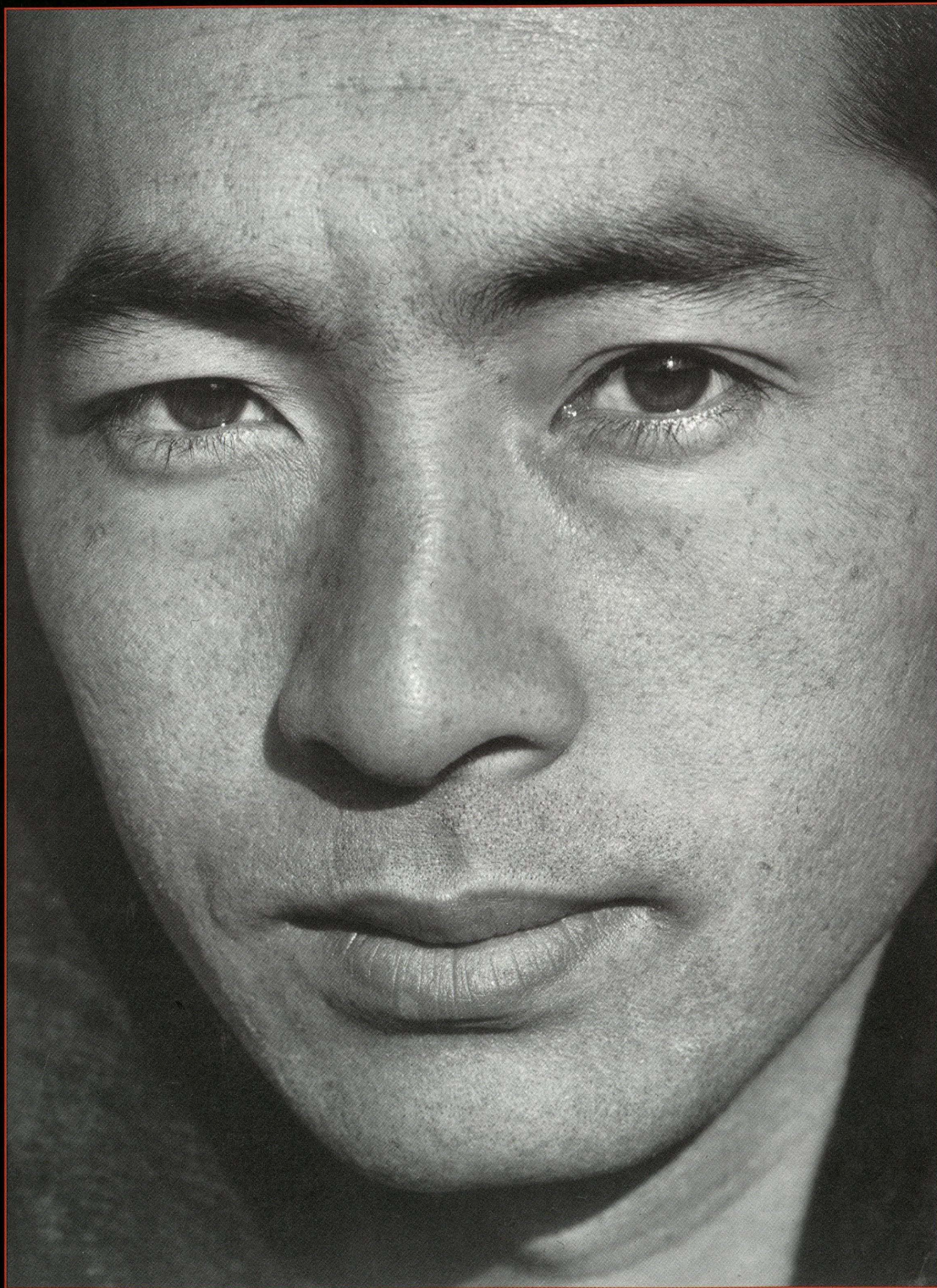




Calendar News

HONOLULU ACADEMY OF ARTS

SEPTEMBER/OCTOBER 2006



ANSEL ADAMS AT MANZANAR

Honolulu Academy of Arts

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About the cover:
Ansel Adams
United States, 1902–1984

Yuichi Hirata, *Manzanar Relocation Center*, c. 1943
Gelatin silver print 13 1/4 x 10 7/16 in. (33.6 x 26.5 cm)
Library of Congress, Division of Prints and Photographs,
Washington, D.C., Lot 10479-1, no. 12

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Continuing Exhibitions

Daring Moves: Kabuki Actor Prints

GALLERY 21 THROUGH SEPTEMBER 17

The development of multi-block color printing in the 1760s gave birth to a new level of sophistication in Japanese woodblock prints. Prints of Kabuki actors in full makeup on stage by Ippitsusai Bunchō, Katsukawa Shunshō (Hokusai's teacher) and his followers Shunkō and Shun'ei, Torii Kiyonaga, Utagawa Toyokuni, Utagawa Kunimasa, and Utagawa Kunisada dominate the exhibition.

Trade Taste & Transformation: Jingdezhen Porcelain for Japan, 1620–1645

GALLERY 14 THROUGH OCTOBER 8

In seventeenth-century Japan, Chinese porcelain was prized so much so that it became an important part of the Japanese tea ceremony. To satisfy this new market, the Chinese of the late Ming dynasty (1368–1644) had to accommodate a taste vastly different from their own, one that treasured asymmetry and even imperfections. *Trade Taste & Transformation: Jingdezhen Porcelain for Japan, 1620–1645* is the first comprehensive survey in the United States of this unique Chinese porcelain developed for export to Japan. The exhibition will include approximately 100 objects, many rarely seen outside Japan, including tiny incense boxes, flower vases, water jars and charcoal burners, as well as bowls and plates.

Tattoo Traditions of Hawai'i: Original Drawings by Jacques Arago

HOLT GALLERY THROUGH NOVEMBER 5

Jacques Etienne Victoire Arago (1790–1855), the official artist on the French vessel *Uranie* under the command of Louis de Freycinet, was the most prolific artist to visit the Hawaiian Islands. Arago depicted ordinary scenes and activities such as the beating of tapa and the process of tattooing. These drawings are a phenomenal resource for body ornamentation, particularly tattoo motif and placement, common during the first quarter of the nineteenth century.

Chinese Paintings and Calligraphy of the Wu School

GALLERY 16 THROUGH NOVEMBER 5

The Wu School was one of the dominant schools of Ming dynasty (1368–1644) painting.

The painters of the Wu School created a style that utilized a distinctively understated combination of refined brushwork, muted coloring, and beautiful composed scenery that was deceptive in its apparent simplicity.



Honolulu Academy of Arts



Stephen Little

Dear Friends,

Early autumn see several remarkable exhibitions opening at the Academy. *Ansel Adams at Manzanar*, opening on September 7 in the Henry Luce Gallery, is our major fall exhibition, and presents the great American photographer's documentation of the Japanese internment camp at Manzanar, California, during World War II. Adams's photographs, simultaneously historical documents and works of art, convey a sense of irony and grace that is both tragic and uplifting.

In the Bag: Handbags, Purses, Carrying Cloths from the Academy's Collection opens September 27 in the Textiles Gallery. This exhibition explores the beauty of bags, purses and carrying cloths from around the world. Both practical and fashionable, these works present many surprises. The exhibition contains over one hundred works from over thirty countries.

In Many Things to Come, by Won Ju Lim, is the Academy's 2006 offering in the ongoing series, *Contemporary Masters*. Lim is an artist based in Los Angeles who received her MFA from the Art Center College of Design in 1998. Her large installation, which opens on October 5, investigates the architectural, economic, and social realities of contemporary Honolulu. Lim was born in South Korea in 1968, and her work has been exhibited in Korea, Austria, Germany, and Canada.

The Lone Wolf: The Art of Sudjana Kerton opens October 26 in Gallery 14. This show presents the work of one of modern Indonesia's most famous painters. Kerton (1922-1994) was a native of Bandung, Java, who came of age during Indonesia's transition from a Dutch colony to a country militarily occupied by Japan, and finally to independence. As a painter and artistic journalist, Kerton worked in Bandung, Djakarta, and Yogyakarta. In the 1950s he traveled and lived in Holland, France, and Mexico, and subsequently studied at the Art Students' League in New York City. In 1976 he returned to Indonesia, and thereafter produced some of his most creative work. Today, Kerton is recognized as one of Indonesia's most original and controversial artists.

Trade Taste and Transformation, continuing on view through October 8, highlights the little known *Kosometsuke* and *Shonzui* blue-and-white porcelains made in late Ming dynasty China for use in the Japanese tea ceremony. These whimsical ceramics were made in the 1620s through 1640s, the first time Japanese tea masters were able to custom order porcelains from China with Japanese shapes and designs. Violating as they do many of the basic canons of taste of Chinese blue-and-white porcelains, these delightful ceramics manifest an extraordinary burst of creativity at a time of overwhelming political and social chaos in China.

Finally, *Daring Moves: Kabuki Actor Prints*, continuing on view in the Michener Gallery through September 17, presents a selection of the Academy's finest Japanese ukiyo-e wood-block prints depicting actors of the Kabuki stage. The show spans the eighteenth through mid-nineteenth centuries, and includes dramatic actor portraits by such artists as Torii Kiyomasu I, Katsukawa Shunshō (Hokusai's teacher), Toyokuni, Kunisada, the mysterious Sharaku, and Hiroshige.

Don't miss this amazing variety of exhibitions! I hope you enjoy them all.

Stephen Little

Stephen Little

Director

Ansel Adams at Manzanar

HENRY R. LUCE GALLERY SEPTEMBER 7–OCTOBER 29

In late October 1943, Ansel Adams arrived at Manzanar War Relocation Center, where nearly 10,000 Japanese Americans were interned during World War II under Executive Order 9066. His self-motivated photographic project was to show the loyal American faces of these internees, two-thirds of them citizens by

birth whose constitutional rights had been violated by the internment. From October 1943 to July 1944, he made four visits to Manzanar at his own expense and without recompense, talking to the internees and photographing them in activities that especially emphasized their Americanness. The internment camps were scheduled to close at the end of 1944, while the war in the Pacific still raged, and Adams believed ordinary Americans



Photograph by Elise Frantz, © 2001 Honolulu Academy of Arts

Photo by Ansel Adams

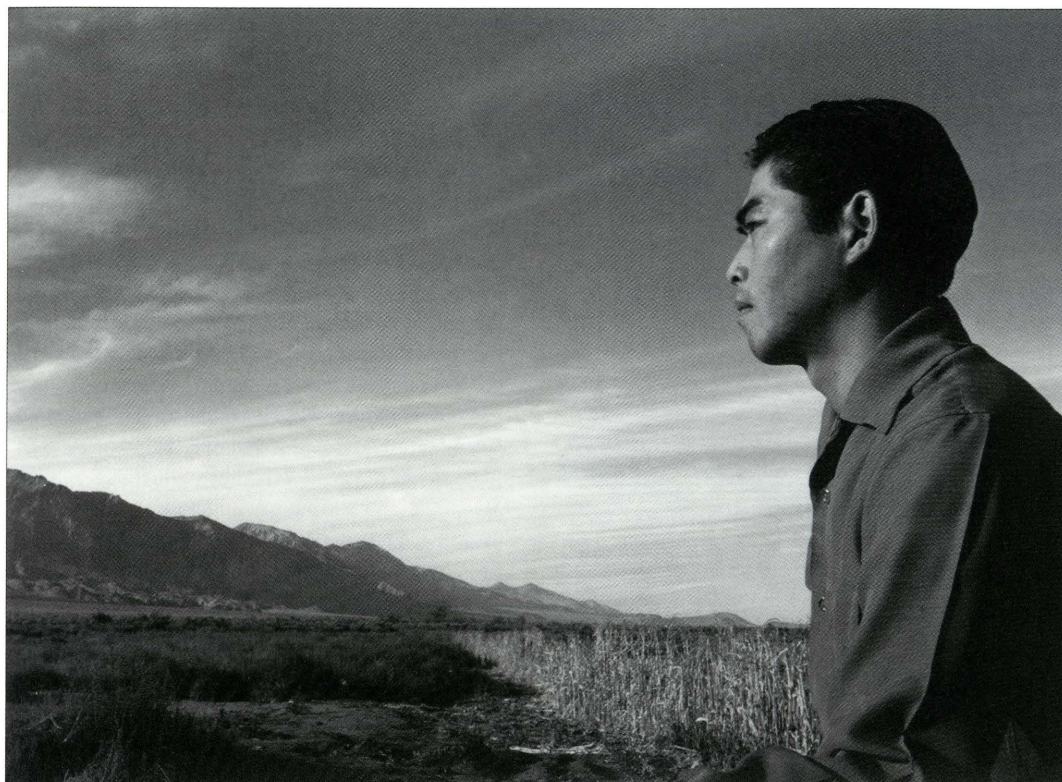


Photo by Ansel Adams

would be more tolerant of the return of the internees to the cities and towns if they were perceived to be as American as anyone else.

His work was stimulated largely by his admiration for the work of Paul Strand, whose portraits of peasants in *Photographs of Mexico* (1940) were for Adams 'documents in the highest sense of the term.' It was Strand's sense of immediacy and direct visual contact with the subject that Adams aimed for in his own Manzanar portraits to convey the resourcefulness and quiet fortitude of the interned Japanese Americans. Another influence was the work of photographer Dorothea Lange, whose book with her husband Paul Taylor, *American Exodus*, about the dust-bowl migrations, was a landmark in documentary photography when it appeared in 1939, and who had photographed in Manzanar in 1942. When Adams visited Lange and Taylor in the late summer of 1943, they applauded his effort and offered their full support.

Adams's goal was to publish these images in an inexpensive book, *Born Free and Equal*, which he

hoped might influence public opinion. But although it made the bestseller list in San Francisco, *Born Free and Equal* (1944) was poorly distributed after its publication in December, largely because of wartime race prejudice.

In 1968, Adams donated his Manzanar photographs to the Library of Congress, where they can now be seen online. Although often overlooked among his great American landscapes, the photographs he made at the internment camp in Manzanar represented for Adams one of the most important experiences of his photographic career. This is a rare opportunity to see original prints made by Ansel Adams from the Library of Congress; the Center for Creative Photography, University of Arizona; the Japanese American National Museum; and the Honolulu Academy of Arts.

This exhibition, organized by the Honolulu Academy of Arts, will travel to the Japanese American National Museum in Los Angeles, November 11, 2006–February 18, 2007.

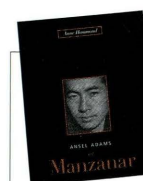
—Anne Hammond, Guest Curator

left:

Ansel Adams
United States, 1902–1984
Nurse Aiko Hamaguchi, 1943
Gelatin silver print
8 3/4 x 7 3/16 in.
(22.2 x 18.2 cm)
Library of Congress, Division of
Prints and Photographs,
Washington, D.C.
Lot 10479-8, no. 13

right:

Ansel Adams
United States, 1902–1984
Tom Kobayashi (North Field)
Manzanar Relocation Center,
California, c.1943
Gelatin silver print
Library of Congress, Division of
Prints and Photographs
Lot no. 10479-1, no. 23



**Ansel Adams at
Manzanar**

\$7.95 Available at
the Academy Shop

In the Bag: Handbags, Purses, and Carrying Cloths from the Academy's Collection

TEXTILE GALLERY SEPTEMBER 27–DECEMBER 31

The extraordinary beauty of bags, purses, and carrying cloths reveals wonderful surprises, both ancient and modern. Used to transport, bags are the most diverse and prolific of accessories. Bags change with time, circumstance, practicality and function which are recognized by many names, such as, pocketbook, purse, handbag, *reticule* and *chatelaine*, pouch, satchel, saddlebag, *furoshiki*, *da lien*, *ch'uspa* and *bilim*. These icons of style can be held in the hand, in the pocket, on the arm, around one's neck, hung over one's belt, slung over the shoulder and on one's back.

Small enough to hold just a few coins, or large enough for several infants, these can be regarded as stand alone works of art, statements of personal taste, affirmations of economic independence, billboards of political allegiance, indicators of generational age and sex, confirmations of

things sacred or religious, and powerful cultural symbols of poverty and affluence.

Frequently a sign of elegance, prestige or social status, the bag completes the human by decorating and extending it. A wide diversity of materials is used to present treasures it carries, often concealing and revealing at the same time. Hidden are tricks, secrets, rites, wealth and ceremony. More than just a container of necessities, bags are a microcosm of values, tensions, beliefs and conflicts of society.

Over one hundred treasured objects of splendor, covering a myriad of styles, shapes and forms from thirty countries will be on view. Single-element string bags, intricately-beaded pouches, as well as elaborately embroidered silk purses are just a few items highlighted by this collection spanning the last 500 years.

—Curated by Sara Oka, Collection Manager of Textiles



Photograph by Ther Frantz, © 2001 Honolulu Academy of Arts

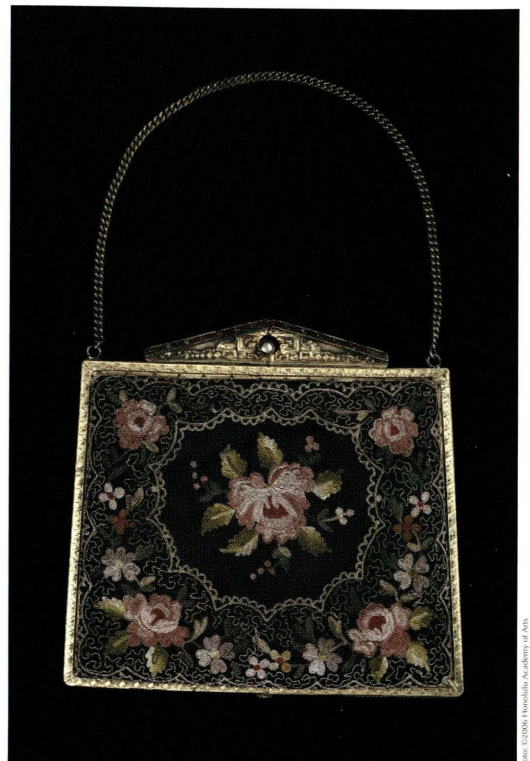


Photo ©2000 Honolulu Academy of Arts

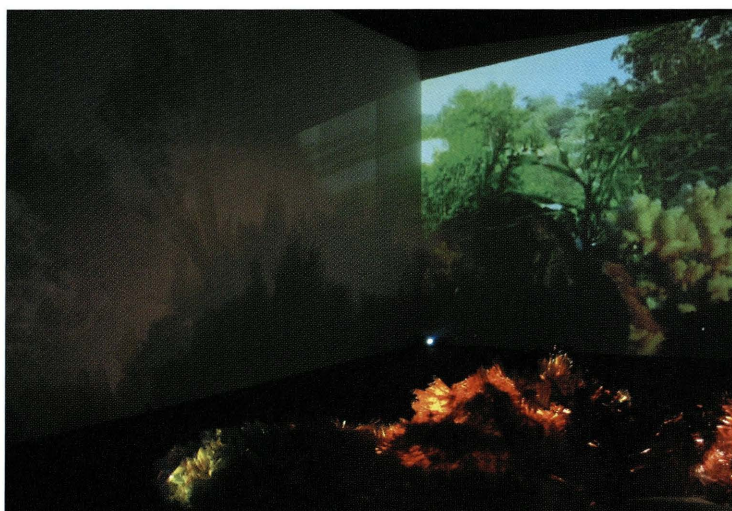
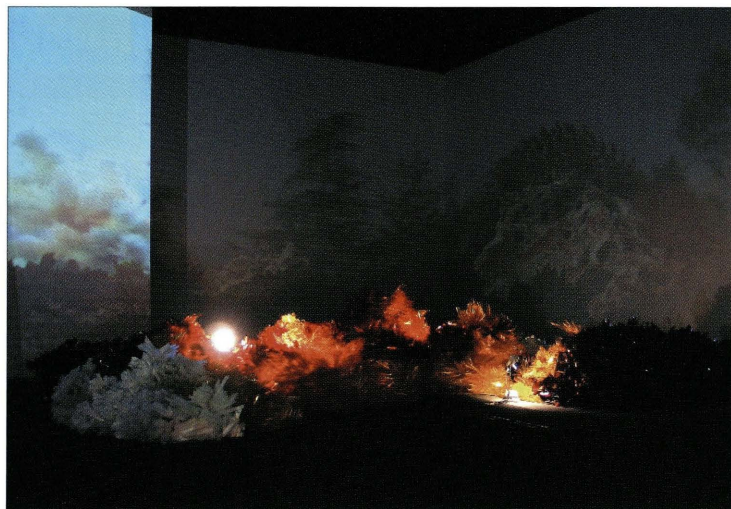
Won Ju Lim: In Many Things to Come

CLARE BOOTHE LUCE GALLERY OCT. 5–NOV. 26

The Academy is pleased to present a commissioned work by Won Ju Lim, one of the most impressive artists to emerge within the last 10 years. Born in Gwangju, South Korea in 1968, Lim's works have been exhibited in Austria, Canada, England, Germany, Korea, The Netherlands, and the United States. Lim is known for creating evocative architectural forms that are illuminated by projected still and moving images. Her installations use cinematic spectacle and wonder to create animated monuments and haunting landscapes that lead viewers through a journey of colors, shadows, and light to ponder themes like fantasy, longing, nostalgia and remembrance. For this commissioned work, Lim has chosen to focus on Hawai'i.

In Many Things to Come begins with the premise that a visitor's experience of Hawai'i is, in part, a packaged commodity manufactured by a powerful tourism-industrial complex. The recognition of this aspect of Hawai'i raises questions about the process of conveying, representing, and remembering the essence of Hawai'i. This is particularly meaningful when such questioning explores what is excluded or distorted in representing a pristine or authentic experience—types of experiences that always prove to be elusive. *In Many Things to Come* explores this nexus through the recognition that the touristic packaging of Hawai'i is meant to elicit nostalgia, recollection and ultimately, a return visit to a place that, oddly, will have been acknowledged as part dreamy fabrication by the visitor and the memory of which will have undergone a process of forgetting. Through its use of iconic images, sculptural forms and cinematic projections from Hawai'i, *In Many Things to Come* provocatively presents the affects, effects and residue of a form of recollection made complex by touristic inventions and interventions.

What timely events (local and global), materials (natural and unnatural), experiences (organic and fabricated), and mythologies (generated by the tourism-industrial complex) will appear in the work? What timely elements will viewers recognize as existing simultaneously in the work as well as in the surrounding landscape of Hawai'i? Lim will give a lecture about her work on October 8, 2006 at 4:00 p.m. in the Doris Duke Theatre. *In Many*



Coral, Coral, 2003

Approx. 16' x 12' x 4'

Clear acetate, color acetate, frosted mylar, plexiglas, lamps, still and DVD projections
Collection of UCLA Hammer Museum

Things to Come is the third show in a new series of works by contemporary masters initiated in 2005. The previous exhibitions featured paintings by Neo Rauch and video installations by Bjørn Melhus.

—Konrad Ng, Curator of Film/Video

far left:

Purse (Da Lien)
China, 20th c.
Silk, gilt thread, metal button
Gift of Elizabeth Hulbert, 1998
(8945.1)

left:

Purse
Possibly France, 1920
Silk, gold colored metal and glass
pieces, rib weave, embroidery
Gift of Mrs. Florence Waldow in
memory of her mother, 1988 (5742.1)

The Lone Wolf: The Art of Sudjana Kerton

GALLERY 14 OCTOBER 26, 2006–JANUARY 7, 2007

The *Lone Wolf* presents the art of Sudjana Kerton (1922–1994), one of modern Indonesia's most famous painters. A native of Bandung, Java, Kerton came of age during the transition from the Dutch colonial era to the newly independent nation of Indonesia.

Kerton was an important painter during the nationalist and revolutionary era in Indonesia. He began his career in the throes of the birth of the nation. A native of Bandung, Java, Kerton interacted as a young man with both Indonesians and Dutch residents. With the end of the colonial era, Kerton joined his talents with other artists working with the new national government of Soekarno, and became an artistic journalist. His drawings documented the Indonesian independence efforts on the battlefield, at the negotiation table, and in secret underground meetings.

With the proclamation of independence in 1945, Kerton moved with the anti-Dutch underground from Jakarta to Yogyakarta in central Java. Through his sketches and drawings, he immortalized several important historical events, including the handing over of sovereignty from the Dutch to the Republic of Indonesia in 1949. His fierce sense of nationalism carried over into his work, and many of his paintings convey a sense of pride in his country.

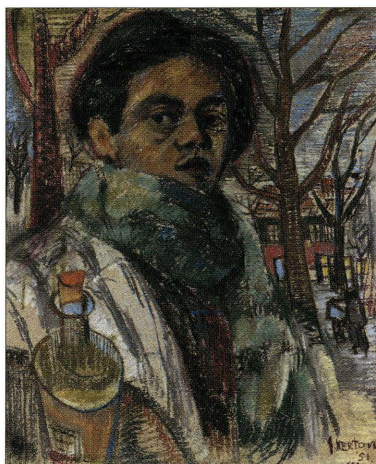
In the early 1950s, Kerton traveled to Europe, where he studied art and life in very different cultures including Holland and France. He also visited Mexico, where he studied the role of artists during the Mexican revolution. Kerton later studied at the Art Student's League in New York

City under such masters as Yasuyoshi Kuneishi and Harry Sternberg. Kerton's woodcut, entitled *Homeward* was chosen by UNICEF for their Christmas card in 1964. The woodcut depicts a family returning home from a day's work in the fields. Kerton settled in New York City, married, and raised a family—he returned to Indonesia in 1976. This next phase is said to have been the most outstanding and prolific of his career. Once back in his homeland, understated muted tones gave way to bold

colors and vivid scenery.

Kerton's body of works includes drawings, graphic works, watercolors, and oil paintings that represent the earliest form of postwar Indonesian art. He was an artist of a generation that was globally aware, politically active, and intensely involved with aesthetic and formal questions. Today, Kerton is recognized as one of Indonesia's most original and controversial artists.

The Academy is grateful to Marti Kerton and the Kerton Family for their generous loans to this exhibition.



Daring Moves: Kabuki Actor Prints

GALLERY 21 THROUGH SEPTEMBER 17

The Japanese theater known as Kabuki first emerged in the early seventeenth century, at the beginning of the Edo period. Founded by a former Shintō shrine maiden named Okuni on the banks of the Kamo River in Kyoto, and initially performed only by women (with scandalous results), under official pressure it quickly transformed into a theatrical form presented only by young men, and then into one performed only by adult males. It has remained in this form up to the present. By the late seventeenth century, Kabuki had matured into one of the most popular dramatic forms in Japan, with major stages in Edo (the modern Tokyo), Kyoto, and Osaka. Each venue had its own styles of performance, with the Edo stage dominating the arena.

With the emergence of woodblock prints depicting images of the “floating world” (ukiyo-e) in the early eighteenth century, images of popular actors (including the onnagata, or female impersonators) became popular. Today thousands of prints depicting famous kabuki actors of the eighteenth and nineteenth centuries survive. The Academy, home to the third largest ukiyo-e print collection in America, has enormous holdings of such images, from which this exhibition is drawn.

The earliest prints included here are works by Torii Kiyomasu I, one of the earliest masters of the ukiyo-e genre. Active in the late seventeenth and early eighteenth centuries, Kiyomasu excelled at boldly designed prints that utilized areas of color applied by hand with stencils. His print entitled *Kintoki and the Bear* is a masterpiece of early ukiyo-e, and was formerly in the collection of the great French collector Henri Vever (1854–1942), whose red oval seal appears at the lower right corner.

The development of multi-block color printing in the 1760s gave birth to a new level of sophistication in

Japanese woodblock prints. Prints of Kabuki actors in full makeup on stage by Ippitsusai Bunchō, Katsukawa Shunshō (Hokusai’s teacher) and his followers Shunkō and Shun’ei, Torii Kiyonaga, Utagawa Toyokuni, Utagawa Kunimasa, and Utagawa Kunisada dominate the exhibition. A rare print by Katsukawa Shunkō depicts the brilliant actor Ichikawa Danjūrō V in his dressing room with an attendant. The actor, holding a pipe, sits on the floor in front of a mirror in a relaxed backstage pose, while his trunk of costumes appears in the background, surmounted by wig and a sword.

Two rare prints by Tōshūsai Sharaku (active 1794–95) are included. Sharaku was one of the most mysterious artists in the history of Japanese art. In a period of less than one year he designed over 150 woodblock prints depicting Kabuki actors and sumo wrestlers, after which he disappeared completely from the artistic

scene. Almost nothing is known about his life, although one source states that he was a Nō theater actor whose original name was Saitō Jurōbei. His prints are exceptional for their bold designs and the penetrating psychological characterizations of the actors depicted. The print illustrated here depicts the actor Sawamura Sōjūrō III, known for his romantic parts in both historical and contemporary dramas. The play in which he is shown was a variation of the Soga revenge drama, in which two brothers avenge their father’s forced suicide. The actor is shown holding a fan decorated with stylized swirls of water, and has on his face an expression of silent surprise, a type of characterization at which Sharaku excelled.

This exhibition also includes prints depicting the play entitled *Chūshingura* (*The Treasury of Loyal Retainers*), another classic

samurai revenge drama. Originally written by Chikamatsu Monzaemon (1653–1724) for the *bunraku* puppet stage, this play is still a Kabuki favorite today.



far left top:
Sudjana Kerton (1922-1994)
Self-Portrait, 1951
Oil on canvas
Marti Kerton Collection

far left bottom:
Sudjana Kerton (1922-1994)
Taman Istana Luxembourg (Garden du Luxembourg), Paris, 1950
Oil on canvas
Marti Kerton Collection

right:
Torii Kiyomasu I (active 1697–1722)
Kintoki and the Bear Japan, Edo period, c. 1697–1704
Color woodblock print 55.2 x 32.1 cm
Gift of James A. Michener, 1975
HAA 16,576

Tattoo Traditions of Hawai'i:

HOLT GALLERY THROUGH NOVEMBER 5

Jacques Etienne Victoire Arago (1790–1855), the official artist on the French vessel *Uranie* under the command of Louis de Freycinet, was the most prolific artist to visit the Hawaiian Islands. Captain Freycinet's journals reveal that Arago was an ideal shipmate: "No one onboard proved to be neither more patient, more bold, nor more intelligent, either, to face storms, or to endure the cruelest deprivations." Arago also seemed to have been well received by the Hawaiians he encountered. In addition to sketching portraits on the spot, he often entertained with juggling and magic tricks. He spent the majority of his days ashore, a fact evidenced not only in his journals but in the large number of illustrations he created. Over forty original Arago drawings were donated to the Honolulu Academy of Arts by Mrs. Frances Damon Holt in memory of John Dominis Holt in 1995–96.

Although the *Uranie* was only in the Hawaiian waters for three weeks, it was a critical point in time. The *Uranie*

arrived in Hawai'i in August of 1819, just three months following the death of Kamehameha, yet prior to the arrival of missionaries in March of 1820. The *kapu* system, a complex set of prohibitions that governed nearly all aspects of the social order and daily life of both commoners and ali'i, was rapidly disintegrating. The crew of the *Uranie* witnessed the chaos and bereavement that engulfed the Hawaiian people, particularly at Kawaihae and Kailua on Hawai'i's Kona coast, where the

Uranie first anchored (coincidentally the birthplace and primary residence of the recently deceased chief). A number of the individuals portrayed by Arago are missing a front tooth and bear circular

burn marks, both self-inflicted signs of mourning.

Arago depicted ordinary scenes and activities as well—the beating of tapa and the process of tattooing. The clothing, hairstyles, and head-dresses during this period are also of interest. These drawings are a phenomenal resource for body ornamentation, particularly tattoo motif and placement, common during the first quarter of the nineteenth century. Numerous illustrations depict both traditional and introduced imagery. One of Arago's more colorful illustrations depicts a Hawaiian gentleman wearing a cut-away tuxedo tailcoat with the traditional loincloth or *malo*. Hawaiians were fascinated with things European, particularly certain ornate styles of clothing. The image tattooed on his right thigh is a musket—perhaps by wearing a thing so powerful, one could gain its attributes. The calf and inner leg, on the other hand, bear traditional motifs. Also, the side of his head is shaved, revealing tattoo marks.

Among the traditional tattoos Arago depicted are vertical designs placed on the inner leg, starting at the ankle and culminating at the *ma'i*

(genitals). Genealogy, fertility, and therefore, *ma'i* were of great importance to Hawaiians. As Kawena Pukui wrote: "These not only provided great pleasure, they made each person a progenitor, a creative link in the long and mystic chain from 'aumakua on through the flesh and blood offspring of the infinite future. And so . . . the genitals were both enjoyed and revered." The *ma'i* were emphasized in many aspects of culture. Men would often remove their *malo* before planting, as the creative power

of the male member might ensure a fertile crop. The *ma'i* of both male and female *ali'i* were paid tribute to in mele (songs) and hula. Warriors would often include references to their manlihood

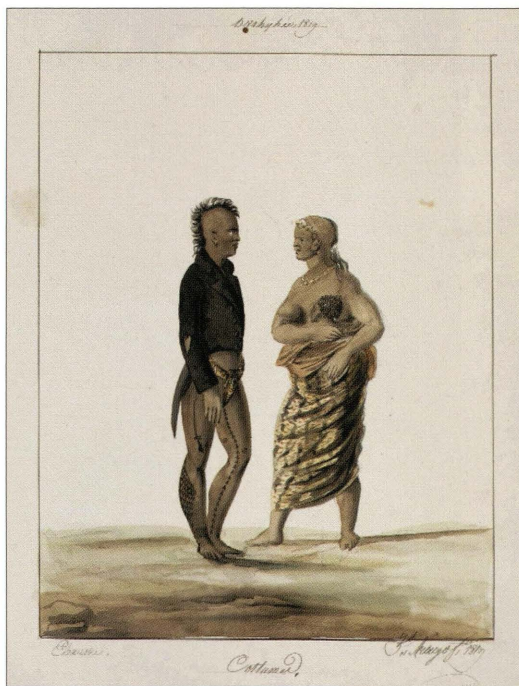


Photo ©2004 Honolulu Academy of Arts

Original Drawings by Jacques Arago

in daunting chants directed at challengers. The tattoo on the inner leg could have served to emphasize the *ma'i* in a similar way to the warrior's chants, drawing attention to the fecundity of the wearer. Or perhaps the vertically placed repetitious motifs could have signified the long link from ancestors to offspring that originate, like the design itself, from the *ma'i*.

The Hawaiian emphasis on fertility was also the reason for the popularity of the goat as a motif in tattoo. Hawaiians were not only fascinated with this intriguing new beast that was brought by the newcomers and given to the chiefs, they also admired the goat's fecundity. Perhaps by wearing the goat one could enhance one's own fruitfulness, or conceivably it was a means of flaunting his or her own reproductive abilities. Interestingly, the goat commonly appears in traditional placement. Arago, in several of his illustrations, depicted individuals tattooed with rows of small goats running vertically up the leg. In this placement, there is little doubt that the incorporation of

the goat motif reinforced the emphasis on fertility and procreation.

Several of Arago's drawings show tattoo embellishing the *piko* or navel. The umbilical piko was also directly related to procreation and birthing. Complex ceremonies accompanied the cutting of the umbilical cord of an *ali'i*, particularly a first-born male. The stomach, or *na'au*, is also of great significance as it was thought to be the center of one's emotions, intellect, and character. It is only recently that the heart has come to hold the significance traditionally associated with *na'au*. Thus, it is not surprising that the navel bore tattoo marks.

In the process of publication, the illustrations from many early voyages saw drastic changes in the process of engraving the plates for publication. Eighteen rarely exhibited original Arago illustrations currently on display shed new light on the customs of dress and tattoo in ancient Hawai'i.

—Tricia Allen, Guest Curator



left:

Jacques Arago
Born France, active Hawai'i
1790-1855
Costumes, 1819
Watercolor, ink wash,
and graphite on paper
Gift of Frances Damon Holt in memory
of John Dominis
Holt, 1996 (25,818)

right:

Jacques Arago
Born France, active Hawai'i
1790-1855
*Iles Sandwich - Manier dont les
Naturels se Tatouent*
(Tattooing, Sandwich Islands)
Graphite and ink wash on paper
Gift of Frances Damon Holt in memory
of John Dominis
Holt, 1995 (25,706)

Chinese Paintings and Calligraphy of the Wu School



GALLERY 16 THROUGH NOVEMBER 5

The Wu School was one of the dominant schools of Ming dynasty (1368–1644) painting. Named for the ancient Wu kingdom in south-central China, located in modern Jiangsu Province, this school was dominated by a group of scholar-amateur, or literati artists. It was traditionally believed to have been founded by Shen Zhou (1427–1509), a great artist who lived in the affluent city of Suzhou, the ancient capital of the Wu kingdom. Located between the modern cities of Shanghai and Nanjing (Nanking), Suzhou was famous for its scholars, gardens, and cultural life.

With few exceptions, the artists of the early and middle Ming Wu School were inspired by the art of the Four Great Masters of the Yuan dynasty (1260–1368): Huang Gongwang, Wang Meng, Wu Zhen, and Ni Zan. These earlier artists, who had lived during the Mongol occupation of the fourteenth century, cultivated an ideal of the artist as a self-reliant creator who specialized in the Three Perfections: painting, calligraphy, and poetry. This ideal was widely popularized in the Ming dynasty. The painters of the Wu School created a style that utilized a distinctively understated combination of refined brushwork, muted coloring, and beautifully composed scenery that was deceptive in its apparent simplicity.

This exhibition, drawn from the Academy's permanent collection, includes works from the fifteenth and sixteenth centuries. The artists repre-

Wen Zhengming (1470–1559)
The Seven Junipers (detail)
Ming dynasty, dated 1532
Handscroll, ink on paper
Gift of Mrs. Carter Galt, 1952 (1666.1)

sented all lived and worked in Suzhou. The show includes paintings by the early Wu School masters Xie Jin and Liu Jue, predecessors of Shen Zhou who transmitted the styles of the Four Great Masters of the Yuan into the early Ming dynasty.

The greatest of all the Ming Wu School artists was Shen Zhou's pupil Wen Zhengming (1470–1559). One of Wen's masterpieces is the handscroll entitled, *The Seven Junipers*, a topographical handscroll depicting seven gnarled trees planted in the year 500 A.D. on the grounds of the Zhidao Guan, a Daoist temple in Changshu, Jiangsu province. The trees were believed to be manifestations of the seven stars of the Northern Dipper (Ursa major), the most powerful constellation in the Daoist heavens. In addition to forming an outdoor altar, the trees were traditionally likened to dragons and immortals, a connection suggested by the contorted shapes of the ancient trees' trunks and branches, and fully articulated in the poem inscribed by the artist at the end of the scroll.

The exhibition also includes works by Wen Zhengming's pupils Chen Chun (Chen Daofu) and Lu Zhi, as well as by his contemporaries Qiu Ying and Xie Shichen.

Curator of Film/Video: Konrad Ng
 Doris Duke Theatre Manager: Steve Mobley
 Doris Duke Theatre Staff: Michael Boe,
 Alana Boehler, Josh Hancock

SEPTEMBER at The Doris Duke Theatre



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Cinema Italiano in Hawaii co-presented by:



The Friends of
Italy Society of Hawaii

FRIDAY

1

Films

Gabrielle

1:00 p.m.

Brothers of the Head

4:00 p.m. and

7:30 p.m.

SATURDAY

2

Films

Brothers of the Head

1:00 p.m. and

7:30 p.m.

Gabrielle

4:00 p.m.

SUNDAY

3

Films

Brothers of the Head

1:00 p.m. and

7:30 p.m.

Gabrielle

4:00 p.m.

MONDAY

4

Labor Day

Theatre Dark

TUESDAY

5

Films

Brothers of the Head

1:00 p.m.

Masai: The Rain Warriors

7:30 p.m.

WEDNESDAY

6

Film

Masai: The Rain Warriors

1:00 p.m. and

7:30 p.m.

THURSDAY

7

Film

Masai: The Rain Warriors

1:00 p.m. and

7:30 p.m.

FRIDAY

8

Films

Masai: The Rain Warriors

1:00 p.m. and

4:00 p.m.

Crossing the Bridge...

7:30 p.m.

SATURDAY

9

Performance

Breeze

7:30 p.m.

SUNDAY

10

Films

Masai: The Rain Warriors

4:00 p.m.

Crossing the Bridge...

7:30 p.m.

Lecture 1:00 p.m.

MONDAY

11

Film

Crossing the Bridge:

The Sound of Istanbul

7:30 p.m.

TUESDAY

12

Film

Crossing the Bridge:

The Sound of Istanbul

1:00 p.m. and

7:30 p.m.

WEDNESDAY

13

Film

Crossing the Bridge:

The Sound of Istanbul

1:00 p.m. and

7:30 p.m.

THURSDAY

14

Films

Crossing the Bridge...

1:00 p.m.

FRIDAY

15

Films

Crossing the Bridge...

1:00 p.m.

SATURDAY

16

Films

2:00 p.m.

4:00 p.m.

6:00 p.m.

8:00 p.m.

G I R L F E S T H A W A I ' I

for info see www.girlfesthawaii.org

SUNDAY

17

Films

GiRL FeST Hawaii

2:00 p.m.

4:00 p.m.

6:00 p.m.

8:00 p.m.

MONDAY

18

Film

CMH

7:30 p.m.

TUESDAY

19

Film

Fanaa (Destroyed in Love)

1:00 p.m. and

7:30 p.m.

WEDNESDAY

20

Film

Fanaa (Destroyed in Love)

1:00 p.m. and

7:30 p.m.

THURSDAY

21

Film

Fanaa (Destroyed in Love)

1:00 p.m. and

7:30 p.m.

FRIDAY

22

Films

Fanaa (Destroyed in Love)

1:00 p.m.

The Road to Guantanamo

7:30 p.m.

SATURDAY

23

Films

The Puffy Chair

1:00 p.m.

The Road to Guantanamo

4:00 p.m. and

7:30 p.m.

SUNDAY

24

Films

The Puffy Chair

1:00 p.m.

The Road to Guantanamo

4:00 p.m. and

7:30 p.m.

MONDAY

25

Film

The Road to Guantanamo

7:30 p.m.

TUESDAY

26

Film

The Road to Guantanamo

1:00 p.m.

☆ **My Brother's Summer**

8:00 p.m.

WEDNESDAY

27

Films

☆ **My Brother's Summer**

1:00 p.m.

☆ **Mario's War**

7:30 p.m.

THURSDAY

28

Films

☆ **Mario's War**

1:00 p.m.

☆ **The Wedding Director**

7:30 p.m.

FRIDAY

29

Films

☆ **The Wedding Director**

1:00 p.m.

☆ **Agata and the Storm**

4:00 p.m.

☆ **After Midnight**

7:30 p.m.

SATURDAY

30

Film

☆ **After Midnight**

1:00 p.m.

Don't Tell

4:00 p.m. and

7:30 p.m.

C I N E M A I T A L I A N O I N H A W A I ' I



OCTOBER at The Doris Duke Theatre

Got Film?

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<p>SUNDAY 1</p> <p>Film Agata and the Storm 1:00 p.m. Singing Behind Screens 4:00 p.m. and 7:30 p.m.</p>	<p>MONDAY 2</p> <p>Film House of Sand (Casa de Areia) 7:30 p.m.</p>	<p>TUESDAY 3</p> <p>Film House of Sand (Casa de Areia) 1:00 p.m. and 7:30 p.m.</p>	<p>WEDNESDAY 4</p> <p>Film House of Sand (Casa de Areia) 1:00 p.m. and 7:30 p.m.</p>	<p>THURSDAY 5</p> <p>Film House of Sand (Casa de Areia) 1:00 p.m. and 7:30 p.m.</p>	<p>FRIDAY 6</p> <p>Film Women on the Verge of a Nervous Breakdown 1:00 p.m., 4:00 p.m. and 7:30 p.m.</p>	<p>SATURDAY 7</p> <p>Performance Jeff Linsky & Michael Spiro 7:30 p.m.</p>
<p>SUNDAY 8</p> <p>Film All About My Mother 1:00 p.m. and 7:30 p.m. Lecture Won Ju Lim 4:00 p.m.</p>	<p>MONDAY 9</p> <p>Columbus Day Theatre Dark</p>	<p>TUESDAY 10</p> <p>Film Talk to Her (Hable Con Ella) 1:00 p.m. and 7:30 p.m.</p>	<p>WEDNESDAY 11</p> <p>Film Flower of My Secret (La Flor De Mi Secreto) 1:00 p.m. and 7:30 p.m.</p>	<p>THURSDAY 12</p> <p>Film Stolen 1:00 p.m. Lecture Archaeological Institute 7:30 p.m.</p>	<p>FRIDAY 13</p> <p>Film Law of Desire 1:00 p.m., 4:00 p.m. and 7:30 p.m.</p>	<p>SATURDAY 14</p> <p>Performance Jeffrey Swann 7:30 p.m.</p>
<p>SUNDAY 15</p> <p>Film Matador 1:00 p.m., 4:00 p.m. and 7:30 p.m.</p>	<p>MONDAY 16</p> <p>Film CMH 7:30 p.m.</p>	<p>TUESDAY 17</p> <p>Film Live Flesh (Carne Trémula) 1:00 p.m. and 7:30 p.m.</p>	<p>WEDNESDAY 18</p> <p>Film Bad Education (La Mala Educacion) 1:00 p.m. and 7:30 p.m.</p>	<p>THURSDAY 19</p> <p>Film Stolen 1:00 p.m. Half Nelson 7:30 p.m.</p>	<p>FRIDAY 20</p> <p>Film Stolen 1:00 p.m. Half Nelson 4:00 p.m. and 7:30 p.m.</p>	<p>SATURDAY 21</p> <p>Performance Middle Earth 7:30 p.m.</p>
<p>SUNDAY 22</p> <p>Film Stolen 1:00 p.m. Half Nelson 4:00 p.m. and 7:30 p.m.</p>	<p>MONDAY 23</p> <p>Film Half Nelson 7:30 p.m.</p>	<p>TUESDAY 24</p> <p>Film Stolen 1:00 p.m. Half Nelson 7:30 p.m.</p>	<p>WEDNESDAY 25</p> <p>Film Stolen 1:00 p.m. Half Nelson 7:30 p.m.</p>	<p>THURSDAY 26</p> <p>Film Half Nelson 1:00 p.m. and 7:30 p.m.</p>	<p>FRIDAY 27</p> <p>Film Half Nelson 1:00 p.m., 4:00 p.m. and 7:30 p.m.</p>	<p>SATURDAY 28</p> <p>Film Heading South 1:00 p.m. and 4:00 p.m. The War Tapes 7:30 p.m.</p>
<p>SUNDAY 29</p> <p>Film Heading South 1:00 p.m. and 4:00 p.m. The War Tapes 7:30 p.m.</p>	<p>MONDAY 30</p> <p>Film Heading South (Vers Le Sud) 7:30 p.m.</p>	<p>TUESDAY 31</p> <p>Film Stolen 1:00 p.m. Heading South (Vers Le Sud) 7:30 p.m.</p>	<p>☆ Celebrate the Delicious Cinema of Almodavar with Cinema Supper and Lounge! On October 6 at 5:30 p.m., Chef Mike Nevin presents a scrumptious Spanish menu for supper. Seating is limited and a reservation is required. Reservations will be taken after September 27, please call 532-8734 to make a reservation.</p> <p>Don't have a reservation or time for supper? Join us for the Cinema Lounge. The Pavilion Café will serve selected Spanish wines in the Academy's Luce Pavilion Courtyard starting at 5:30 p.m. No reservation required. Enter the Pavilion Café through the Doris Duke Theatre entrance on Kinau St. Admission to the film is separate.</p>			

OCTOBER at The Doris Duke Theatre



FILMS

House of Sand (Casa de Areia)

Dir: Andrucha Waddington, Brazil, 2005, 103m, R Portuguese w/E.S.

One of Brazil's most popular films of 2005! This beautiful film follows the life events of a strong-willed and indomitable set of mothers and daughters over 70 years (played brilliantly by real life mother and daughter, Fernanda Montenegro and Fernanda Torres). The film unfolds with touching intensity and poignant juxtaposition where both the actresses, who shift from mother to daughter and daughter to mother, perform different roles of what it means to be a mother and daughter with explosive fortitude.

October 2, 3, 4 and 5 at 7:30 p.m.

October 3, 4 and 5 at 1:00 p.m.

☆ Viva Pedro! Pedro Almodóvar Film Retrospective

Widely recognized as one of Spain's most prolific filmmakers, Pedro Almodóvar's films explore the relationships that form under incredible and improbable circumstances while accenting these stories with melodrama, high camp, dark humor, sexuality and poignancy. Do not miss this retrospective!

☆ Women on the Verge of a Nervous Breakdown (Mujeres Al Borde De Un Ataque De Nervios)

Dir: Pedro Almodóvar, Spain, 1988, 90m, R Spanish w/E.S.



Pepa wakes up to find a note from her lover, Ivan, informing her he is leaving. Pepa almost kills herself with sleeping pills, burns her bed, and spends most of the movie trying to

track him down. Her adventures put her in contact with Ivan's insane ex-wife, his handsome son (Antonio Banderas), and the son's fiancée. They all descend on her apartment in a delirious and comical scene. As a testament to the resilient beauty of women, this free-spirited film rings true and is a treasure.

October 6 at 1:00 p.m., 4:00 p.m.

and 7:30 p.m.

☆ All About My Mother (Todo Sobre Mi Madre)

Dir: Pedro Almodóvar, Spain, 1999, 101m, R Spanish w/E.S.

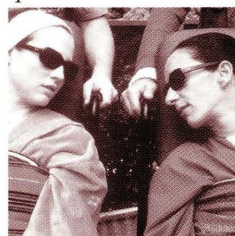
Distraught over the death of her teenage son, Manuela drives to Barcelona to find the boy's father, a transsexual named Lola. During her search, these women bond through various heartrending crises, enduring the pain and cele-

brating the beauty of being women (or almost women). This charming film blends his earlier gender-bending irreverence with the mature grace and compassion of his later work, striking a perfect note of humor and pathos.

October 8 at 1:00 p.m. and 7:30 p.m.

☆ Talk to Her (Hable Con Ella)

Dir: Pedro Almodóvar, Spain, 2002, 112m, R Spanish w/E.S.



In Almodóvar's odd but touching romantic drama, two very different men are drawn together by a common task: taking care of women who have fallen into a coma. Almodóvar's

point appears to be that you can't have love without fable—that every love affair is an improbable narrative wrung from non-being and loneliness.

—Adapted from *The New Yorker*

October 10 at 1:00 p.m. and 7:30 p.m.

☆ Flower of My Secret (La Flor De Mi Secreto)

Dir: Pedro Almodóvar, Spain, 1995, 103m, R Spanish w/E.S.

Romance novelist Leo breakdowns when she realizes her U.N. peacekeeper husband no longer loves her, and the morbid novel she has just finished will never be accepted by her profit-minded publisher. Depressed, alcoholic, and suicidal, she begins to write for a newspaper under a pseudonym, starting with a scathing critique of her previous, best-selling work. The paper's editor falls in love with Leo, never realizing the "flower of her secret"—that her other pen name is Amanda Gris, and that she is the writer of the romance novels he loves. Almodóvar fills this beautiful film with sharply realized scenes, rich helpings of Spanish flavor, and a vibrant compassion for his characters.

October 11 at 1:00 p.m. and 7:30 p.m.

Stolen

Dir: Rebecca Dreyfus, USA, 2005, 85m, NR

Want to know more about stolen art? In 1990, thieves disguised as Boston police officers gained access to Boston's Isabella Stewart Gardner museum and committed one of the largest art heists in modern history. To date, not a single painting stolen that day has been recovered. *Stolen* takes the audience along on this thrilling journey through the worlds of art and crime, not only to solve a perplexing mystery, but also to understand the mysterious power of art. An excellent documentary!

October 12, 19, 20, 22, 24, 25 and 31 at 1:00 p.m.

☆ Law of Desire (La Ley Del Deseo)

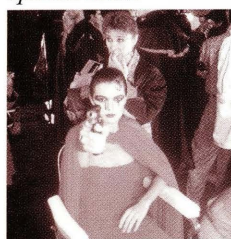
Dir: Pedro Almodóvar, Spain, 1987, 102m, NC-17 Spanish w/E.S.

Antonio Banderas stars as Antonio, an obsessive fan of writer-director Pablo, whose last boyfriend, Juan, has just moved out. Antonio and Pablo have a few passionate nights, but Antonio's obsessive love proves hard for the noncommittal Pablo to escape from. Pablo writes a play for his sister, Tina, to star in, but when Antonio stalks and murders Juan in a fit of jealousy, the police end up suspecting the character Tina performs in the play. The troubles just get weirder from there. For American audiences unfamiliar with Almodóvar's style, this film may prove a shocking experience, but his fans know that beneath their transgressive exteriors, his films throb with a palpable love of humanity, life, beauty and art.

October 13 at 1:00 p.m., 4:00 p.m. and 7:30 p.m.

☆ Matador

Dir: Pedro Almodóvar, Spain, 1986, 110m, NC-17 Spanish w/E.S.



Antonio Banderas stars as Ángel, a student of matador Diego, whose goring at the horns of a bull has left him obsessed with killing. In order to prove his manhood

to Diego, the misguided Ángel attacks his girlfriend and when that fails, he confesses to a string of murders he didn't commit. A mysterious lawyer takes his case but winds up falling for Diego. The pair begin a beautifully doomed romance as a police inspector begins to discover who the real killer(s) may be. This film from Almodóvar reveals true genius in his use of symbolic color, structure, metaphor and homage to Hitchcock and Welles. *Matador* is fast moving, disturbing, erotic, and undeniably brilliant.

October 15 at 1:00 p.m., 4:00 p.m. and 7:30 p.m.

☆ Live Flesh (Carne Trémula)

Dir: Pedro Almodóvar, Spain, 1997, 103m, R Spanish w/E.S.

A shooting in the Madrid apartment of Elena, an addict, leaves policeman David (Javier Bardem) a paraplegic and Victor, her would-be date, in prison. Years later, Victor gets out of jail but is obsessed with Elena, now clean, sober, and married to David, who has transcended his handicap by becoming a wheelchair basketball champion. Based on the novel by Ruth Rendell, this colorful, vibrant film overflows with rich, sensual performances and beauty captured by graceful camerawork, enhanced by a sizzling musical score.

October 17 at 1:00 p.m. and 7:30 p.m.

OCTOBER at The Doris Duke Theatre



☆ **Bad Education** (*La Mala Educacion*)

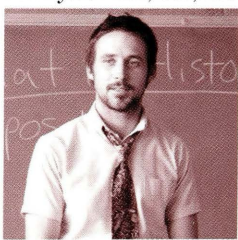
Dir: Pedro Almodóvar, Spain, 2004, 106m, NC-17 Spanish w/E.S.

Two young boys, Ignacio and Enrique, discover love and cinema in a religious school at the start of the '60s, only to have their relationship broken up by the school's priest, Manolo, a man who had sexually abused Ignacio. Almodóvar's extraordinary movie opens sixteen years after the affair in 1980. Ignacio (Gael García Bernal) brings a manuscript to Enrique, who has become a well-known movie director. The manuscript chronicles the boys' friendship and what happened to Ignacio. Enrique turns the script into a movie, at which point Manolo shows up, and we hear his version of the events. The three narratives, as they expand and correct one another, become a trio of mirrors producing endless off-angle reflections. —Adapted from *The New Yorker*

October 18 at 1:00 p.m. and 7:30 p.m.

Half Nelson

Dir: Ryan Fleck, USA, 2006, 104m, R



An idealistic and successful inner-city teacher, Dan (played by a terrific Ryan Gosling), inspires his students with edginess and enthusiasm.

Though Dan can get it together in the classroom, his personal life is a drug-filled mess. He keeps his lives precariously separated, until one of his troubled students, Drey (Shareeka Epps), catches him getting high after school. From this awkward beginning, Dan and Drey stumble into an unexpected friendship that threatens to undo them or to provide the vital change they both need to move forward in their lives.

October 19, 20, 22, 23, 24, 25, 26 and 27 at 7:30 p.m.

October 20, 22 and 27 at 4:00 p.m.

October 26 and 27 at 1:00 p.m.

Heading South (Vers Le Sud)

Dir: Laurent Cantet, France/Canada, 2005, 105m, NR

English and French w/E.S.

Set in Haiti during the late 1970s, Charlotte Rampling, Karen Young, and Louise Portal head a group of single, middle-aged women who have

come for sun, fun, and romance. They desire the solicitous attention of attractive young Haitian men, and teenaged Legba is an especially prized companion for whom the women vie. What unfolds is an amazingly acted and complex film that engages the viewer on all levels. *Heading South* has been described by the *N.Y. Times* as a "devastating...beautifully written, seamlessly directed film with award-worthy performances."

October 28 and 29 at 1:00 p.m.

and 4:00 p.m.

October 30 and 31 at 7:30 p.m.

The War Tapes

Dir: Deborah Scranton, USA, 2006, 97m, NR

Winner at the Tribeca Film Festival! The first war documentary filmed by the soldiers themselves: Sergeant Steve Pink, Sergeant Zack Bazzi and Specialist Mike Moriarty. Steve is a wisecracking carpenter who aspires to be a writer. Zack is a Lebanese-American university student who loves to travel and is fluent in Arabic. Mike is a father who seeks honor and redemption. Each leaves a woman behind. Through their candid footage, these men take us on an unforgettable journey, capturing camaraderie and humor along with terrifying experience.

October 28 and 29 at 7:30 p.m.

LECTURES

Won Ju Lim: Spectral Forms 1996–2006

Won Ju Lim is one of the most impressive artists to emerge within the last 10 years. Born in Gwangju, South Korea in 1968, Lim is known for creating evocative architectural forms that are illuminated by projected still and moving images.

October 8 at 4:00 p.m. Free

Archaeological Institute of America

Professor Lothar von Falkenhausen

"The Social Archaeology of Bronze Age China"

This illustrated lecture explores archaeological finds from the second and first millennia BC that can illuminate the social structure during the formative period of Chinese civilization, as well as the cataclysmic social changes that preceded the founding of a centralized autocratic state by the First Emperor of Qin in 221 BC.

October 12 at 7:30 p.m., Free

PERFORMANCES

Jeff Linsky, guitarist and Michael Spiro, percussionist

Internationally-acclaimed guitar virtuoso Jeff Linsky returns to our stage, accompanied once again by noted Latin percussionist Michael Spiro. Jeff is an acclaimed master guitarist with a remarkable gift for improvisation. *The Los Angeles Times* describes Linsky as: "Simply the finest fingerstyle guitarist you will ever see or hear." Michael Spiro is a Bay-area musician with an impressive grasp of Latin rhythm and nuance. Together they strike acoustic sparks.

October 7 at 7:30 p.m.

Admission: \$25, Members: \$23

Jeffrey Swann Concert Pianist

Jeffrey Swann is one of the most expressive pianists of the world's concert stage. His distinguished performing career has taken him around the world, and he has won accolades at many music festivals and competitions. Recognized as one of the world's finest pianists in the Romantic tradition, his large and varied repertoire includes more than 50 concertos as well as solo works ranging from Bach to Boulez.

Saturday, October 14 at 7:30 p.m.

Admission: \$25, Members, Seniors, Students: \$23

Chamber Music Hawaii The Honolulu Brass Quintet

These five musicians have selected five pieces to show off the dynamic range of brass instruments. George Gershwin: Selections from "Porgy and Bess"; Mahler: "Wo die Schönen Trompeten"; Ewazen: "Colchester Fantasy"; the Handel Suite; and Debussy: Song Suite.

October 16 at 7:30 p.m., Admission: \$20

Middle-Earth Ensemble Middle Eastern Belly Dance Music

With not one hairy-footed Hobbit among them, this Middle-Earth Ensemble performs rollicking music for belly dance recitals and other festive occasions at many California venues. Their popular gypsy-infused sound and authentic Middle Eastern beats have fueled the hips of many a belly dancer. The musicians derive their influences from many different styles, including Arabic, Persian, Turkish, folk, jazz, classical, rock and improvisational music.

October 21 at 7:30 p.m.

General \$20, Members, \$18

THE DORIS DUKE THEATRE TICKETS: The Box Office is located at the museum's main entrance on Beretania Street. Hours: Monday 10 a.m.-3 p.m., Tuesday-Saturday 10 a.m.-4 p.m., Sunday 1-4 p.m.

FILMS: Tickets are \$7 general, \$6 for seniors, students & military, \$5 for members and may be purchased on the day of screening at the Academy Box Office at the museum's main entrance on Beretania Street or at The Doris Duke Theatre at the Academy door, on Kinau Street, one half-hour before each screening.

CONCERTS & LECTURES: Tickets are available in advance by mail or in person unless indicated otherwise. Enclose a self-addressed stamped envelope, a note indicating the events for which you wish to purchase tickets, and a check payable to: Honolulu Academy of Arts, 900 South Beretania St., Honolulu, Hawaii 96814-1495

PARKING: For weekday matinee screenings theater patrons may use the Academy Art Center parking lot for a \$3 fee for every four hours with validation at the theater; for evening screenings parking is FREE at the Academy's

1035 Kinau Street lot; handicapped parking is available in the small Luce Pavilion lot adjacent to Victoria Street; patrons using handicapped stalls should proceed around the corner to the Theater's main entrance on Kinau Street.



The Doris Duke Theatre is equipped with the **Easy Listener Hearing Assistance System** for our patrons who have trouble hearing due to hearing loss, seat location, acoustics or audience noise. Receivers are at no extra charge. Please pick up a receiver at the ticket counter.



SEPTEMBER at The Doris Duke Theatre

FILMS

Gabrielle

Dir: Patrice Chéreau, France, 2005, 90m, NR
English and French w/E.S.

Adapted from a short story by Joseph Conrad, director Patrice Chéreau presents a superb and unrelenting gaze on the marital breakdown in turn of the century France. A man's belief in the comforts of his achievements and family is shattered when he discovers an ominous letter from his wife, leaving both in a dangerous emotional game. Described by the *N.Y. Times* as "intensely engrossing," this film is sublime.

September 1 at 1:00 p.m.

September 2 and 3 at 4:00 p.m.

Brothers of the Head

Dir: Keith Fulton, Louis Pepe, United Kingdom, 2005, 90m, R



Brothers of the Head is an indescribable tour de force. The film follows a pair of conjoined twin brothers who are plucked from rural obscurity, groomed

into rock stars and launched on an unsuspecting music scene as the "next big thing." The abusive manager, slicked-back impresario, two-faced journalists, groupies galore, booze and drugs fill in the gaps. It also has the coolest soundtrack of any movie this year: a sweltering hybrid of Small Faces-styled classic rock and early, hyper-angry UK punk. —Adapted from the Toronto International Film Festival

Preceded by

Dreams of a Pagan Tattooed Savage

Dir: Robert Pennybacker, Lopaka Kapanui, Hawai'i, 2006, 2m, NR

A forceful 'slam' on stereotypes and native Hawaiian sovereignty.

September 1 at 4:00 p.m. and 7:30 p.m.

September 2 and 3 at 1:00 p.m.

and 7:30 p.m.

September 5 at 1:00 p.m.

Masai: The Rain Warriors (Les Guerriers de la Pluie)

Dir: Pascal Plisson, France/Kenya, 2005, 94m, NR, Maa w/E.S.

An epic film on the scale of *Out of Africa*! Faced with a drought that endangers the survival of their people, the elders of the Masai people send a group of adolescents on a heroic quest. The teens must bring back the mane of a legendary lion which appears at every critical period of the Masai history to appease the wrath of the Red God and bring back the rains. "A story of initiation, friendship, teamwork and sacrifice set on the vast ochre savannah of Kenya, *Masai: The*

Rain Warriors builds slowly to a powerful and touching finale." —*Variety*

Preceded by

Suite for 2

Dir: Robert Pennybacker, Hawai'i, 2006, 7m, NR

An artful and gentle interpretation of intimacy.

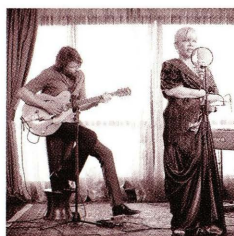
September 5, 6 and 7 at 7:30 p.m.

September 6, 7 and 8 at 1:00 p.m.

September 8 and 10 at 4:00 p.m.

Crossing the Bridge: The Sound of Istanbul

Dir: Fatih Akin, Germany/Turkey, 2005, 92m



English, German

and Turkish w/E.S.

Fatih Akin (director of *Head-On*)

accompanies

Alexander Hacke, a

musical maverick

who travels through

Istanbul's eclectic

and lively music

scene. Ranging from modern electronic sounds, rock, hip-hop to classical "Arabesque" music and dearly loved by all of its inhabitants, Akin and Hacke wander through an alien, contradictory, and seductive world, collecting impressions and tracks, drifting along in the unstoppable stream of this mega city of myriad facets. An absorbing documentary!

September 8, 10, 11, 12

and 13 at 7:30 p.m.

September 12, 13, 14, 15 at 1:00 p.m.

GiRL FeST Hawaii

The Doris Duke Theatre is pleased present the film program of the 3rd annual GiRL FeST Hawaii multimedia festival and mini-conference, an event dedicated to preventing violence against girls and women through education and art. For a list of films and events: visit www.girlfsthawaii.org or call (808) 599-3931 or email:

info@girlfsthawaii.org. Admission is \$ 6.

September 14 and 15 at 6:00 p.m.

and 8:00 p.m.

September 16 and 17 at 2:00 p.m.,

4:00 p.m., 6:00 p.m. and 8:00 p.m.

Fanaa (Destroyed in Love)

Dir: Kunai Kobli, India, 2006, 168m, NR,

Hindi w/E.S.

The latest Bollywood extravaganza! "...a beautiful blind girl, Zooni, is pitted for her lack of a husband. On arriving in Delhi to perform a spectacular song-and-dance number, she falls in love with Rehan, a smarmy, over-accessorized tour guide. Their romance is fortified by exchanges of poetry, impromptu musical numbers and frolics through metropolitan splendor...Yet just when *Fanaa* threatens to drown you in a candy-colored sea of saccharin—the narrative springs its trap. Next thing you know it's Kashmiri militants blowing up helicopters, gunfights on snowmo-

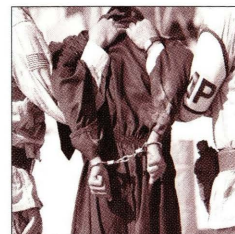
biles, double crosses, decoded messages and people thrown off cliffs. Hooray for Bollywood!" —*L.A. Times*

September 19, 20 and 21 at 7:30 p.m.

September 19, 20, 21 and 22 at 1:00 p.m.

The Road to Guantanamo

Dir: Michael Winterbottom, Mat Whitecross,



United Kingdom,

2006, 95m, R

Part documentary,

part dramatization,

this film chronicles

the sequence of

events that led to

three British citi-

zens to being held

at the American military prison at Guantanamo Bay, Cuba and eventually returned to Britain and released without having had any formal charges ever made against them. One of the most piercing and controversial films of 2006.

September 23 and 24 at 4:00 p.m.

September 22, 23, 24 and 25 at 7:30 p.m.

September 26 at 1:00 p.m.

The Puffy Chair

Dir: Jay Duplass, USA, 2005, 85m, R

This critically acclaimed comedy asks the question: what is post-collegiate life angst like? With easy and unselfconscious humor, *Puffy Chair* offers an amusing answer. Josh's life is in the toilet. One day, he has an idea—he will purchase a 1985 Lazy Boy on eBay and he'll drive cross-country for the chair, staying with his girlfriend Emily at his brother Rhett's house on the way, and deliver the chair to his father as a surprise birthday gift. A charming film with real-life humor that was described by *Variety* as "painfully funny."

September 23 and 24 at 1:00 p.m.

☆ Cinema Italiano in Hawai'i Co-presented by the Friends of Italy Society of Hawaii and the Istituto Italiano de cultura San Francisco

The Doris Duke Theatre is pleased to host its 3rd annual Italian film festival. Enjoy the best of contemporary Italian cinema.

☆ My Brother's Summer (L'Estate Di Mio Fratello)

Dir: Pietro Reggiani, Italy, 2005, 82m, NR

Italian w/E.S.

Every summer, Sergio and his parents go to the country where he creates his own magical kingdom. This idyllic lifestyle is interrupted when his parents announce that they are pregnant. Upset at the news, Sergio begins to daydream about how to get rid of his unborn little brother until his mother suffers a miscarriage. Sergio is overcome by guilt and the image of the little brother stays in his mind and becomes an inseparable

SEPTEMBER at The Doris Duke Theatre



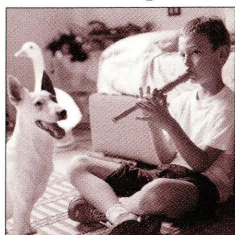
companion. Sergio then realizes that the beautiful opportunity of brotherhood.

September 26 at 8:00 p.m.

September 27 at 1:00 p.m.

★ *Mario's War* (*La Guerra Di Mario*)

Dir: Antonio Capuano, Italy, 2005, 100m, NR



Italian w/E.S.

A rebellious boy, Mario, has been taken away from his abusive mother and placed in the temporary care of a young couple, Giulia and Sandro. What turns

Mario's War into a fine film are the penetrating performances and the sensitive depictions of a world thrown upside down and held together by a commitment of togetherness.

September 27 at 7:30 p.m.

September 28 at 1:00 p.m.

★ *The Wedding Director* (*Il Regista Di Matrimoni*)

Dir: Marco Bellocchio, Italy, 2006, 100m, NR

Franco, a film director, slides into despair after his daughter marries a devoted catholic. When he is asked, to make yet another version of Alessandro Manzoni's *The Betrothed* he flees to Sicily where he meets a host of colorful characters: a photographer who shoots souvenir wedding films, a film director who is faking his own death to achieve fame and a Prince. The Prince commissions Franco to shoot the wedding of his beautiful daughter. But Franco falls in love with the Princess and decides to save her from a marriage of convenience.

September 28 at 7:30 p.m.

September 29 at 1:00 p.m.

★ *Agata and the Storm* (*Agata E La Tempesta*)

Dir: Silvio Soldini, Italy, 2004, 118m, NR

Italian w/E.S.

A swirl of pop-art color and madcap magic! When Agata, a popular bookshop proprietor and dispenser of sunny wisdom in the form of books, is suddenly wooed by a man almost half her age, her electricity hits high-voltage. Yet it is Agata's joy and magnetism in the face of life in all its irony that eventually offers the eye of the storm.

September 29 at 4:00 p.m.

October 1 at 1:00 p.m.

★ *After Midnight* (*Dopo Mezzanotte*)

Dir: Davide Ferrario, Italy, 2004, 92m

The magical Mole Antonelliana (the cavernous Museum of Cinema in Turin) is the setting and inspiration for a very unlikely love story. Martino, the museum's timid night watchman, comes to the aid of Amanda. The museum's dreamy kingdom of silent movies becomes a sanctuary for Amanda while she waits for her devilish boyfriend Angel. Spellbound by the museum, Amanda develops a romantic connection with Martino. Infused with humor, intelligence, and passion.

September 29 at 7:30 p.m.

September 30 at 1:00 p.m.

★ *Don't Tell* (*La Bestia Nel Cuore*)

Dir: Cristina Comencini, Italy, 2005, 120m, R

Italian w/E.S.



2006 Oscar Nominee for Best Foreign Language Film! Sabina is a beautiful young woman who seems to have it all. When Sabina learns that she is pregnant, a

normally celebratory occasion is clouded by a succession of haunting nightmares, strange memories, and personal insecurities. Sabina uncovers truths so dark that she begins to question her own instincts, leading to a psychological climax that finds Sabina at a powerful crossroads.

September 30 at 4:00 p.m. and 7:30 p.m.

★ *Singing Behind Screens* (*Cantando Dietro I Paraventi*)

Dir: Ermanno Olmi, Italy, 2003, 100m, R

Italian w/E.S.

Singing Behind Screens is a masterful displacement of time and space and a high point of Italian cinema. Taking its inspiration from a Jorge Luis Borges tale about a Chinese pirate queen, the film begins with Admiral Ching, a man tempted to give up pirating because of a new edict from the Chinese Emperor. Before deciding, Ching is murdered. Surprising everyone, his widow takes his place at the head of his pirate fleet and takes her revenge, ravaging the coast of China. When the emperor dies, his heir ascends to the throne and personally engages the widow Ching in a great naval battle—Adapted from the Tribeca Film Festival

October 1 at 4:00 p.m. and 7:30 p.m.

Afternoon Movie and Art Talk In the Education Lecture Hall, located below Banyan Court

Afternoon Movie and Art Talk is free for members and free with admission to the museum. The program begins at 2:30 p.m. on Sep. 13 and 27 and Oct. 18 and Nov. 1. Please see the front desk (532-8700) for details or visit the Academy website (www.honoluluacademy.org).

LECTURE

Anne Hammond Ansel Adams at Manzanar

Guest Curator and author Anne Hammond will discuss Ansel Adams' famous images of the former Japanese-American internment camp at Manzanar.

September 10 at 1:00 p.m., Free

PERFORMANCES

BREEZE: Vocal Jazz from Japan

Presented by Kamakura Hawaii

Standing on the shoulders of such giants of jazz as the Manhattan Transfer, the Swingle Singers, and the Bob Crew Generation, *BREEZE* has stayed consistently at the top of the charts in Japan since their debut in 1993. Their last Honolulu visit was in 2000, and we are excited to welcome them back to our stage. This talented quartet lovingly harmonizes romantic standards, jazz classics, and popular Japanese songs. They are each distinguished soloists, whose voices blend in swinging harmony. Be sure to get your tickets early for this one!

September 9 at 7:30 p.m.

Admission: \$20

Members, Seniors, Students: \$18

Chamber Music Hawaii The Galliard String Quartet

Featured are the Mozart "Hoffmeister" Quartet, K. 499; the String Trio by Francaix; and the Bartok Quartet No. 1, Opus 7. Subscription admissions to this eight-concert series are available from Chamber Music Hawaii by mail or on-line. Tickets to individual concerts are available at the door.

September 18 at 7:30 p.m.

Admission: \$20

THE DORIS DUKE THEATRE TICKETS: The Box Office is located at the museum's main entrance on Beretania Street. Hours: Monday 10 a.m.-3 p.m., Tuesday-Saturday 10 a.m.-4 p.m., Sunday 1-4 p.m.

FILMS: Tickets are \$7 general, \$6 for seniors, students & military, \$5 for members and may be purchased on the day of screening at the Academy Box Office at the museum's main entrance on Beretania Street or at The Doris Duke Theatre at the Academy door, on Kinau Street, one half-hour before each screening.

CONCERTS & LECTURES: Tickets are available in advance by mail or in person unless indicated otherwise. Enclose a self-addressed stamped envelope, a note indicating the events for which you wish to purchase tickets, and a check payable to: Honolulu Academy of Arts, 900 South Beretania St., Honolulu, Hawaii 96814-1495

PARKING: For weekday matinee screenings theater patrons may use the Academy Art Center parking lot for a \$3 fee for every four hours with validation at the theater; for evening screenings parking is FREE at the Academy's

1035 Kinau Street lot; handicapped parking is available in the small Luce Pavilion lot adjacent to Victoria Street; patrons using handicapped stalls should proceed around the corner to the Theater's main entrance on Kinau Street.



The Doris Duke Theatre is equipped with the **Easy Listener Hearing Assistance System** for our patrons who have trouble hearing due to hearing loss, seat location, acoustics or audience noise. Receivers are at no extra charge.

Please pick up a receiver at the ticket counter.

Honolulu Japanese Chamber of Commerce 28th Annual Exhibition "Commitment to Excellence"

AUGUST 22–SEPTEMBER 3

The 28th annual juried exhibition organized by the Honolulu Japanese Chamber of Commerce includes works of contemporary art by invited artists as well as juried works by a cross section of Hawai'i-based artists. This year's jurors include Charles Cohan, Sarah Bremser, and Michael Rooks.

Concepts III: The Artists Group

SEPTEMBER 8–27

The Artists Group consists of thirteen Hawai'i and San Francisco based artists. Arabella Ark, Ann

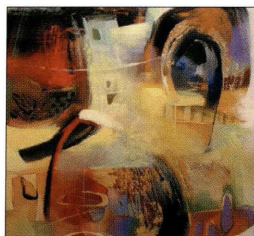
Beeson, Lucille Cooper, Carl

Fieber, Ka Ning Fong, Linda Fong, Shirley Hasenyager, Linda Hutchinson, Rochelle Lum, Alison Manaut, Mary Mitsuda, Lori Uyehara and Dodie Warren are among artists included in this year's exhibition. Academy members are invited to attend an opening reception for the exhibition Thursday, September 7 from 5:30–7:30 p.m.

Sogetsu Ikebana

In celebration of the Sogetsu Ikebana Society's 80th anniversary, the Sogetsu Hawaii Branch presents Cross

Currents of Sofu. The exhibition highlights its theme by featuring ikebana works by three outstanding instructors from Japan as well as ikebana by Sogetsu Hawaii Branch members. The guest instructors are Mr. Toshiyuki Ohki, Mrs. Yoka Hosono and Mrs. Shuuka Kato. Hawaii Sogetsu Branch will construct large scale installation pieces on the front lawn of the Art Center as part of the exhibition.



Linda Fong



The exhibition will be on view at the Academy Art Center.

Friday, September 29, 12 noon–4:30 p.m.;
Saturday, September 30, 10 a.m.–4:30 p.m.;
and Sunday, October 1, 12 noon–4:00 p.m.
Admission is free.

Hawai'i Craftmen Annual Juried Exhibition

OCTOBER 14–29

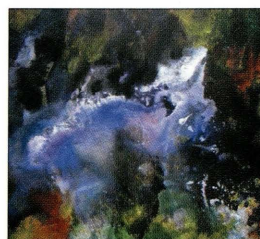
This annual juried exhibition presents a current overview of the most exciting and innovative works in a variety of media by artists and craftsmen statewide. Works in wood, glass, ceramic, metal, fiber and more will be included in the exhibition organized by Hawaii Craftmen. This year's juror is Leslie Ferrin, owner and director of Ferrin Gallery in Lenox, Massachusetts. Academy members are invited to attend an opening reception for the exhibition October 13 from 5:30–7:30 p.m. Admission is free. Attend a slide lecture by Leslie Ferrin in the Doris Duke Theatre Monday, October 9, at 7:00 p.m.

Vivian Ursula: My Vision, My Aina

OCTOBER 14–29 (SECOND FLOOR)

Vivian Ursula was born and raised on the Hamakua coast. She spent several years of her adult life in Alaska before returning

permanently to the Big Island in the mid 1990s. She has had several one-woman exhibitions and has participated in group exhibitions in Hawaii and Alaska and her works are included in many public collections. Academy members are invited to attend an opening reception for Ursula's exhibition October 13 from 5:00–7:00 p.m.

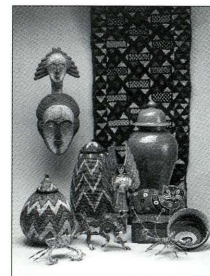


Vivian Ursula

The 25th Annual World Art Bazaar

NOVEMBER 25–DECEMBER 10

The long awaited holiday shopping event returns to the Art Center! Enjoy a colorful and exciting array of jewelry, textiles, gifts, and crafts from around the world in an exotic bazaar setting.



Art Center Benefit Ceramics Sale

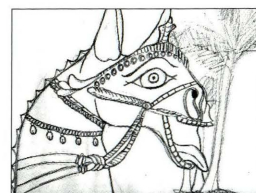
NOVEMBER 25–DECEMBER 23

An exhibition/sale of works produced by students in Art Center adult ceramics classes. A portion of any sales will go to benefit the Art Center's ceramic department. (Second Floor)

Young People's Fall 2006 Exhibition

DECEMBER 16–23

The best and brightest art work in a variety of media by young people grades K–12 enrolled in the Art Center's Fall 2006 Young People's art classes.



Spaces Still Available in Adult Art Classes

Spaces are still available in the Academy Art Center's fall adult art classes. Classes offered include Basic Drawing, Life Drawing, Painting, Pastel, Watercolor, Chinese Brush Painting, Intro to Basic Design, Printmaking, Intaglio, Lithography, Monoprint, Textile Design, Ceramics, Jewelry, Weaving, Basketry and more. Tuition is \$170 (\$160 for Academy members), plus lab and supply fees. Please call 532-8741 for information and a brochure.

Art Center Offers Fall Semester of Young People's Classes

SEPTEMBER 23–DECEMBER 9

The Academy Art Center will offer a series of eleven Saturday art classes for young people grades K–12 beginning September 23 and running through December 9. Among classes offered are Exploring Art (an introductory class for grades K–4), Cartooning for grades 4–6, Drawing and Painting for grades 5–12 and Ceramics: Wheel Throwing grades 8–12. Tuition for each class is \$135 (\$125 for children of Academy members). Please call 532-8741 for further information.

The Art of Comics for Grades 8–12 Offered as After School Class

SEPTEMBER 13–NOVEMBER 22

Comic books and Japanese anime combining both visual and literary arts are more popular than ever with today's young people. The Academy Art Center is proud to offer The Art of Comics, an after school class designed to enhance a student's drawing and writing skills in a fun, creative atmosphere. The 11 class series runs from September 13 to November 22. Classes meet on Wednesday afternoons from 3:00–5:00 p.m. Tuition is \$135. The class will be taught by Cade Roster who is nationally known for his original art, comics, and zines.

Call 532-8741 for further information

Quick Painting With Roger Whitlock: A Four-session Workshop to Loosen up Your Watercolors

SEPTEMBER 5, 12, 19, 26

Too many strokes, too much fussing. Paintings that are too tight. These are the legacies of over-painting, a problem that many watercolor painters encounter. Over-painting can destroy the very qualities that define the medium: freshness, spontaneity, transparency. In this short workshop, we will deal with the problem by focusing on painting fast. We'll start five paintings in each class, allocating no more than twenty minutes to each painting. Students will be asked to come to class with five drawings already made on a full sheet of watercolor paper. Each drawing should have a different-sized format and be separated from the other drawings with masking tape.

September 5, 12, 19, 26, 1:00–4:00 p.m.
Tuition: \$75

Mask Making Workshop with Kaleo and Elise Ching

The process of Qigong to open energy flows and guided imagery to access subconscious realms inspires students to discover, explore, and create from a deep integrative mind/body/spirit place. Students then work with partners to form plaster gauze face molds. Through painting and embellishing one's own facial sculpture, a mask of personal transformation emerges. This experience is perfect for artists, therapists, healers, families, and anyone interested in the mysteries of energy flows, dreams, archetypal influences, and creativity as a journey of self-discovery.

Kaleo and Elise Ching will be doing a Qigong/maskmaking demonstration and book signing for their new book *Faces of Your Soul: Rituals in Art, Maskmaking, and Guided Imagery with Ancestors, Spirit Guides, and Totem Animals* at Barnes and Noble at Kahala Mall at 2 to 4 p.m. on Saturday, Sept 9. Prospective students might be interested in attending this.

Saturday, September 16, 3:30–8:00 p.m. and Sunday, September 17, 10:00 a.m.–6:00 p.m.
FEE: \$160 includes many art supplies (e.g. acrylic paints, plaster of paris, gauze, fabric, natural fibers, beads, fur, feathers, etc.)
Recommended age: 12 and up

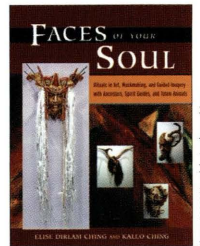
Intuitive Painting: Escape from Heaven A Mixed Medium Painting and Drawing Workshop With Timothy P. Ojile

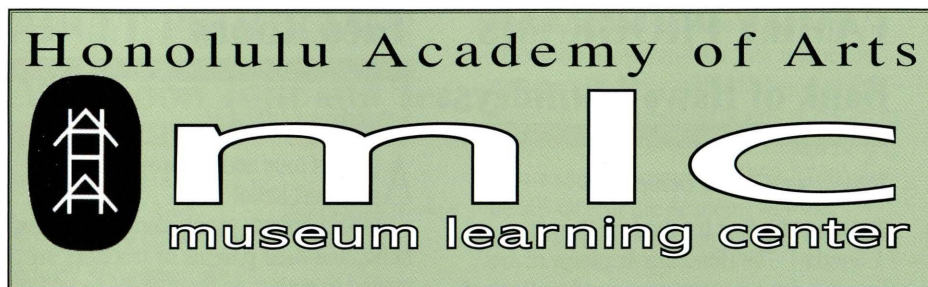
OCTOBER 15

This is the last workshop planned for 2006. Participants will be involved in a new set of exercises designed to enhance confidence in painting and drawing intuitively with emphasis on individual growth. Students who have taken Ojile's intuitive painting classes and workshops are all welcome and encouraged to attend as well as new students.

Students will need to bring the following materials: 22" x 30" watercolor paper, small medium and large brushes, acrylic paint and/or small cans of flat latex paint in various colors, wax crayons, a pencil and any other materials desired.

October 15, 9:00 a.m.–4:00 p.m., Tuition: \$100





If you haven't visited the Museum Learning Center (MLC) yet, you should check it out! The MLC is below the Banyan Courtyard. Here you will find two interactive galleries, the Hallway Gallery, an art studio for projects, the Keiki Reading Room, and the Lecture Hall. The MLC is open during museum hours and offers special programs for families, children, and adults. It is user friendly and a fun place to explore the galleries and create an art project or two. Stop by and enjoy!

All About Art

MUSEUM LEARNING CENTER, GALLERY 31

*Museum Hours on Wednesday afternoons, Saturdays and Sundays
Beginning September 16*

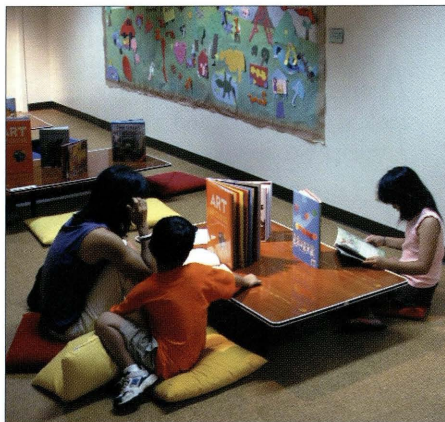
What's My Line? Shape Up! Playful Patterns! Please Touch! Create with Color! Fun with Forms! This new interactive exhibition for children of all ages is an entertaining way to discover about how artists create art. Learn about mixing colors, discover textures, work with all kinds of lines, shapes and forms. You and your children will look at art in a new way as you explore a variety of art games and projects, tangrams, pattern blocks and boards, geometric forms and prisms. Although artists call these the elements and principles of art and design, you will call them fun!

MLC Art Studio

MUSEUM LEARNING CENTER, GALLERY 31

Museum visitors, young and old, are invited to stop by and get creative in the new MLC Art Studio. An art teacher will be available to help children with hands-on projects in a wide range of media that may change from week-to-week. Each project may relate to the current exhibitions and promises an enjoyable experience.

The Keiki Reading Room



The Keiki Reading Room is a place for kids of all ages to browse through books from *Babar's Book of Color* to *The Story of Paper*, to *Art Fraud Detective* and stories about famous artists like Hokusai, Mary Cassatt and Van Gogh. Settle down on our colorful floor cushions and enjoy an afternoon of reading or listen to an occasional storyteller. There are over 100 books! Donations of additional art books in like-new condition would be much appreciated.

Art and Life in Colonial America

MUSEUM LEARNING CENTER, GALLERY 30



*Museum Hours on Wednesday afternoons, Saturdays and Sundays
September 16–November 9*

An early American one-room Colonial "house" built with an original 18th century fireplace with heavy beams and tongue-and-groove walls is recreated in the gallery. Experience how the colonists lived back then when all their food was caught or grown, then cooked over the fire across the room from their bed and dining table! A second room features handcrafted tools and equipment important to producing the basic needs of the colonists, such as fabric and candles. Visitors can dress up with period clothing and try weaving on a loom. End your visit in the MLC Art Studio and create an art project.

Call For Volunteers

Do historic houses appeal for you? Join us for a journey to the past, to give kids and adults a new perspective on modern life. Sign up to volunteer for weekend or weekday shifts this fall in our annual Colonial America interactive exhibit. Training will be in early September, so please contact us no later than Thursday Sept 7. Please call Kerry, Education Dept, 532-8726 to sign up.

SPECIAL SCHOOL INTERSESSION PROGRAMS

Colonial Day Camp

*A Special Afternoon Event for Students in
Grades 4–5–6
October 3–6, 12–4:30 p.m.*

Do your children like to pretend they live in another time and place? Let them experience life over 300 years ago when they spend the afternoon in the exhibition *Art and Life in Colonial America*.

Fee of \$20 per student ages 9–12. Snacks and beverages, activities, art supplies, puppet show, gallery tour, video, and museum admission are included.

Space is limited and reservations are required 532-8792.

Let's Sketch: Learning about Art by Drawing

*October 3–8
Tuesday-Saturday, 11:00 a.m. and
2:00 p.m., Sunday 2:00 p.m.*

This drop-in tour is a wonderful opportunity for children to visit the museum, learn to sketch and to explore art at the same time. Anyone who can write his/her name can draw. Participants will "look" at art in the galleries through a variety of drawing exercises. Sketch booklets and drawing pencils provided. This tour lasts one and a half hours and is open to children age 8 and above with an adult. Free with adult admission. Come early, since space is limited.

FAMILY PROGRAMS

Bank of Hawaii Sundays

September 17 and October 15

It's free! It's fun! It's Bank of Hawaii Sunday! The Honolulu Academy of Arts' Free Sunday program sponsored by Bank of Hawaii continues through 2006 on the third Sunday of the month. The doors will be open free of charge from 11 a.m. until 5 p.m. for all residents and visitors to browse at their leisure through Hawaii's premiere cultural institution. Between 11 a.m. and 4 p.m. there will be live entertainment, art projects for kids, gallery hunts, and artist demonstrations. The Pavilion Café will serve lunch from 11:30 a.m. until 2 p.m.

It's in Black & White

September 17

A picture is worth a thousand words, even when it lacks color. Let's take a good long look at what's black and white in the Academy's collection.

Wear It Well!

October 15



It's all about style here as we see what's in fashion around the world and through the ages. Be sure to check out the bag exhibition, then come down to the Education Department and make your very own!

Tutu Tours

Saturdays 11:00 A.M.

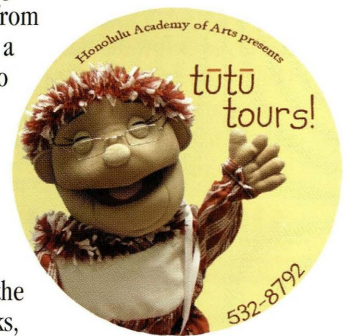
A puppet tour and art project for the youngest keiki!

Pre-schoolers, young elementary-aged keiki, and their parents or teachers are invited to gather on floor quilts in one of the Academy's galleries for a tour from

Tutu Anna, a puppet who loves to talk about the art that children love.

Following the puppet talks, keiki are invited to join an Academy art teacher for a related art project in the MLC Art Studio.

Puppet tours are free for keiki with adult admission, or for a fee, may be scheduled for a pre-school class visit. Space is limited. Call 532-8792 for reservations or more information.



You Wouldn't Want to be a Colonist

MLC GALLERY 30

*Sundays 1 p.m., Sept. 10–Nov. 5
A puppet tour and art project*

Children of all ages will enjoy learning about Early American life from Bartholomew, a puppet who endured a two month voyage in the tiny ship called the Mayflower, to have the opportunity to live in the New World. Bart will tell you about the journey and take you on a tour of a one-room house from the 17th century. After the tour, children can visit the MLC Art Studio to participate in an art project. Space is limited.

For reservations call 532-8792.

ADULT PROGRAMS

Afternoon Tour and Tea

Sunday September 3

East Meets West Hannelore Herbig

Tuesday September 5

Sunday September 10

A New Look at Contemporary Art

. Patrick Norman

Tuesday September 12

Color in Art Charles Hardy

Sunday September 17

BOH Sunday No Tour

Tuesday September 19

Sunday September 24

The Secret Blue and Whites of China . . .

. Millie Liu

Tuesday September 26

Sunday October 1

Things with Wings Carol Bonham

Tuesday October 3

Sunday October 8

The Art of Photography John Pearson

October 10

Economics & Art Charles Hardy

October 15

BOH Sunday No Tour

Tuesday October 17

Sunday October 22

Hawaiian Craftsmen @ The Art Center .

. Myra Kent

Tuesday October 24

Sunday October 29

In the Bag: Handbags, Purses and Cloths

. Charlene Hughes

Tuesday October 31

Sunday November 5

The Greatest Gift Stephen McClaran

Afternoon Movie and Art Talk

EDUCATION LECTURE HALL

Located below Banyan Court

The Afternoon Movie and Art Talk program presents selected short documentaries that focus on a theme from the museum's vast art collection. Following the movie, our inspiring Academy Docents will lead a discussion that complements the movie and give fresh perspective on under-

standing art and its place in the world. Afternoon Movie and Art Talk is free for members and free with admission to the museum. The program begins at 2:30 p.m. on Sep. 13 and 27 and Oct. 18 and Nov. 1. Please see the front desk (532-8700) for details or visit the Academy website (www.honoluluacademy.org).

New Members' Tour- Get to know more about your museum!

All members—new and current—are welcome to reserve a space for a New Members' Tour at 1 p.m. on Sunday, September 10 or October 8. Please call the Education Department at 532-8726 by noon on the Thursday before the tour. Be sure to look over Calendar News for other activities that you may want to enjoy during your visit. The Academy's outstanding docents also offer regular tours Tuesday–Sunday: Art of Hawaii and the Pacific or Special Exhibitions (10:15 a.m.); Art of Western Cultures/Art of Asian Cultures (11:30 a.m. and 1:30 p.m.), and Museum Highlights on Sunday (1:15 p.m.). Tours led by Japanese speaking docents are offered at 1:00 p.m. every Wednesday, Friday, and Saturday. No reservations are needed to join these informative tours.

Shangri La Tours Special Rates Extended to Academy Members

The Honolulu Academy of Arts and The Doris Duke Foundation for Islamic Art are happy to extend a special tour discount to all Academy Members.

Academy Members and their guests will receive a \$5 discount on all tickets purchased for the 8:30 am tours scheduled between October 4, 2006 and November 18, 2006. Members must present their membership cards at the time of check in and accompany their guests on tour.

Did you know that visitors no longer need

to reserve their tickets months in advance to secure a space on the tours? Generally, tickets are often purchased a few weeks or days ahead of time. However, for busy holiday periods we encourage you to book your tickets well in advance through the Shangri La Reservation office located in the Museum Learning Center. If you are calling within Honolulu please call 532-DUKE (3853), or toll free 1-866-Duke Tix (385-3849). Office hours are Monday through Saturday during museum hours.

New Trustee



The Academy welcomes Charles (Chuck) Sted as its newest Trustee. Chuck, a native of Illinois, is President and CEO of Hawai'i

Pacific Health, the parent of Kapi'olani, Straub, Pali Momi, and Wilcox hospitals, and the state's largest health care organization. Hawai'i Pacific Health is affiliated with the John A. Burns School of Medicine, and conducts extensive research and teaching.

Chuck received his B.S. and M.B.A. degrees from the University of Illinois, and is a C.P.A. He has held previous senior positions with Bank of America Hawai'i, the Queen's Health Systems, and Ernst & Young. He is Chairman of the Housing and Community Development Corporation of Hawaii, a Trustee of Hawaii Pacific University, and Chair for Endowment of the West Region Boy Scouts of America. His wife, Vivienne, works with United Airlines, and as a member of the Academy Guild, co-chaired the annual Kama'aina Christmas Gala in 2003.

Chuck Sted is known for his integrity and community leadership skills, and we welcome him to the Academy's Board of Trustees.

Nāu Ka Wae (The Choice Belongs to You) Recent Work by Kaili Chun



Academy Trustee Phoebe Cowles (*forefront*) and Fellows member Judie Malmgren explore the *Nāu Ka Wae* installation by Kaili Chun. Bernice Pauahi picture in stone upper left corner.



Mike Chun, the ladies of Halau Mohala Ilima: Kahikina de Silva, Lilinoe Sterling, Makaanani Akiona, Kapalaiula de Silva, with artist Kaili Chun, Bina Mossman Chun, and Sariyah Mossman.



Mapuana de Silva's Halau Mohala Ilima perform a blessing and hula at the beginning of the opening reception.

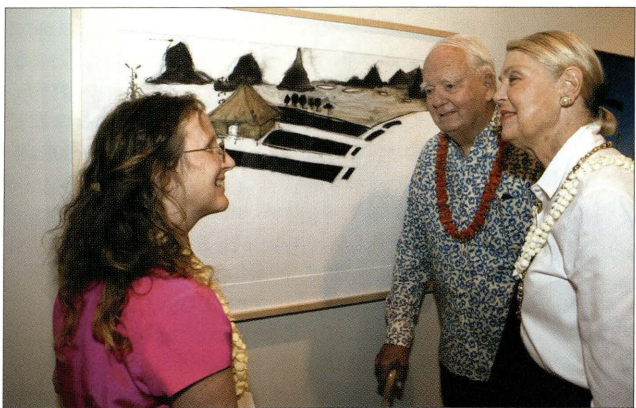
Artists of Hawai'i 2006



Academy Director Stephen Little with Timothy Ojile, recipient of the Honolulu Academy of Arts Director's Choice Award.



Deborah Young with Thomas Smith, recipient of the John Young Award.



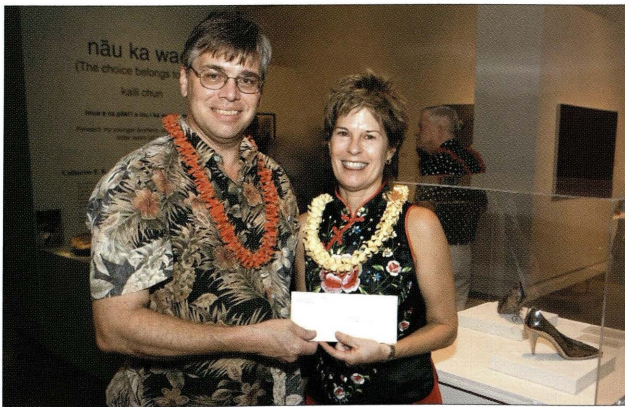
Dorothy Faison, recipient of the Melusine Award for Painting, with Henry and Charlotte Clark.



Robert Tam and Gerry Tam present the Reuben Tam Award for Painting to David Miguel Wingate.



Courtney Brebbia, Western Art Department Curatorial Assistant and Artists of Hawaii exhibition coordinator, with Esther Shimazu, recipient of the Alfred Preis Memorial Award for the Visual Arts.



Joe Adcock presents the Jim Winters Award for 3-D Design to Johannette Rowley

(continued on page 21)

ARTafterDARK's ART-SEE Highlights Artists of Hawai'i 2006 Exhibition



IONA in the Chinese garden.

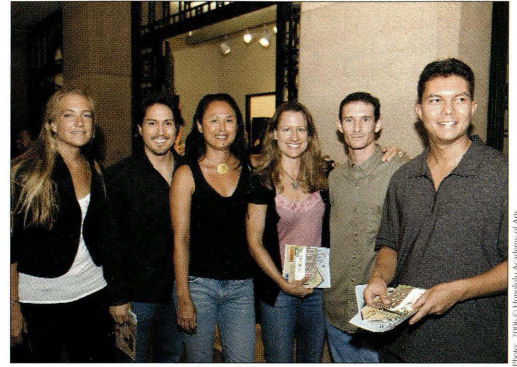


DJ Mark Chittom spins dance tunes in Kinau Courtyard.

Inspired by the Artists of Hawai'i 2006 exhibition, ARTafterDARK's June 30th event was a celebration of artistic expression, and an opportunity to "see art". Over one thousand of Honolulu's hip joined us for pau hana, as guests were greeted by the cool jazz of Universoul Beat Orchestra, lead by Jerome James performing in Central Court. The unique artistry of IONA was articulated through gorgeous costumes and stunning movement, as dancers slowly wove their way through the Chinese garden and Mediterranean courtyard into the admiring crowds. Delectable appetizers, created by Catering Connection, were available for purchase, as were a delicious selection of beer and wine by The Pavilion Café. Guests were encouraged to independently walk the galleries or utilize one of several docents, who were on hand to give zip-tours of the Artists of Hawai'i 2006 exhibition. Catharine E. B. Cox award winner Kaili Chun also spoke to an enthusiastic crowd about her work. Our special thanks to Tori Richard for sponsoring this event.

Photograph by Tiber Franno, © 2001 Honolulu Academy of Arts

HOUSE Brings Interior Design to the Academy and ARTafterDARK



ARTafterDARKer's at HOUSE

ARTafterDARK's July 28 event featured all things **AHOUSE**. Our generous sponsor, Pacific Home filled the Central Courtyard of the Academy with beautiful outdoor furnishings from their Ward store, encouraging guests to lounge under the trees! Over 800 ventured out in the slightly stormy weather to enjoy the Friday evening soiree. Guests lingered in the Courtyard while others wandered in to dance as DJ Mark Chittom worked his magic spinning music in Kinau Courtyard. The Honolulu Printmakers were on hand in Mediterranean Courtyard to assist guests interested in creating either a printed or embossed starfish design, suitable for framing. Delicious appetizers and libations were available for purchase in both Pavilion and Banyan Courtyards by Indigo Restaurant. Enthusiastic guests also entered a drawing held by Pacific Home awarding one lucky winner with a luxurious and comfy chair from their indoor collection. Thank you, Pacific Home!

Join ARTafterDARK on September 29 for *Rome-a-rama* and on October 27 for *Dante's Disco Inferno*, our last ARTafterDARK event of 2006.

Save the date for Starlight Ball 2007

Chairpersons Robert Lee and Jen Cleve Sojot have organized their Starlight Ball 2007 committee, and planning is underway! Starlight Ball 2007 will be held on January 13, 2007. Tickets and table sales will begin soon. Starlight Ball launches the 2007 social season—you don't want to miss it! For more information, visit www.artafterdark.org or call 532-6099

Kama'aina Christmas

A Traditional Christmas is the theme for this Year's *Kama'aina Christmas*. Traditionally, Christmas is a time for giving as well as a time of gratitude for gifts received. Co-chairs Cheryl Hetherington and Holly Marchant may feel that Christmas has already arrived thanks to the generous donations given in support of the fundraiser.

Thanks to the *Kama'aina Christmas*' Angel, Cartier, who is providing the invitations and catalogue covers as well as providing champagne and a \$10,000 gift certificate for the Cartier Christmas drawing. They've even arranged for a special visit from Santa! Many thanks also to Mike and Trish O'Neill for their very generous underwriting donation and to Karl and Megumi Essig for underwriting the cost of valet parking.

Proceeds from *Kama'aina Christmas* support the Academy's general operating budget to maintain the permanent collection, provide art education programs for children and adults, support special exhibitions, and fund conservation work. If you would like to support *Kama'aina Christmas* through the donation of a silent auction item or if you are interested in underwriting a portion of the event, please call Vicki Reisner at 532-8737 or email vreisner@honoluluacademy.org.

September is give aloha Month

During September, *Maika'i* members can make contributions to their favorite non-profit organization(s) which Foodland Super Market, Ltd. will match, up to \$200,000. Gifts donated to the Academy through *give aloha* will be used to support art education programs, and are 100% tax-deductible (and therefore cannot be applied toward member-

ship dues.) If you would like us to acknowledge your gift, send a copy of your contribution receipt to the Academy's Development Department.



Trade Taste & Transformation Jingdezhen Porcelain for Japan, 1620–1645



The Academy's Asian Art Curatorial Assistant Sati Benes with Christiaan Jörg, Professor of East West Interactions, Leiden University, The Netherlands, exhibition guest curator Dr. Julia Curtis, Academy Director Stephen Little, and Julia White.

Charitable Gift Annuity: The Gift That Gives Back

Did you know you can receive fixed quarterly payments by making a special gift to the Honolulu Academy of Arts? Charitable gift annuities are a simple way to receive life income with the remainder gift going to the Academy. Advantages include:

- You receive fixed payments for life
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age—the older you are, the higher the rate

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Age	Rate
65	6.0%
70	6.5%
75	7.1%
80	8.0%
85	9.5%

With a charitable gift annuity, you make an enduring gift to support the Academy and its mission while helping advance your own financial objectives. For more information, contact Karen Sumner, Director of Development, at 532-8714.

Members & Donors

The Academy extends a warm welcome and mahalo to the 202 households who joined and the 938 members that renewed or rejoined between May 1 and June 30, 2006. Membership dues help fund Academy exhibitions and programs, and we are grateful to all of our generous Academy members. Due to limited space, \$125 Subscriber, \$300 Contributor and \$600 Sponsor level members who have recently joined and rejoined or those who have upgraded to these levels will be listed in Calendar News.

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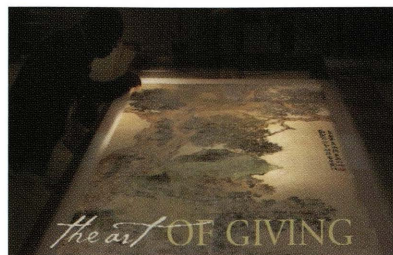
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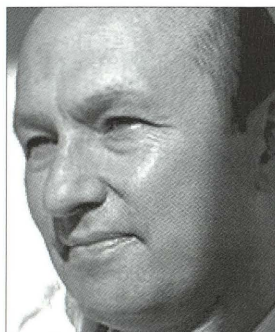
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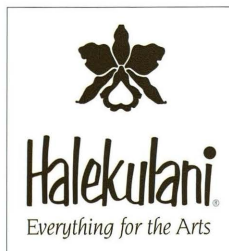
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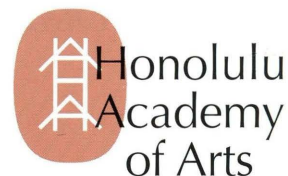
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