Kamehameha—Rise of a King* by Kāwika Eyre), East Hawai'i Cultural Center, Hilo, Hawai'i
- 2019 *Niuhi-Shark: Honoring Kamehameha the Great in Paint and Prose* (With selections from the book *Kamehameha—Rise of a King* by Kāwika Eyre), Volcano Art Center Gallery, Hawai'i Volcanoes National Park, Hawai'i
- 2013 *Maka: New Paintings*, Māhoa Gallery, Kaka'ako, Hawai'i
- 2012 *New Works*, Kamehameha Schools Kapālama, Honolulu, Hawai'i
- 2007 *Ho'i Hou: To Return Anew*, Louis Pohl Gallery, Honolulu, Hawai'i
- 2007 *I Makua*, Gallery on the Pali, Unitarian Church, Honolulu, Hawai'i
- 2000 *I, 4, 40, 400, 4,000, 40,000, 400,000, I*, Aupuni Art Wall, Native Books, Honolulu, Hawai'i
- 1999 *I Ka Wā Mamua*, Te Taumata Art Gallery, Auckland, New Zealand

TWO-PERSON EXHIBITIONS

- 2016 *Kanu Kaho'olawe: Replanting, Rebirth*, Burke Museum, University of Washington, Seattle

- 2016 *Maka 3.5: New Works by Carl F.K. Pao and Charlton Kūpa‘a Hee*, Cedar Street Galleries, Honolulu, Hawai‘i
- 2016 *Kanu Kaho‘olawe: Replanting, Rebirth*, IUCN World Conservation Congress, Planet at the Crossroads, Honolulu, Hawai‘i
- 2014 *Carl F.K. Pao and Charlton Kūpa‘a Hee: Makalua*, Arts at Marks Garage, Honolulu, Hawai‘i
- 2014 *Carl F.K. Pao and Solomon Enos: PEWA II—Remasculation and Human Seed Ships*, SPF Projects, Honolulu, Hawai‘i
- 2012 *Recent Works by Al Lagunero and Carl F.K. Pao*, MAMo 2012, Louis Pohl Gallery, Honolulu, Hawai‘i
- 2010 *PEWA—New Works by Carl F.K. Pao and Solomon Enos*, MAMo Gallery, Honolulu, Hawai‘i
- 2004 *Ho‘okahi Nō Ka ‘Āina a Me Nā Kānaka*, Louis Pohl Gallery, Honolulu, Hawai‘i
- 1999 *E Te Atua, Kua Ruia Nei o Purapura Pai, Ho‘akoakoa*, Te Taumata Art Gallery, Auckland, Aotearoa/New Zealand

GROUP EXHIBITIONS

- 2022 *Honoring King Kamehameha Exhibition*, Volcano Art Center, Volcano, Hawai‘i
- 2021 *MidSummer Art Celebration 4th Annual All Media Juried Exhibit*, Wailoa Art Center, Hilo, Hawai‘i
- 2019 *Te Whāinga—Culture Lab*, Smithsonian Asian Pacific American Center and Auckland War Memorial Museum, Auckland Aotearoa/New Zealand
- 2019 *Transformative Forces—Creation through Destruction*, Kahilu Theater Foundation, Waimea, Hawai‘i
- 2018 *Loli‘ana—A Native Hawaiian Exhibition*, East Hawai‘i Cultural Center (EHCC), Hilo, Hawai‘i
- 2018 *Ewalu*, 8th Annual MAMo exhibition, Wailoa Center, Hilo, Hawai‘i
- 2017 *‘Ae Kai—Culture Lab*, Smithsonian Asian Pacific American Center, Ala Moana Center, Honolulu, Hawai‘i
- 2016 *Makahā: New Works by Carl F.K. Pao, Charlton Kupa‘a Hee, Cory K.H. Taum, and Nicole Naone*, Arts at Marks Garage, Honolulu, Hawai‘i
- 2016 *ACCESSION: Recent Acquisitions from the Art in Public Places Collection*, Hawai‘i State Art Museum, Honolulu, Hawai‘i
- 2015 *Makakolu: New Works by Carl F.K. Pao, Charlton Kup‘a Hee, and Cory K.H. Taum*, Arts at Marks Garage, Honolulu, Hawai‘i
- 2015 *‘Āina Aloha Mural Exhibition*, The Arts at Marks Garage, Honolulu, Hawai‘i

- 2015 *PIKO: Pacific Islander Contemporary Art*, PIEAM Pacific Islander Ethnic Art Museum, Long Beach, CA
- 2014 *Down on the Sidewalk in Waikīkī: Wayne Kaumualiʻi Westlake Art Invitational*, Gallery ʻIolani, Windward Community College, Kāneʻohe, Hawaiʻi
- 2013 *Contemporary Pacific Voices: Continuing Traditions*, Pauahi Tower, Honolulu, Hawaiʻi
- 2012 *MAP—Maoli, Art, and Pedagogy*, Hawaiʻi Pacific University, Hawaiʻi Loa Campus Gallery, Kāneʻohe, Hawaiʻi
- 2012 *Trip Around the Island*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2011 *APEC*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2011 *Current Revisions*, Kahilu Theater Gallery, Kamuela, Hawaiʻi
- 2011 *This IS Hawaiʻi*, Smithsonian National Museum of the American Indian and Transformer Gallery, Washington D.C.
- 2010 *Celebrating Connections: Contemporary Pacific Art*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2009 *Pan-Pacific*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2008 *ʻIli Iho: The Surface Within*, J.M. Long Gallery, Bishop Museum, Honolulu, Hawaiʻi
- 2008 *Ecologic*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2008 *Kū/Hina*, Louis Pohl Gallery, Honolulu, Hawaiʻi
- 2008 *Invasive Species*, Nuʻuanu Gallery, Honolulu, Hawaiʻi
- 2008 *Indigenous Peoples Art*, United Nations, New York, NY
- 2007 *Indigenous Peoples Art*, United Nations, New York, NY
- 2007 *Maoli Arts Month—MAMo*, Louis Pohl Gallery, Honolulu, Hawaiʻi
- 2007 *Works on Paper*, Louis Pohl Gallery, Honolulu, Hawaiʻi
- 2007 *Mākua*, Academy Art Center, Honolulu Academy of Arts, Honolulu, Hawaiʻi
- 2007 *Plotting Paradise*, Box Edition for the 2007 International Printmaking Conference, “Points, Plots, Ploys,” Kansas City, MO
- 2006 *Hot August Knights*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2006 *Naʻau or Newa*, Arts at Marks Garage, Honolulu, Hawaiʻi
- 2006 *Maoli Art*, Louis Pohl Gallery, Honolulu, Hawaiʻi
- 2005 *Hoʻohuli*, Bishop Museum Vestibule Gallery, Honolulu, Hawaiʻi

- 2005 *three guys...three solutions...*, Louis Pohl Gallery, Honolulu, Hawai'i
- 2005 *Honolulu Printmakers Annual Juried Exhibition*, Honolulu, Hawai'i
- 2003 *Kū Maumau*, Bishop Museum, Honolulu, Hawai'i
- 2003 *CONTEMPO 2003: The Contemporary Art Museum Annual Fund Raiser*, Neiman Marcus, Honolulu, Hawai'i
- 2002 *Honolulu Japanese Chamber of Commerce Annual Juried Exhibition*, Linekona Art Center, Honolulu Academy of Arts, Honolulu, Hawai'i
- 2002 *Hawai'i State Art Museum Inaugural Exhibition*, Honolulu, Hawai'i
- 2001 *Lanuola*, San Francisco, CA/New York, NY
- 2001 *Nā Maka Hou: New Visions*, Honolulu Academy of Arts, Honolulu, Hawai'i
- 2000 *Noumea Contemporary Art Biennale*, Centre Culturel Tjibaou, Nouvelle Calédonie (New Caledonia)
- 2000 *Mai Nā Kūpuna Mai, Ho'i I Ka Pu'olo*, University of Hawai'i Art Gallery and East-West Center Gallery, Honolulu, Hawai'i
- 2000 *Ko Ai Au*, Aotea Centre, Auckland, Aotearoa/New Zealand
- 2000 *Art by Design 2000*, Chiaroscuro Gallery/Auckland Show Grounds, Aotearoa/New Zealand
- 1999 *Romantic Notions*, Pataka Museum of Arts and Cultures, Porirua, Aotearoa/New Zealand
- 1999 *Te Toi Hou: Ngāti Whiriki*, George Fraser Gallery, Auckland, Aotearoa/New Zealand
- 1999 *Vision*, Aotea Centre, Auckland, Aotearoa/New Zealand
- 1999 *Ho'i Ka Wai*, East-West Center Gallery, Honolulu, Hawai'i
- 1999 *Works on Paper*, Rhode Island School of Design, Rhode Island and Elam School of Fine Arts, Auckland, Aotearoa/New Zealand exchange
- 1999 *Enchanted Garden*, Auckland, Aotearoa/New Zealand
- 1999 *Tu Fa'atasi*, Aotea Centre, Auckland, Aotearoa/New Zealand
- 1999 *Ka Wai Ola*, Queen Emma Gallery, Honolulu, Hawai'i
- 1998 *Wada Wada*, Queen Lili'uokalani Children's Center, Honolulu, Hawai'i
- 1998 *Back-to-Basics 5*, Honolulu, Hawai'i
- 1997 *Back-to-Basics 4*, Apia, Sāmoa
- 1997 *4 Native Hawaiian Artists*, Honolulu Hale, Honolulu, Hawai'i

- 1996 *Back-to-Basics 2*, Auckland, Aotearoa/New Zealand
- 1996 *Back-to-Basics 1*, Apia, Sāmoa
- 1995 *Lama Hō'ike*, Maui, Hawai'i
- 1995 *Native Hawaiian and Native American Artist*, Bellingham, Washington
- 1995 *College Art Hawai'i*, Honolulu, Hawai'i
- 1995 *International Indigenous Symposium*, Rotorua, Aotearoa/New Zealand
- 1994 *College Art Hawai'i*, Honolulu, Hawai'i
- 1993 *College Art Hawai'i*, Honolulu, Hawai'i

RESIDENCIES

- 2012 Inaugural Artist in Residence at the Australian National University, Pasifika Australia Department, Canberra, Australia

WORKSHOPS, INVITATIONALS, AND SYMPOSIA

- 2020 Guest Artist. Monotype Printmaking. Donkey Mill Art Center, Hōlualoa, Hawai'i
- 2018 Guest Artist. Monotype Printmaking. East Hawai'i Cultural Center, Hilo, Hawai'i
- 2017 Guest artist. Friends of Hawai'i State Art Museum Box Set promotional, Honolulu, Hawai'i
- 2013 Guest artist. *Ku'u 'Āina Aloha: Beloved Land, Beloved Country*, documentary film project (director, Meleanna Meyer)
- 2012 Workshop lead convener. *Identity*. One-day monotype printmaking workshop at the National Portrait Gallery. Canberra, Australia
- 2012 Workshop lead convener. *Voyage*. Three-day monotype printmaking workshop through the Australian National University's Pasifika Australia Equities Program for Pacific Island High School students in the Canberra city region, Canberra, Australia
- 2012 Guest artist and educator. *Pow Wow! Hawai'i 2012*. Honolulu, Hawai'i
- 2003 Guest artist. *Hawai'i State Art Museum-First Birthday Celebration*, Honolulu, Hawai'i
- 2002 Guest artist. *Hawai'i State Art Museum: Inaugural Opening Festival*, Honolulu, Hawai'i
- 2002 Guest artist. *Mai Ka Pōhaku (From the Stone) Project*, Honolulu Printmakers, Honolulu, Hawai'i

2002	Guest artist. <i>May Day Demonstrations</i> , Nā Mea Hawai'i, Ward Warehouse, Honolulu, Hawai'i
2001	Guest artist. <i>May Day Demonstrations</i> , Nā Mea Hawai'i, Ward Warehouse, Honolulu, Hawai'i
2001	Guest artist. <i>Te Rā</i> . Toi Hou Kura, Tairāwhiti Polytechnic, Gisborne, Aotearoa/New Zealand
2001	Guest artist. <i>Ko ai au</i> , Aotea Centre, Auckland, Aotearoa/New Zealand
1999	Guest artist. <i>Balmoral School's Annual Art Festival</i> , Auckland, Aotearoa/New Zealand
1999	Guest artist. <i>Wānanga o Aotearoa Hui</i> , Te Awamutu, Aotearoa/New Zealand
1998	Workshop lead convener. <i>Back-to-Basics 5</i> , Waimānalo, Hawai'i
1997	Workshop guest artist. <i>Back-to-Basics 4</i> , Apia, Sāmoa
1996	Workshop guest artist. <i>Back-to-Basics 2</i> , Auckland, Aotearoa/New Zealand
1996	Guest artist. <i>Pacific Arts Festival</i> , Apia, Sāmoa
1996	Workshop guest artist. <i>Back-to-Basics 1</i> , Apia, Sāmoa
1996	Workshop guest artist. <i>Waipoua Clay Hui</i> , Waipoua, Aotearoa/New Zealand
1996	Workshop guest artist. <i>Northland Polytechnic Hui</i> , Whangarei, Aotearoa/New Zealand
1995	Symposium guest artist. <i>International Indigenous Artist Symposium</i> , Rotorua, Aotearoa/New Zealand

COMMISSIONED WORK

- Ke Kilohana at 988 Halekauwila, Honolulu, Hawai'i
- Pacific Command Headquarters, Camp Smith, Honolulu, Hawai'i
- Mailani Tower, Royal Hawaiian Hotel, Honolulu, Hawai'i
- Aulani, a Disney Resort and Spa, Ko'olina, Hawai'i
- Royal Hawaiian Tower, Honolulu, Hawai'i
- Sheraton Waikīkī, Honolulu, Hawai'i
- Dawson Group Inc., Pioneer Plaza, Honolulu, Hawai'i
- Mauna Lani Bay Resort, Hawai'i, Hawai'i
- Mauna Lani Bay Beach Bungalows, Hawai'i Island, Hawai'i
- Ilikai Hotel, Honolulu, Hawai'i
- Westin Princeville, Kaua'i, Hawai'i
- Fairmont Orchid, Kona, Hawai'i Island, Hawai'i
- Hualalai Golf Course and Country Club, Hawai'i Island, Hawai'i
- Kaiser Waipi'o Clinic, O'ahu, Hawai'i

- Kuki'o Beach Resort, Hawai'i Island, Hawai'i
- Queen Emma Foundation, Honolulu, Hawai'i

PUBLIC AND PRIVATE COLLECTIONS

- Honolulu Museum of Art, Honolulu, Hawai'i (2 works)
- Australian Consulate General, Honolulu, Hawai'i
- Farea Pasifika Australia, Australian National University, Canberra, Australia
- Hawaiian Hall, Bishop Museum, Honolulu, Hawai'i
- Native Hawaiian Chamber of Commerce (NHCC)
- Peabody-Essex Museum, Salem, MA
- Hawai'i State Foundation on Culture and the Arts, Art in Public Places Collection, Honolulu, Hawai'i (5 works)
- Tjibaou Cultural Center, New Caledonia
- Māori Women's Development Incorporated, Auckland, Aotearoa/New Zealand
- Malietoa, Head of State, Sāmoa
- M.A.D.D. Gallery, Apia, Sāmoa
- Te Toi Hou Kura, Tairāwhiti Polytechnic, Gisborne, New Zealand
- Apumoana Marae, Rotorua, Aotearoa/New Zealand

PUBLICATION ART

- | | |
|------|--|
| 2017 | Cover art. <i>In the Time Before Light</i> , by Ian MacMillan. Honolulu: Lō'ihi Press. |
| 2016 | Cover art. <i>New Mana: Transformations of a Classic Concept in Pacific Languages and Cultures</i> , edited by Matt Tomlinson and Ty P. Kāwika Tengan. Canberra: Australian National University Press |
| 2015 | Cover and interior art. <i>Huihui: Navigating Art and Literature in the Pacific</i> , edited by Jeffrey Carroll, Brandy Nālani McDougall, and Georganne Nordstrom. Honolulu: University of Hawai'i Press |
| 2013 | Cover and interior art. <i>Rituals and Annals: Between Anthropology and History</i> , edited by Rupert Stasch. Hau Classics of Ethnographic Theory Series, Volume 2 |
| 2013 | Cover and interior art. <i>Hūlili: Multidisciplinary Research on Hawaiian Well-Being</i> , Volume 9 |
| 2008 | Cover and interior art. <i>The Contemporary Pacific Journal</i> , 20 (1) |
| 2001 | Interior art. <i>Nā Maka Hou: New Visions, Contemporary Native Hawaiian Art</i> , edited by Momi Cazimero, David de la Torre, and Manulani Aluli Meyer. Honolulu: Honolulu Academy of Arts |
| 2000 | Interior art. <i>Biennale D'Art Contemporain de Noumea: Noumea: Pacifique 2000</i> . Nouvelle Calédonie: Agence de Développement de La Culture Kanak |

WRITTEN PUBLICATIONS

- 2014 Chapter introduction. *Atua: Sacred Gods From Polynesia*, edited by Michael Gunn. Canberra: National Gallery of Australia.

INSTRUCTIONAL OUTREACH

- 2018 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Hawai'i Elementary. Instructor Tana Rosehill (Grades 3–5 classes)
- 2018 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary. Instructor Kathy Chock (Grade 3 classes)
- 2016 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Hawai'i Elementary. Instructor Tana Rosehill (Grades 3–5 classes)
- 2016 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary. Instructor Kathy Chock (Grade 3 classes)
- 2016 Guest artist/lecture/demonstration on Kanaka Maoli art. Le Jardin Elementary. Instructor Veronika Donavan (Grade 4 classes)
- 2015 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary. Instructor Kathy Chock (Grade 3 classes)
- 2015 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Hawai'i Elementary. Instructor Tana Rosehill (Grades 3–5 classes)
- 2015 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Maui Elementary. Instructor Diane Fell (Grades 3–5 classes)
- 2015 Guest artist/lecture/demonstration on Kanaka Maoli art. Le Jardin Elementary. Instructor Veronika Donavan (Grade 4 classes)
- 2014 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary. Instructor Kathy Chock (Grade 3 classes)
- 2014 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary (all 4th grade classes)
- 2013 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary (all 4th grade classes)
- 2012 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary (all 4th grade classes)
- 2011 Guest artist/lecture/demonstration on Kanaka Maoli art. Kamehameha Schools Kapālama Elementary (all 4th grade classes)

SPEAKING ENGAGEMENTS

- 2012 Public lecture. "Nā Ki'i o Hawai'i: A Brief Overview of the Art of Hawai'i," The Australian National Gallery of Art, Canberra, Australia
- 2012 Public lecture. "Contemporary Native Hawaiian Art and Identity," National Portrait Gallery, Canberra, Australia

- 2011 Keynote speaker. United States Department of Education's Opening Event for the 2011 Scholastic Arts Exhibition, Washington D.C.
- 2011 Discussion panelist. Western Museum Association seminar on indigenous artists and issues of funding. Hawai'i Convention Center, Honolulu, Hawai'i
- 2011 Public lecture. "The History of Contemporary Native Hawaiian Art," Australian National University, Canberra, Australia
- 2008 Guest speaker. Hawai'i State Art Museum docent training, Honolulu, Hawai'i
- 2003-2005 Guest speaker. Hawai'i State Art Museum Docent training, Honolulu, Hawai'i
- 2002 Discussion panelist. *Hawaiian Art Here and Now*. Peabody-Essex Museum, Salem, MA

RELATED PROFESSIONAL EXPERIENCE

- 2015 Featured artist. *Art Hunter* (Season 2, "Space")
- 2012-2016 Host/co-producer. *Art Hunter* series, Video Technology Group, State of Hawai'i Department of Education
- 2012 Featured artist. Maoli Arts Month (MAMo), Honolulu, Hawai'i
- 2008-2012 Art editor. *The Contemporary Pacific* journal, Center for Pacific Islands Studies, University of Hawai'i at Mānoa
- 2007 Featured artist. *HI HO HO HO*, Hawai'i State Art Museum, Honolulu, Hawai'i
- 2004-2009 Commissioned artist for the Native Hawaiian Chamber of Commerce (NHCC) Awards Banquet, Honolulu, Hawai'i

TEACHING

- 2018-present Kamehameha Schools, High School Teacher, Visual Arts, Hawai'i Campus, Kea'au, Hawai'i
- 2000-2017 Kamehameha Schools, Secondary Unit Teacher, Visual Arts Department, Kapālama Campus, Honolulu, Hawai'i
- 2004 University of Hawai'i at Mānoa, lecturer, College of Education, (Spring)
- 2000-2007 Kamehameha Schools Art Club Supervisor, Secondary Unit, Kapālama Campus, Honolulu, Hawai'i
- 1998 Leeward Community College, instructor, Hawaiian Community Outreach, Kāne'ohe, Hawai'i
- 1993-1996 Kamehameha Schools Visual Arts Lab Assistant, Honolulu, Hawai'i

STUDENT ACHIEVEMENT AWARDS

- 2022 Congressional Arts Competition from Hawai'i's second congressional district, Congressman Kaiiali'i Kahele (HI-02), First Place to Luluka Brown-Spielman, *Man and Ancestor*, (KSHHS, 2023)

2017	Scholastic Arts and Writing Regional Gold Key Awardees Koa Baker (KSKHS, 2018), Dane Trevathan (KSKHS, 2017), Bailey Lum (KSKHS, 2017)
2016	Scholastic Arts and Writing Regional Gold Key Awardee Will Cockett (KSKHS, 2016)
2013	Scholastic Arts and Writing Regional Gold Key Awardees Shyla Villanueva (KSKHS, 2013), Maile Keli'inoi (KSKHS, 2013)
2012	Scholastic Arts and Writing Regional Silver Key Portfolio Awardee Nick Farrant (KSKHS, 2012)
2011	Scholastic Arts and Writing National Gold Key Awardee Shay Revuelto (KSKHS, 2011)
2010	Scholastic Arts and Writing Regional Gold Key Awardee Kayla Mahiko (KSKHS, 2010)
2009	Scholastic Arts and Writing Regional Gold Key Awardees Amber Fuller (KSKHS, 2009), Kelcy McCully (KSKHS, 2009)
2008	Scholastic Arts and Writing National Gold Key Awardee Nick Brown (KSKHS, 2008)
2008	Congressional 1 st District Kaha Ki'i Awardees Rob Ka'ala Oda (KSKHS, 2008), Zoe Finn (KSKHS, 2008)
2007	Scholastic Arts and Writing Regional Gold Key Awardees Kainalu Chun (KSKHS, 2007), Kendra Uson (KSKHS, 2007), Vince Kapoi (KSKHS, 2007)
2003	Scholastic Arts and Writing National American Vision–Gold Key Awardee Bryson Jung (KSKHS, 2006)

Carl K. Pao**Juror Bio**

Born and raised on the island of O‘ahu Carl F. K. Pao graduated from Kamehameha Schools in 1989. He earned a BFA at the University of Hawai‘i at Mānoa in 1994, with an emphasis in Ceramics (Outstanding Senior Ceramic Student Award). Carl received his MFA with first-class honors in 1999 from Elam School of Fine Arts at the University of Auckland (Aotearoa), New Zealand. He returned to Hawai‘i in 2000 to take his current full-time teaching position at the Kamehameha Schools High School in the Visual Arts.

In 2018, Carl transferred to the Kea‘au campus. Outside of his teaching schedule, Carl continues to create his own art. He recently initiated a series of growing exhibits based on the Hawaiian concept of Maka with the most recent, Makahā 2016, successfully showing at the Arts at Marks Garage. Carl was the inaugural Artist in Residence at the Australian National University (ANU) College of Asia and the Pacific in July 2012; concluded a successful group exhibition at the Smithsonian’s National Museum of the American Indian in July 2011; was co-owner/operator of the lodestar collective gallery in Kailua; the volunteer Arts Editor for The Contemporary Pacific journal (TCP) from 2008-2011; host and co-producer of the educational art series Art Hunter.

Carl also works on various commercial and private art commissions. He lives with his wife and daughter in ‘Ola‘a on the island of Hawai‘i.

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MEMORANDUM

Date: March 15, 2023

To: HSFCA Commissioners

Through: Karen Ewald, APP Program Manager, Interim Executive Director

From: Elizabeth Baxter, APP Curator

Subject:

Volunteer Visual Arts Consultants

This is to recommend approval of the following persons as a volunteer visual arts consultant (VAC) for the Hawaii State Foundation on Culture and the Arts. Upon approval, the list will serve as a pool from which individuals will be chosen to serve on Acquisition Award Selection Committees, Art Advisory Committees and other panels requiring expertise in the visual arts. Recruitment of consultants will be ongoing and additional names will be forwarded for approval as applications are received and reviewed.

1. Johnny Macas, gallery interpreter, curator, artist.

Please see attached application and CV.

Johnny Macas

Fine Artist and Aspiring Museum Curator

www.manini.gallery

RELEVANT EXPERIENCE

Hawai'i State Art Museum, Honolulu, HI — Gallery Interpreter

MAY 2022 - PRESENT

maniniGALLERY — Director

SEPTEMBER 2022 - PRESENT

Director of maniniGALLERY, a pop-up gallery project focused on showcasing O'ahu-based artists to new markets and audiences.

Exhibition Grid — Curator & Researcher

MAY 2022 - PRESENT

Macas-Freire Art Hawai'i — Artist, Salesperson, & Art Educator

OCTOBER 2020 - PRESENT

New Mexico Holocaust Museum, Albuquerque, NM — Curatorial Assistant

MAY 2021 - DECEMBER 2021

Provides exhibition, research, and administrative support for the collections department through the care, display, interpretation and publication of the permanent collection, as well as the development and implementation of special exhibitions.

EDUCATION

The University of New Mexico, Albuquerque, NM — BA & Certificate

AUGUST 2018 - DECEMBER 2021

Earned a Bachelor of Arts (BA) in Art History and an Undergraduate Museum Studies Certificate with a 4.13 Cumulative GPA.

Young Living Academy, Chongon, Ecuador — Segundo de Bachillerato Student

MAY 2015 - JULY 2015

Learned in an immersive Spanish-speaking environment with local students from Chongoncito, EC.

VOLUNTEER WORK

Hawai'i Triennial 2022 — Exhibition Attendant & Teaching Artist Assistant

FEBRUARY 2022 - PRESENT

NPS Japanese American Confinement Sites Grant: Amache Recreation Hall Restoration, Reconstruction, and Interpretation — Interpretive Planning Assistant

AUGUST 2021 - DECEMBER 2021

SKILLS

Proficient in drawing, oil painting, additive & found-object sculpture, serigraphy, relief printmaking, digital arts.

Advanced computer and mathematics skills

Experience utilizing PastPerfect 5.0

Customer service and retail experience

AWARDS

UNM College of Fine Arts' Donald McRae Award for the Outstanding Senior, 2022

Presidential Scholar at Northern Virginia Community College, 2018

Virginia Governor's Certificate of Recognition for Early College Scholars, 2018

CIW Internet Business Associate Certificate, 2017

The University of Iowa PLTW Certificate, 2016

Hawai'i Safety Art Contest, 1st Place, 2013

LANGUAGES

English (Native Language)

Spanish (Heritage Language)

'Ōlelo Hawai'i (Beginner)

*Additional work experience available upon request

johnny macas-freire

linktr.ee/macassfreire

WORK CURRENTLY ON VIEW

Wolf Martinez Gallery, Old Town Albuquerque, New Mexico

EXHIBITIONS

2022

ARTS of Pride, Group Show, ARTS at Mark's Garage, Nu'uau Ave., Chinatown
Honolulu, O'ahu, Hawai'i. October 6, 2022 - October 29, 2022.

Tender Transformations, Group Show, curated by Welly Fletcher, University of New
Mexico Art Building 2nd Floor Galleries, May 1, 2021 - May 30, 2021.

SHOWS CURATED

2022

Pō/Ao: a photoethnography exhibition by Nainoa Rosehill, Po'ai Cafe by Pono Potions,
December 2, 2022 - December 23, 2022.

First Inaugural Exhibition, maniniGALLERY, October 8, 2022, Downtown Art Center
HEART Art Festival, Chinatown Honolulu, O'ahu, Hawai'i.

Wensley Pasion solo show, Po'ai Cafe by Pono Potions, Chinatown, Honolulu, Hawai'i.
October 6 2022 - October 24, 2022,

2021

Alice Charlasch Show and Sale, New Mexico Holocaust Museum, November 5, 2021 -
November 30, 2021.

*Family Show: Art from Staff, Volunteers, and Board Members of the New Mexico
Holocaust Museum*, New Mexico Holocaust Museum, October 1, 2021 -
November 2, 2021.

Art from the Collection, New Mexico Holocaust Museum, September 3, 2021 -
September 30, 2021.

From the Vault, New Mexico Holocaust Museum, August 6, 2021 - August 30, 2021.

TEACHING EXPERIENCE

2023

FIGURE IT OUT! 3-hour figure drawing workshop, fishschool, Kaka'ako
Private Art Tutor (February 2022 - Present)

2022

Gallery Interpreter, Hawai'i State Art Museum.

Wrote interpretive material for Hawai'i Triennial 2022 exhibition.

Jean Charlot's Prints workshop at Hawai'i State Art Museum's Super Saturday

johnny macas-freire

linktr.ee/macassfreire

AUTHORED PUBLICATIONS

2021

“[Archives Alive!: Robert D. Field sculpture evokes memories of Hiroshima](#)”, The Herald: Summer 2021, p.2, New Mexico Holocaust Museum

GRANTS & AWARDS

2022

University of New Mexico College of Fine Arts McRae Award for the Outstanding Senior

2013

Hawai'i Safety Art Contest, 1st Place

EDUCATION

University of New Mexico

Bachelor of Arts in Art History

Museum Studies Certificate

FEATURED IN

2021

“[NMHM continues to join monthly ABQ Artwalk](#)”, The Herald, Fall 2021, p.6, New Mexico Holocaust Museum

Visual Art Consultant Application

1. List the media which you have expertise and knowledge to critique and evaluate.
 - a. I like to think myself most knowledgeable in the critique of contemporary arts of Hawai'i and the United States. Although my artistic study was of general art histories (including world art/architecture, photography, animation, pre-colombian art of the Americas, etc.), my consistent focus on contemporary arts of Hawai'i, and I have done nothing but continue my research into Hawai'i's unique local art history since my graduation. I believe Hawai'i has many stories to tell, from many different perspectives. As an oil painter by trade, I am able to notice small parts of a painting process, and my familiarity with the painted medium allows me to see small details in paint medium, layered effects, glazes, sinking, canvas stretching, etc. In my studies, I also researched, wrote about, and practiced conceptual sculpture, which I believe is something that is becoming more and more commonplace to see in Hawai'i nowadays. While these are my specialties and interests, I am more than comfortable critiquing, reviewing, and analyzing all forms of fine art in Hawai'i, although I am respectful of the notion that as a non-Hawaiian, there are blindspots in my understanding of Hawaiian aesthetics, but my research continues to minimize those blindspots as much as possible.
2. Briefly describe your approach in critiquing a work of art.
 - a. When critiquing a work of art, I consider two consistent criteria: 1) conceptual merit, and 2) technical skill. For 1) conceptual merit, I look at the themes, concepts, and perspectives that are referenced or presented by the piece. In Hawai'i especially, I believe it is incredibly important to understand these intentions of a work of art, even if it calls for some historical research. For me, art is a communicative medium at the end of the day, so it can always be analyzed and critiqued with regard to how successfully it communicates its concepts to its audiences. For 2) technical skills, I consider the utilization and handling of material to construct a compelling work of art. This is

Visual Art Consultant Application

analyzed after considering conceptual merit, because the material technique can be highly dependent on conceptual goals, and a “realistic” artwork may not always be a good one. Typically, “technical skill” for me is demonstration that an artist is not only intimately familiar with their material and its achievable effects, but also is able to use material processes as a tool to communicate a conceptual goal. In this way, technical skill is dependent on conceptual merit, but still remains an equally important aspect of what makes a work of art a “masterpiece”. It is my belief that only a piece of work that has this level of high excellence should be collected by the Hawai’i State Foundation for Culture and the Arts.

3. Briefly explain your experience in the visual arts in Hawaii as well as nationally and internationally.
 - a. I have been involved with visual arts in Hawai’i ever since I attended Kapolei Middle School, where I would participate in local and national art contests and competitions as part of the specialized arts class that aimed to promote artistic achievement for our school.
 - b. Since my time at Kapolei Middle, I have earned a BA from the University of New Mexico for Art History with a Museum Studies certificate. During my time in New Mexico, I worked with the New Mexico Holocaust Museum, putting on small monthly art exhibitions of work from the collection. Due to this, we were able to participate in the Albuquerque ArtWalk, a monthly art block party on the same street we were on, but hadn’t participated in. As an artist myself, I also took this time in New Mexico to establish my own art business, Macas-Freire Art, to vend and promote my work and the work of other artists at the ABQ ArtWalk. I’m proud to say that those who I’ve encouraged to sell work, sold out during the events. Since my graduation & return home to Kapolei, Macas-Freire Art has evolved into my own pop-up art gallery,

Visual Art Consultant Application

maniniGALLERY, which highlights work by O'ahu-based artists and helps them emerge into new markets around the island. Going to places like DAC HEART Art Festival, Aloha Stadium Marketplace, etc, I have been able to not only encourage smaller artists to sell work, but also have gotten them into exhibitions that I curated. In this time, I've also had the great opportunity to connect with Exhibition Grid, and help research, write, promote, and curate tours of the local art scene of Downtown Honolulu. Some of our tours that I have been integral to have been the "Hawai'i PRIDE Arts Tour", the "In/print: Printmaking and Printing in Hawai'i" tour, as well as other some other projects, either completed or on the way. Somehow, I have also found time to continue my own artistic practices, as well as begin after-school private art tutoring in Ewa Beach. I help my student expand her mind with projects, new processes, and art history lessons that give her more creative tools and techniques to pull from. Using this knowledge, I began focusing more on Arts Education, and have been working on arts workshops, such as "Jean Charlot Printmaking Workshop" which I ran at HiSAM in 2022, and "FIGURE IT OUT: figure drawing workshop" which I just held at fishschool in Kaka'ako on January 22, 2023.

4. List the visual arts organizations or artists in Hawaii with which you are currently affiliated.

Include your relationship to these organizations and artists.

- a. Since moving back home to Hawai'i in December 2021, I have committed myself vehemently to the arts communities of Hawai'i. In early 2022, I volunteered many hours to the Hawai'i Triennial, where I was an Exhibit Attendant for Bishop Museum, Foster Botanical Garden, and Hawai'i State Art Museum. Additionally, I also volunteered as a Teaching Artists' Assistant during HT22's free art activities in Kapolei Commons, where I got to interact with my own community to diffuse knowledge of material techniques to local keiki. More recently, I have had the opportunity to be a contracted Gallery

Visual Art Consultant Application

Interpreter for the Hawai'i State Art Museum, where I have been able to continue to diffuse the knowledge and concepts presented by HT22 to HiSAM's diverse audiences. In this role, I was able to develop an unofficial tour for HT22 that allowed all of my coworkers who were not versed in the exhibition to have a jumping-off point for their own reference. On the side, I have also been able to work on many different projects, including joining other arts organizations such as Exhibition Grid. At this organization, I began as a volunteer researcher for the public works on our routes, and now also work as a volunteer guide assistant to make sure the events run smoothly. I am also a member of the Pau Hana Painters, who attend events to paint LIVE and in person, which has been a huge blast. For the most part, I have been participating in the HiSAM Jazz Night events as a live oil painter.

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Hawai'i State Foundation on Culture and the Arts
STAFF REPORT TO THE BOARD
March 15, 2023

REQUEST:

Approve the artist's concept for the Daniel K. Akaka State Veterans Home commissioned work of art project.

FACTS:

After reviewing the artist's concept, the AAC for the Daniel K. Akaka State Veterans has recommended that artist Kai'ili Kaulukukui proceed to the final design portion of the project and to consider and incorporate their feedback into the process accordingly. Meeting was held on March 2, 2023.

PROJECT TITLE: Commissioned Work of Art at Daniel K. Akaka State Veterans home.

PROJECT COORDINATORS: Kamakani Konia, Project Manager, Alexandra Skees, Project Manager

WHY:

The AAC shall be responsible for making recommendations pertinent to the development and design of works of art including the location, medium, and character of the works and the selection of the artists.

WHO:

Artist Kai'ili Kaulukukui

BUDGET IMPLICATIONS:

\$150,000.00 for commissioned work of art

RECOMMENDATION:

Approve the artist's concept.



THE STATE FOUNDATION ON CULTURE AND THE ARTS
Art in Public Places Program

**Conceptual
Phase**

1

Artist shall complete all requirements of this phase within ninety (90) days from Notice to Proceed.

Please type.

PROJECT

ARTIST: Kai'ili Kaulukukui

PROJECT NO:

DESCRIPTION:

An artwork is being commissioned by the State Foundation on Culture and Arts for the Senator Daniel K. Akaka State Veterans Home. The artwork is a dedication to veterans, Kapolei, Hawaiian culture, military history, WWII historical context, Pearl Harbor, obligation, and commitment to country and service. There will be many ideologies in the work including; service to society, community, health, growth, regrowth, honor, and sacrifice. While utilizing natural aspects of the area and their connections to these ideas and representing them in a way that can pondered upon and enjoyed by generations of people in the community.

CHARACTERIZATION REPORT

Explain and discuss your concept of the following features of the work of art project.

A. SCOPE, SIZE, SCALE AND NATURE:

I am proposing to increase the scope from the original two, 133 square-foot rectangles on either side of the parking lot, to include the majority of both walls on both sides of the parking lot. The final square footage has not been set yet and will depend on the final direction decided upon by the advisory board and budget constraints. The size and scale can vary depending on the application of the artworks, but the intended goal is to have the natural sunlight that is abundant in the area to shine down on the wall and cast shadows through the glass pieces and to have the pieces scattered on the entire wall, encompassing the area in colorful light. I intend to make sheets of glass created in layers with inlaid imagery in specific color tones and shapes to maximize the effectiveness of the color passing through as shadows when light is applied. As the sun tracks through the sky the patterns of the criss-crossing shadows and imagery will change, exposing the artwork as a four-dimensional piece and creating a layer of freshness within the work, there will always be a different pattern on the walls depending on the time and the season of the year.

The designs of both sides will be connected, they will stand together and represent duality. I envision the entrance being flanked by these two artworks and imagine a protector vibe, like two centuries standing guard, like kourots or a ki'i such as Kū which is on display in Bishop museum. I especially feel the connection in the protective energies of the placement of the artworks, that by being on either side they can directly represent the classic dualities of life such as, love-hate, light-dark, wet-dry, male-female, war-peace, life-death. Among the many uses of the area, Kapolei was utilized as a place to observe stars and the changing of seasons, and so I decided this was an opportunity to embrace the duality of this topic and space, by representing imagery of the two Hawaiian seasons ho'olio and kau as the main focus of the work.

B. ENVIRONMENTAL ROLE, SYMBOLIC MEANING AND AESTHETIC PURPOSE:

The design I am imagining is very heavy in symbolic meaning. I have chosen to represent the ideas of military, valor, honor, sacrifice, loss, as well as growth, healing, building, Sen. Akaka, U.S. Army Corps of Engineers, healthcare, kupuna, and our keiki, as well as the stories of the people of the Hawaii, and the specific area of Kapolei, by representing them and us all with flora and fauna that is of the area and important for a multitude of uses to Hawaiians. The two designs will have an overlying theme of the two Hawaiian seasons, the wet season ho'olio, and the dry season kau, and the different plants and animals that are in bloom and in harvest, constellations and astrological observations, makahiki and wartime, as well as patterns found in weavings and textures found on skins, such as an octopus, fish scales, or a breadfruit depending on the season. These different images will be layered in a way that maximizes the design aspect and focuses on the color patterns in the shadows. The shadows will fall down the wall and mix with the other panels and designs, and will, in some light, cast all the way down to the ground immersing the viewers standing on the ground in the actual artwork by bathing them in color. The designs will contain several plants specifically, ulu, Kalo, hala, ōlona, olena, ki, Koa, milo, makaloa, several limu, minerals like pa'akai, and many different animals such as, he'e, pua'a, opelu, 'oio, a'ama, and lobster. There are many ways to connect an idea to a physical object, and all of the reference ideas can be represented by way of natural connection, such as the Koa tree. Koa trees are the hardest and strongest wood in Hawaii and the word koa translates to warrior, also the wood was used to make weapons which were used in war. But instead of having the physical weapon being visualized, the idea of the weapon and representation of war is hidden in the raw physical form of the koa tree. And the representations will be layered to include the many ideas of the physical object and take into consideration the kinolau of that object, and the duality of the essence of the subject matter. For example one kinolau of kukui is kamapua'a, and by placing an image of part of a pua'a we also intrinsically include the idea of the kukui tree and all the useful aspects of the tree. Thus expanding the hidden meaning in the designs and making the artwork have more depth, causing people to be able to read the work on many levels.

CHARACTERIZATION REPORT (continued)**C. TYPE, TEXTURE, COLOR, FINISH AND OTHER CHARACTERISTICS OF ITS MATERIALS:**

The artwork I imagine is built in glass with minimal visual support, but enough to be structurally sound and safe. I am proposing to use safety glass, built in layers so the artwork can have a transparent nature and will offer the brightest and most saturated shadows and colors possible. These panels of glass will be mounted on the wall on their edges, and will stick out off of the wall at an angle between 45 and 80 degrees. The angle will be great enough to not collect leaves or promote birds nests, but far enough out to create a cast-able shadow. The color hues and design elements will cast down the walls in angles of light intersecting one another, creating many different varying color patterns. I also propose to make the panels in the shapes of the design aspects, so the edges will also cast interesting patterns in the shadows. Finally I find this artwork to be an unique opportunity to use lighting during evening hours, to create manmade shadows for nighttime. Depending on budget and interest from the building owners, this option may be explored.

D. CONSTRUCTION METHODS, SAFETY AND MAINTENANCE FEATURES:

The panels are to be created in a professional glass studio, Peters Glass Studio located in Germany, which is fully equipped with the proper machinery and a staff of experts to help me create my exact vision. I will travel to the studio abroad and will work on the project full time while in Europe. I plan on painting in thin layers of enamel on thin layers of glass and fusing them together to create a transparent feel in the final imagery on the panels. We will use safety glass, whatever is up to safety standards of what can be displayed above a person in public. The exact method of mounting the artwork has not been finalized, it will depend on many variables and cannot be determined until the artwork is further along. The installation plans will be drafted by an engineer, and installed by licensed contractors. Maintenance plans should be simple, keep the panels clean of dust with a sporadic rinse from a hose or a light pressure washing, basically on the same schedule as maintenance of the rest of the walls of the building. I would suggest painting the walls a lighter gray or white tone to maximize the colors and the affect of the light and the the shadows that will be cast, and the upkeep on those surfaces would again be on the schedule of the rest of the building which should be painted every 3-7 years as modus operandi dictates.

ATTACHMENTS

Please submit the required attachments with your form.

☒ CONCEPTUAL DRAWINGS (18"X24") ☐ ELEVATIONS ☐ SECTIONS ☐ FLOOR PLANS ☐ SLIDES

☒ SITE PLANS ☐ MASTER PLAN ☐ MATERIAL SAMPLES ☐ LANDSCAPING PLANS

☒ PAYMENT REQUEST (invoice) ☐ UTILITY PLANS ☐ MAQUETTE ☐ PHOTOGRAPHS

X = Required Attachments

SUBMITTED BY:	<i>Artist</i> Kai'ili Kaulukukui	DATE: March 1, 2023
RECOMMEND APPROVAL:	<i>Chairperson, Art Advisory Committee</i>	DATE:
RECOMMEND APPROVAL:	<i>Project Manager, Art in Public Places Program</i>	DATE:
RECOMMEND APPROVAL:	<i>Program Manager, Art in Public Places Program</i>	DATE:
APPROVED:	<i>Executive Director, State Foundation on Culture and the Arts</i>	DATE:













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STATE FOUNDATION ON CULTURE AND THE ARTS
General Board of Commissioners Meeting
Wednesday, March 15, 2023 at 10:00 a.m.

STAFF REPORT
SFCA Strategic Plan 2019-2023

Recommendation: The State Foundation on Culture and the Arts adopt the 2019 to 2023 strategic plan for an additional year.

Justification: By delaying the new strategic planning effort, the board would allow the new leadership of the organization the opportunity to participate in the new planning effort.

Timeline: The ensuing strategic plan effort would begin with a solicitation and award in July 2023 for a plan to begin in 2024.

Background: Maintaining a current strategic plan is a requirement of the National Endowment for the Arts, basic state partnership grant. Guild Consulting was contracted to facilitate the new five-year strategic planning effort to begin July 1, 2023 but was unable to begin the planning process. The 2019-2023 strategic priorities of Culture, Engagement, Education and the Arts remain relevant providing ample opportunity for the organization to thrive.

Hawai'i State Foundation on Culture and the Arts

2019-2023

Strategic Plan



Promote • Perpetuate • Preserve

culture and the arts in Hawai'i



HAWAI'I
STATE FOUNDATION on
CULTURE and the ARTS

Executive Summary

The Hawaiʻi State Foundation on Culture and the Arts (SFCA) was established by the Hawaiʻi State Legislature in 1965 as the official arts agency of the State of Hawaiʻi. Since its inception the SFCA has worked to enrich the lives of Hawaiʻi residents and visitors through arts and cultural programming and initiatives.

In 2017, the SFCA engaged in a focused and inclusive planning process to secure broad community input. We contracted with Pacific Policy Research Center (PPRC), a nonpartisan, non-profit research and evaluation group to conduct a comprehensive needs assessment and environmental scan, and to additionally work with the SFCA Commissioners and staff to develop a set of needs-responsive strategic priorities and implementation guide.

PPRC gathered feedback from a spectrum of stakeholders, including arts and cultural organizations, independent artists and cultural practitioners, arts educators, SFCA Board of Commissioners and staff, law makers, and the broader community. Approximately 650 stakeholders participated in the data collection process across Hawaiʻi Island, Kauaʻi, Lānaʻi, Maui, Molokaʻi, and Oʻahu. Findings from the community suggest broad support for increased funding for arts education, community programming, and individual practitioners; the desire among neighbor island and rural communities to become more self-driven and organized with the help of the SFCA; the desire to see a greater diversity of disciplines/mediums and cultures represented in Hawaiʻi's arts scene; and support for the SFCA to expand its partnering, communication, and outreach efforts to generate opportunities and build greater public appreciation for culture and the arts.

The priorities set forth are reflective of broad community input and the good thinking of the SFCA Commissioners and staff. In adopting these priorities and accompanying strategies, the SFCA intends to strengthen existing programs and services, pursue new initiatives, embrace a culture of transparency and accountability, and set and meet benchmarks that communicate our intentions clearly to our staff, partners, and the broader community.

The SFCA will measure success against a set of performance metrics put forth in the SFCA Strategic Priorities Implementation and Monitoring Plan. This plan identifies resources, activities, milestones, and measurable outcomes to allow both the SFCA Commissioners and staff to evaluate, report, and act on identified successes and challenges. The SFCA will report on progress at regular commission meetings and in the SFCA Annual Report. The SFCA is thankful for the thoughts, concerns, and recommendations shared and looks forward to strengthening and broadening participation in the arts through strategic engagement, performance management, exhibition, grantmaking, and programming.

SFCA Strategic Priorities 2019-2023

Culture

Support, foster and celebrate the artistic expressions of Hawaiʻi's diverse cultures and communities.

Engagement

Enhance public engagement in culture and the arts.

Education

Strengthen arts education for all learners.

The Arts

Enrich the public sphere through the arts.

Vision

We envision a thriving and vibrant Hawai'i enriched by culture and the arts.

Mission

To promote, perpetuate, and preserve culture and the arts in Hawai'i.

Values

1. We celebrate and emphasize the cultural richness and diversity of Hawai'i.
2. We believe in equitable access, transparency, and community-based decision making.
3. We share in the responsibility to perpetuate the Native Hawaiian culture and the arts.
4. We view art and cultural engagement as critical to the educational, economic, and social well-being of individuals, communities, and the State of Hawai'i.

2019-2023 Strategic Priorities

Culture

Support, foster, and celebrate the artistic expressions of Hawai'i's diverse cultures and communities.

Engagement

Enhance public engagement in culture and the arts.

Education

Strengthen arts education for all learners.

The Arts

Enrich the public sphere through the arts.

Culture

Support, foster and celebrate the artistic expressions of Hawai'i's diverse cultures and communities.

Objectives

1.1 Honor and support Native Hawaiian culture, arts, artists, and cultural practitioners.

Strategies

- a. Strengthen relationships with the Native Hawaiian community-based organizations based upon shared values and commitment to the arts, culture, education, community, and 'āina.
- b. Regularly liaise with representatives from community organizations serving Native Hawaiians to identify arts and culture-related needs and opportunities for Native Hawaiian communities.
- c. Actively encourage, support, and acknowledge Native Hawaiian culture through grants, initiatives, exhibitions, and acquisitions.

1.2 Advance cultural arts education and creation.

Strategies

- a. Work with cultural practitioners and arts educators including traditional folk artists, to cultivate, refine, and share their creative practice/craft.
- b. Strengthen intergenerational learning and arts mentorship opportunities.
- c. Provide audiences of diverse ages and backgrounds with opportunities to deepen understanding about Hawai'i's evolving cultural heritage and history.

Engagement

Objectives

2.1

Increase access to diverse arts and cultural programs for underserved groups and for areas where the arts are scarce, non-existent, or vulnerable.

Strategies

- a. Promote artistic and cultural activities that focus on underserved communities and populations.
- b. Pursue partnerships with museum associations, arts, performance, and cultural organizations to deliver statewide programs and services.
- c. Pursue partnerships with public and private non-arts entities for the purpose of cross-sector collaboration.
- d. Expand and nurture relationships with geographically diverse and media-specific arts organizations.

2.2

Build community capacity for creativity, innovation, and lifelong participation in culture and the arts.

Strategies

- a. Collaborate with community organizations to develop community engagement strategies across the state (e.g. formation of professional learning communities).
- b. Learn about, pursue and disseminate tools and resources (e.g. innovations and best practices, arts legislation, funding opportunities, publications) to advance culture and the arts across Hawai'i.
- c. Expand statewide opportunities for participation in culture and the arts through SFCA programs.

- d. Provide support and opportunities for communities to organize, advocate, and pursue opportunities in culture and the arts (e.g. technical assistance, meetings, forums).

2.3

Broaden public awareness and appreciation of the arts.

Strategies

- a. Maximize outreach and communication strategies to promote arts events, programs, and resources.
- b. Raise public awareness of how the arts contribute to the economic, social, and scientific life of Hawai'i.
- c. Increase the public profile of the arts through award and recognition programs, and other celebrations of excellence.
- d. Collaborate with partner and community organizations to increase access, reach, and visibility of culture and the arts statewide.

Education

Strengthen arts education for all learners.

Objectives

3.1 Strengthen and expand programs and collaborations that bring high-quality arts education to the lives of students throughout the state.

Strategies

- a. Ensure the equitable distribution of SFCA resources to support arts education in high-needs and underserved areas.
- b. Develop, deliver, and evaluate high quality arts education programming.
- c. Collaborate with the Hawai'i Department of Education, Hawai'i Public Charter Schools Network, and private and community organizations to identify opportunities to increase the number of students receiving SFCA supported projects.
- d. Invest in training for diverse arts education stakeholders to cultivate the next generation of arts educators.
- e. Annually map and report on students and schools served through SFCA and Grantee programming.

3.2 Enhance partnerships with arts and education organizations (local, state, and national) to develop, align, and promote policies supporting K-12 arts education.

Strategies

- a. Continue to collaborate with the ARTS FIRST Partners (AFP) to meet statewide arts education goals in the AFP strategic plan.

- b. Strengthen SFCA Commissioner, staff, and grantee partnerships with local, state and federal arts education policymakers, and organizations (e.g. legislators, Governor's Office, Western States Arts Federation, National Endowment for the Arts) through information sharing, hosted receptions, conference attendance and presentation, Art @ the Capitol, and other avenues.

3.3 Expand community-based education programs and opportunities.

Strategies

- a. Deliver arts learning opportunities through programs, projects, and grants.
- b. Collaborate with public and private entities state-wide to strengthen out-of-school arts education programming on the neighbor islands and in rural areas of O'ahu.
- c. Support the development of emerging artists by facilitating professional learning opportunities and apprenticeships.

The Arts

Objectives

4.1

Maximize public access and exposure to quality arts experiences.

Strategies

- Manage the Art in Public Places (APP) program using proven, effective, and innovative practices (e.g. update policies/procedures, enhance web-based collection, experiment with exhibition models).
- Maximize the geographic reach of arts exhibitions, performances, and events throughout the state (e.g. traveling and “pop-up” events, leverage partnerships and collaborations).
- Invest in audience research to expand resident and visitor participation in the arts.
- Coordinate programs, exhibitions, and events to capitalize on audience interests and engagement.
- Connect local audiences to the arts and cultures of places beyond Hawai‘i.

4.2

Interpret the APP collection to generate relevant, meaningful and informative art experiences for Hawai‘i residents.

Strategies

- Revisit curatorial goals and procedures to ensure that collections represent Hawai‘i’s cultural and geographic diversity.
- Factor relevant trends, perspectives, and research when interpreting exhibitions, with the aim of expanding public understanding of the APP collection.
- Increase public understanding of how local communities celebrate the arts and benefit from arts engagement.

- Share knowledge and research through exhibitions, forums, publications, and web-based media.
- Explore how technology can facilitate innovative artistic and cultural experiences for the public.

4.3

Aspire to a standard of excellence that ensures Hawai‘i State Art Museum’s (HiSAM) place as a center of Hawai‘i’s artistic and cultural life.

Strategies

- Present compelling exhibitions and programs.
- Strengthen and deepen HiSAM’s engagement with the community.
- Strengthen HiSAM’s brand for residents and visitors.
- Ensure HiSAM exhibits are accessible to diverse audience (geographic, socio-economic, linguistic).

4.4

Foster the breadth of Hawai‘i’s artistic genres, media, and practitioners.

Strategies

- Increase sponsorship and recognition of performing, literary, public, and contemporary arts (e.g. music, dance, drama, poetry, dance, installation, multi-media, graphic, design, etc.).
- Seek collaborations with public and private entities to bring diverse arts experiences to Hawai‘i’s communities and showcase Hawai‘i’s artists outside of Hawai‘i.
- Host needs-sensing events in rural and underserved communities to learn from local artists and deepen exposure to varied artistic mediums.

STATE FOUNDATION ON CULTURE AND THE ARTS
March 15, 2023
REPORT ON ISSUES SURROUNDING RETENTION AND VACANCIES IN SFCA/DAGS

The SFCA has been stymied in its efforts to achieve its mission and goals primarily by the poor performance of DAGS' personnel department and its prohibition of department directors to communicate directly with the Department of Human Resources Development (DHRD) which controls the screening of applicants. DHRD is also backlogged in its recruitment. Average time frame to fill positions from day of vacancy to an employee's first day is approximately 8-10 months. This extensive wait time can risk the abolishment of a position if it is vacant during legislative session. This is not a unique problem within our agency, as the Department of Accounting and General Services which SFCA is an attached agency to, has a 40% vacancy rate.

Overview of DAGS Personnel

Historically, SFCA has had difficulty in effectively managing a workforce with common HR issues being addressed by SFCA management but blocked by DAGS Personnel. In general, the hiring, retention, performance management and discipline are excessively controlled by Personnel. Personnel procedures, rules and directions to the divisions often are arcane, maintained for the benefit of the Personnel staff, and avoid risk and confrontation. It seems that decisions are made with an eye toward not offending the unions or drawing criticism - whether valid or not - from employees. Personnel staff act as impediments to personnel actions involving evaluations, corrections, and disciplines; they offer no advice or options to managers dealing with problem employees, only delay, conflicting decisions, and "worst case scenarios." The fact that Personnel still has the title Personnel is emblematic of its stodgy, rules-bound, and transactional approach to human resources issues.

For the divisions to meet today's challenges, the human resources function for DAGS must transform itself in these ways:

- Its director and staff must be service-oriented and see as their primary clients the leadership and management of the divisions they serve. They should understand and advocate for the vision of the divisions' management; that is, they should think of themselves as HR consultants who solve problems in a cooperative way with the divisions' management team. This is not to say that HR does not have a role in protecting the rights of employees, but their orientation should be toward supporting and guiding managers toward effective, legally sound actions that will enhance the performance and morale of the workforce.
- The director and staff should expand their knowledge and expertise in the most pressing issues of human resources - effective and timely hiring, training for managers and supervisors, performance management and evaluations, and taking disciplinary action.
- The requirement to interview, using the same questions, everyone on a list (meaning anyone who meets the minimum qualifications) is wasteful of both manager and applicant time and resources. This process should be streamlined, and more authority given to the divisions over the interview and selection process.

March 15, 2023

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- The HR function should have in-house expertise in conducting internal investigations, or at least can retain outside investigators who can promptly investigate allegations of harassment or employee misconduct. SFCA has an excellent example of a complainant whose allegation were only superficially addressed, and an investigation never seriously undertaken due in large part to the lack of experience or commitment by Personnel in such matters.
- Comptroller should have an HR Users Group composed of the top managers of divisions throughout DAGS meeting monthly with the Personnel Director (really, change the name to Human Resources) to discuss HR systems, processes, and procedures from the perspective of the customers (the divisions). This would demonstrate the new Comptroller's commitment to improving his department and getting everyone on the same page. DAGS Personnel Department is firmly rooted in 1970s and 1980s thinking and how it views its role in the organization. It needs to evolve, and quickly, if it is to be seen as an asset and not an impediment to progress.

SFCA actively recruits for 89-day hire positions as we wait for the list of permanent hires from DHRD. This can prove to be challenging, as most applicants are interested in a more stable job without an end date to their appointments. Currently there are three 89 day hire employees in the agency with ongoing efforts to fill two more, as we wait for the permanent lists.

See attached vacancy sheet

Position	Position No.	Position Title as Budgeted	Perm/ Temp (P/T)	Starting Salary	MOF	Date of Vacancy (mm/dd/yy)	Date To Be Filled (mm/dd/yy)	Comments
Office Assistant III	21352	Office Assistant III	P	\$7,560	25% Federal	02/10/20	tbd	Per Act 088, SLH 2021 75% of position funding deleted (MOF B). Unable to hire with only 25% salary
Folk Arts Coordinator	39045	Arts Program Specialist III	P	\$56,280	Federal	10/29/21	tbd	Received applicant list from DHRD on 7/1/22. Interviewed candidates in August 2022. Candidate #1 and #2 offered position and declined due to being offered another position with higher salary. 89-day hire beginning 3/20/23.
Exhibit Specialist	52285	Arts Program Specialist II	P	\$52,068	Special	6/4/2022	tbd	89-day hire currently in position. Waiting for DHRD list
Exhibit Specialist	52287	Arts Program Specialist II	P	\$52,068	Special	6/4/2022	tbd	89 day hire currently in position. Waiting for DHRD list
Registrar	36814	Arts Program Specialist II	P	\$52,068	Special	7/1/202	tbd	89-day hire currently in position as of 8/30/22. Received DHRD list 3/8/23
Administrative Services Assistant	21199	Administrative Services Assistant	P	\$60,912	25% Federal 75% Special	04/15/22	tbd	89-day hire filled position from 7/20/22 to 12/16/2022. 89 day person left when they were were not on the DHRD list for permanent recruitment. One applicant interviewed from DHRD list, not recommended for hire.
Visitor Services Manager	112788	Arts Program Specialist II	P	\$52,068	Special	01/13/23	tbd	Waiting for Personnel to process DHRD recruitment submitted forms on 1/20/23. Once processed will recruit for an 89-day hire position as we wait for the DHRD list
APP/HiSAM Director	27869	Arts Program Specialist IV	P	\$60,912	Special	Holding both APS IV and Executive Director positions		Pending Interim appointment with board of commissioners. After approval, will apply through Personnel for a vice position

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