

Discovery Communications
HONOLULU ACADEMY OF ART
PERMANENT COLLECTION AUDIO TOUR
Permanent Collection Revisions
Press Script

Stop List of Revised Perm Collection

- STOP 100 Beretania Street Entrance
STOP 99 Player Instructions
STOP 101 Central Court and Emile-Antoine Bourdelle, Le Grande Penelope
(3334.1)

STOP 102 Animals Hunting, Roman, ca. 450-520 AD (4672)
STOP 103 Piero di Cosimo, Saint John the Evangelist (2989.1)
STOP 104 St. Michael and the Dragon (897.1)
STOP 105 Sir Henry Raeburn, The Countess of Aboyne (8296.1)
STOP 106 Carlo Saraceni, The Madonna and Child with Saint Anne and
Angel (12,941.1)
STOP 107 François Boucher, Putti with Birds (L'Amour Oiseleur) (8915.1)

EAST MEETS WEST GALLERIES

- STOP 108 East Meets West Galleries Overview

ASIA TRADE GALLERY

- STOP 109 Bonheur-du-Jour (cabinet and writing table on stand) (7734.1)

INDIA AND THE WEST GALLERY

- STOP 110 Miniature Bureau Bookcase (8801.1)

THE WESTERN RESPONSE

- STOP 111 Pair of Corner Cabinets (2910.1)
STOP 112 Captain Cooke and the Pacific - Les Sauvages de la Mer Pacifique
(wallpaper)

WESTERN/EUROPEAN AND AMERICAN GALLERIES

- STOP 113 Claude Monet, Waterlilies (3385.1)
STOP 114 Vincent Van Gogh, Wheat Field (377.1)
STOP 115 Santos and the Art of the Philippines
STOP 116 James McNeil Whistler, Arrangement in Black No. 5: Lady Meux
(3490.1)
STOP 117 John Singleton Copley, Portrait of Nathaniel Allen (4376.1)
STOP 118 Slit Gong

KOREA

- STOP 119 Cup and stand (2050.1 a, b)
STOP 120 Fish and Birds (screen) (9119.1)

CHINA

- STOP 121 Chinese Painting
- STOP 122 Guai (Strange Stone)
- STOP 122-2 Guai, second level
- STOP 123 Wine Ewer (2786.1)
- STOP 124 Polo Players (4911.1-4)
- STOP 124-2 Tomb Sculpture

PAN-BUDDHIST GALLERY

- STOP 125 Overview of Pan-Buddhist Gallery
- STOP 126 Gandharan Bodhisattva (4308.1)
- STOP 127 Tang Dynasty Buddha (3477)
- STOP 127-2 (second level) Four Columns from a Chinese Temple (3477)
- STOP 128 Dianichi Nyorai (2652.1)
- STOP 129 Guanyin Bodhisattva (2400)

JAPAN

- STOP 130 The Priest Hoshi (2788.1)
- STOP 131 Haniwa of a Bearded Man (12,598)
- STOP 132 Samurai Armor (4264.1)
- STOP 133 Shotoku Taishi as a Young Man (1804.1)
- STOP 134 Gallery 21 – Japanese Woodblock Ukiyo-e Prints
- STOP 134-2 James Michener

ASIAN COURT

- STOP 135 Chinese Garden (Asian Court)
- STOP 136 Ganesha (4310.1)

INDIA

- STOP 137 Shiva and Parvati (stele) (5650.1)
- STOP 138 Nandi's Head (10673.1)

SOUTHEAST ASIA

- STOP 139 Naga Finial

INDONESIA

- STOP 140 Headdress (10,624.1)
- STOP 141 Ancestor Figures (Adu Zatura) (10,180.1 and 10,617.1)

ARTS OF THE ISLAMIC WORLD

- STOP 142 Three Tiles from a Mihrab (2611.1 a, b)

CONTEMPORARY ART

- STOP 143 Alexander Calder, Hi!
- STOP 144 Masami Teraoka, The Cloisters/Tsunami (13769.1)
- STOP 145 Diego Rivera, Flower Seller (49.1)

- STOP 146 Nam June Paik, Warez Academy (8733.1)
STOP 147 Robert Rauschenberg, Trophy V (for Jasper Johns) (4022.1)

HAWAII AND IT'S PEOPLE

- STOP 148 Kapa. Feature Wauke (paper mulberry) (2931)
STOP 149 Robert Dampier, Kamehameha III (1066.1) and Nahienaena (1067.1)
STOP 150 Eiler Andreas Cristoffer Jorgensen, View of Honolulu from Punchbowl (4954.1)
STOP 151 Theodore Wores, The Lei Maker (5490.1)
STOP 152 Hawaiian Design. Overview of case.
STOP 152-2 Lloyd Sexton Screen
STOP 153 Georgia O'Keeffe, Waterfall—No. III—Iao Valley (8562.1)
STOP 153-2 O'Keeffe, second level
STOP 154 The Volcano School

LUCE PAVILION

- STOP 155 Dale Chihuly, Reef (9507.1)
STOP 156 Jun Kaneko, Dangos (9503-06)
STOP 157 Isamu Noguchi, Untitled (45201)

- STOP 100 Beretania Street Entrance Foyer

LYNN JOHNSON—Aloha, and welcome to the Honolulu Academy of Arts. I'm Lynn Johnson, Chairman of the Board of Trustees, and a great granddaughter of the museum's founder, Anna Rice Cooke. In 1927, when she opened the museum, my great grandmother expressed her hope that the Academy of Arts would help people of all races learn about their own cultures and those of their neighbors. The mission statement she wrote then has stood the test of time and remains a compelling vision for today. And now, I hope you enjoy your visit.

NARRATOR—Take a moment to look at the photo of Anna Rice Cooke's house to the left of the Information Center. Where the Academy now stands on Beretania Street, you would have seen this house in its place in the early 1920s. Mrs. Cooke had it torn down to make way for her vision of an open museum embracing East and West. But even before it was built, Mrs. Cooke hosted lectures and tours of her growing collection of western and Asian art in this Victorian house.

One of the first works chosen by Mrs. Cooke for exhibition in her home was done by English artist Charles Bartlett, a resident of Hawaii and close friend. His portrait of Anna Rice Cooke hangs on the back wall of the Information Center. It was painted in 1927, the year the Honolulu Academy of Arts opened to the public.

To hear how to use your player, enter the number 99 on your player's keypad and press the green PLAY button.

- STOP 99 Player Instructions.

NARRATOR—Each stop on your tour is marked with an audio icon and a number. Just enter the number on your player, and wait for a message to begin. You can listen to the messages in any order you choose. To adjust the volume, press the speaker symbol with the plus or minus sign.

STOP 101 Central Court

NARRATOR—In the central courtyard, stands Émile-Antoine Bourdelle's 1912 bronze statue of Penelope. Stephen Little is the Director of the Honolulu Academy of Arts.

STEPHEN LITTLE—Penelope was the wife of Ulysses, and she is shown in this sculpture very patiently waiting for the return of her husband from his voyages across the sea. And in that connection with the ocean, I think the sculpture is wonderfully symbolic of where we are here in Hawaii.

NARRATOR—Flanking this central area are two open-air courtyards surrounded by art galleries. To the left is the Asian wing, and to the right, the western wing. Anna Rice Cooke designed the museum to symbolize the meeting of eastern and western art traditions. For example, the columns you see on either side of this courtyard have spiral scroll shapes that suggest the Greek Ionic style, while the tiles covering the roof and eaves are Chinese. In this way, the architecture itself is a thoughtful meeting of East and West. Additional galleries have been added since the museum opened in 1927, but special care has been taken to retain the museum's original grace and integrity.

GALLERY 1

STOP 102 Animals Hunting

NARRATOR—Predatory cats and a bear attack their prey around the borders of this mosaic floor, while a lion, king of beasts, paces through its center. A pattern that could be viewed from any side was typical of Roman mosaic floors. This mosaic once decorated a Roman villa at Daphne, a summer resort near the ancient city of Antioch, in southern Turkey. The villa itself was destroyed in 526 AD by a massive earthquake, which flattened the city and killed thousands of its inhabitants.

The archaeological site where the floor was found is named “the House of the Worcester Hunt.” The Worcester Art Museum in Massachusetts owns the largest floor mosaic from the villa. It, too features hunting scenes, but the hunters are humans instead of animals.

Hunting in all its aspects was a popular theme in ancient Roman decoration. For Romans, the hunt was an entertainment and a leisure activity. It even represented the virtue of valor. In the words of Libanius, a famous Greek teacher in Antioch, “Hunting is an effective teacher of war.”

GALLERY 2

STOP 103 Piero di Cosimo, Saint John the Evangelist

NARRATOR—Saint John the Evangelist blesses a poisoned cup of wine in this vivid Italian Renaissance painting. Saint John was one of Christ's twelve apostles. Here, artist Piero di Cosimo portrays a test of John's faith, when he was asked to drink from a chalice

of poisoned wine. John blesses the wine, and the poison rises out of it miraculously in the form of an asp.

Even in the fifteenth century, artists of one country could come into close contact with the art of another country. That's the case with di Cosimo. His early artistic style was strongly influenced by an altarpiece he saw in his native Florence, painted by the Flemish artist Hugo van der Goes. Van der Goes was a leading painter of the northern Renaissance. The northern style favored naturalism, which was achieved by close observation and careful rendering of the subject. Di Cosimo painted this image later in his career. But we can still see van der Goes' influence in the naturalism of the hands and the careful details of the writhing snake, the ornate chalice, and the buckles on Saint John's tunic. The three-quarter-length figure framed by a window is another legacy of di Cosimo's early interest in van der Goes.

GALLERY 3

STOP 104 St. Michael and the Dragon

NARRATOR—The size and composition of this fifteenth-century statue reflect its purpose as an outdoor sculpture. The sculpture was above eye level, and the slightly elongated legs and round head would appear in correct proportion when a viewer looked up from below. The work decorated the exterior of a church for hundreds of years, buffeted by weather. The stone is worn, and you can still find traces of lichen on it here and there.

The figure is the archangel Michael, with his long wings folded behind him. In the New Testament Book of Revelations, Michael slays a dragon, representing the triumph of Christianity over evil. You can see the dragon at Michael's feet. Michael is most often portrayed dressed in armor, carrying a shield and sword, in the act of slaying the dragon. He is also sometimes shown with a pair of scales, weighing the souls of the dead and offering redemption to some.

GALLERY 4

STOP 105 Sir Henry Raeburn, The Countess of Aboyne

NARRATOR—The woman pictured here is Lady Mary Gordon, who became the Countess of Aboyne through her marriage to the fourth Earl of Aboyne in Scotland. The Earl died in 1794, several years before this portrait was made. The Countess wears a black mourning dress with a white bonnet and cap, which signifies that she is in what's called half-mourning. A lady adopted half-mourning two years after her husband's death.

The portrait is the work of Sir Henry Raeburn, Scotland's most renowned painter in the eighteenth century. Edinburgh sparkled with a rich intellectual life in the late eighteenth century. Raeburn created memorable portraits of the famous Scottish poet Robert Burns and the novelist Sir Walter Scott, among others. When King George the Fourth visited Edinburgh in 1822, he granted Raeburn a knighthood.

GALLERY 5

STOP 106 Carlo Saraceni, The Madonna and Child with Saint Anne and an Angel

NARRATOR—The four figures in this painting are Mary and Jesus, with Mary’s mother, Saint Anne, at the right, and an angel at the left. In many paintings of the Madonna and Child, the two interact closely. But here, the baby lies asleep on a white fabric. His stillness foreshadows his eventual death, and the fabric suggests the winding sheet wrapped around his body in the tomb.

The artist, Carlo Saraceni, was born in Venice. The Venetian School preferred luminous color and dynamic compositions. But here, we can see that Saraceni was more closely allied with the Roman School that surrounded Caravaggio. These artists favored a quiet, classical style. Notice that the Madonna and Child form a triangle, a typical means of creating classical balance. But on the right, the gesturing hands of Mary and Saint Anne activate the composition, and form a lively triangle of their own. Saraceni uses a strong contrast between light and dark, known as tenebrism. This makes his figures appear almost as if they are emerging from their dark background.

Saraceni produced many large-scale paintings and frescoes. But he was also known for his small cabinet paintings on copper, like this one.

GALLERY 6

STOP 107 François Boucher, *The Love Bird Catcher (L’Amour Oiseleur)*

NARRATOR—This painting of four little cherubs may seem almost cloyingly sweet. But in eighteenth-century France, the painting’s style and subject conveyed a lot to the viewers of the day.

The cherub lasso birds on strings and capture them in their cage. To French viewers, the wild birds were the flight and fancy of free love. The open cage represented abandoned virginity.

The artist, François Boucher, was active at a time when the French court led a hedonistic lifestyle that promoted sexual freedom. Boucher and his contemporary, Jean-Honoré Fragonard, became famous for their alluring, suggestive images of sexual awakening and erotic pleasure. Their art was the epitome of the Rococo style, a style that includes carefree pastimes in elaborate settings.

Renowned cultural commentators of the time, the Goncourt brothers, said this about life in the 18th century: “‘I love you’ meant merely, ‘I desire you.’ To possess, for a man, and to capture for a woman; there lay the whole sport and utmost goal of this new love, this fickle love....”

STOP 108 East Meets West Overview

NARRATOR—This suite of galleries is titled *East-Meets-West: Cross-cultural Influences in the Arts*. The objects in these galleries represent the artistic interface of very distinct cultures. As western traders ventured across the oceans into the East, they returned to Europe and the Americas with examples of Asian art that displayed new techniques and exotic styles. Lacquer and porcelain, for example, were materials little

understood, but greatly admired by the Western world.

The desire for such things created a trade market that influenced the production of luxury objects in China, Japan, India and elsewhere in the East. Asian artists and craftsmen began to make work specifically designed for export to the West rather than for domestic consumption.

STOP 109 Asia Trade, Bonheur-du-Jour

NARRATOR—This bonheur-du-jour is a European form of furniture, but its manufacture and the lacquer decoration are Chinese. The gold leaf designs depict Chinese men and women beside pagoda-like buildings nestled among rocks and trees.

The bonheur-du-jour—a writing desk and cabinet with shelves, drawers or pigeonholes—was originally intended for young women. The style became very popular throughout the West. This particular piece was owned by a ship captain from Boston, Benjamin Franklin Snow, who came to live permanently in Hawaii in the nineteenth century.

Western traders provided Chinese artists with European and American furniture designs that the artists could then copy in luxury materials such as lacquer. The Chinese had discovered a way of refining the resin of a sumac tree into a glossy finish, but the secrets and ingredients of this ancient lacquer technique were unfamiliar to the Europeans who admired it. This piece, like many others, was a made-to-order fulfillment of the western desire for the eastern exotic.

STOP 110 India & the West, Bureau Bookcase

STEPHEN LITTLE—The ivory on this miniature bureau bookcase is finely engraved with dense floral patterns.

NARRATOR—Director of the Academy of Arts, Stephen Little.

STEPHEN LITTLE—The foliage frames the several panoramas of different European buildings surrounded by multi-tiered trees. For example, on the left side of the bureau's slanted drop front, you can see the façade of Kings' College Chapel in Cambridge, England. The artist that engraved this miniature bureau bookcase probably copied its image from a common print.

NARRATOR—This bookcase was made in India, in the city of Vizagapatam. Indian furniture makers there specialized in ivory-veneer pieces like this one. Great Britain colonized India in the late eighteenth century. New art forms, materials, and styles, often blended Western influences and were frequently used to furnish the homes, offices, and clubs of western residents in India and England. Indian art affected the tastes of British colonials, and a fusion of western and eastern materials and designs created this hybrid style of bureau.

STOP 111 Western Response, Pair of Corner Cabinets

NARRATOR—In the eighteenth century, the West had a passion for chinoiserie, a style of art and design reflecting the influence of Japan and China. Director of the Honolulu Academy of Arts, Stephen Little.

STEPHEN LITTLE—These tall corner cabinets on either side of this gallery were specially designed to display porcelain figurines and dishware that conjured the western idea of an entrancing and picturesque Asian world.

NARRATOR—Let's focus on the corner cabinet to the right.

STEPHEN LITTLE—This one is finished with an imitation lacquer, known as "japanning." Europeans developed this process since they were unacquainted with the true technique of Asian lacquer. At the top of the cabinet is a gold and black seated figure. Its peaked hat, flowing robes, and cross-legged position were intended to suggest the exotic costumes and customs of Asia.

NARRATOR—Look closely at the porcelain brush holder in the lower cabinet. The image is a tranquil landscape with mountains and water. A pagoda stands at the peak of the mountain while a man fishes quietly below in the lake.

Western traders were eager to acquire blue and white ware like this for resale in Europe, or even for themselves. The ceramics were part of the flourishing trade market between East and West that peaked in the eighteenth century.

STOP 112 Capt. Cooke & Pacific, Les Sauvages...

NARRATOR—This colorful wallpaper was inspired by a fad in the early nineteenth century for panoramic views of different peoples, places and events in various parts of the world. It depicts the three voyages of Captain James Cook that took place between 1769 and 1779. These expeditions led to the creation of the first coherent map of the Pacific Islands.

Walk to the back wall. To the far left, just beneath the erupting volcano you can see the skirmish between Cook's men and the Hawaiians at Kealakekua Bay on the western shore of Hawaii's biggest island. This was the site of Captain Cook's death.

Jean-Gabriel Charvet designed these wallpaper panels around 1805. For his inspiration, he used the illustrations of people, landscapes and artifacts created during Cook's numerous voyages. In many cases, he relied on his imagination. For example, against the left wall, there is a circle of three Tahitian dancers. Their clothing is not Tahitian, but more like the Grecian costumes for a French opera in the early nineteenth century.

Now look at the opposite wall. In the left corner, you can see bananas growing from a tree, but unlike real bananas, they are growing upside down. Charvet had likely never

seen a banana plant and assumed that they grew in this way. Across twenty panels, he devised a fantastic world where Tongans, Easter Islanders, and many others from the Pacific, who in reality lived thousands of miles apart, co-existed along the same idyllic stretch of land.

STOP 113 Claude Monet, Waterlilies

NARRATOR— French artist, Claude Monet used bold, loose brushstrokes and daubs of paint to render this impression of water lilies in a pond. Notice how the thickly painted green lily pads seem to float above the surface of the water. His rapid brushwork gives us the feeling that he painted quickly, so as to capture one brief moment in the pond's ever changing moods.

French impressionists painted a new way of seeing and rendering nature that broke away from nineteenth century traditional painting styles. They often worked outdoors depicting the endless changing effects of light on nature.

The pond in this painting was part of Monet's famous four-acre garden near his home in the village of Giverny, forty miles outside of Paris. For thirty years, he painted this pond over and over fascinated with the play of sunlight on its surface.

This painting, completed by 1919, represents the late period of Monet's experiments with the fleeting impression of light and shadow upon the natural world.

STOP 114 Vincent van Gogh, Wheat Field

NARRATOR—Dutch artist Vincent van Gogh painted this impression of a wheat field in 1888 during his stay in Arles in the South of France. Notice the short, abrupt paint strokes that make up the tops of the wheat in their bundled sheaves. The hot golds and yellows of the harvested wheat contrast sharply with the cooler blue sky and it is through this use of color, he conveys the heat of a summer's day.

Writing to his brother, Van Gogh expressed his excitement about the golden summer colors of the fields.

CHARACTER VOICE OF VAN GOGH

Everything has old gold, bronze and copper in it, and this, together with the green-azure of the white-hot sky, imparts a delicious, exceptionally harmonious color...

NARRATOR—Van Gogh had moved to Arles to escape a particularly hard winter in Paris. It would prove to be his most prolific period, resulting in hundreds of paintings, all of them executed in just under fifteen months. Wheat Field is one of ten paintings tied to the theme of "Harvest" that he painted in June of that year.

GALLERY 11

STOP 115 Santos and the Art of the Philippines

NARRATOR—The small sculptures that fill this wall are Santos figures—that is, Christian images carved by Philippine artists. Christianity took hold in earnest in the Philippines during the Spanish colonial period that began in the sixteenth century. Over time, Santos figures became one of the major traditions of Philippines art.

SHAWN EICHMAN—And even though it's art from the colonial period and it's art that's introduced from the outside, it very much does become an indigenous tradition.

NARRATOR— Shawn Eichman, Curator of Asian Arts:

SHAWN EICHMAN—Really, every family in the Philippines would have had a small shrine in their homes in addition to the churches. And I think what's interesting about a lot of the smaller figures that we have is that they do show a very personal and intimate tradition of Christianity that goes beyond the larger monuments and the cathedrals that people might think of.

NARRATOR—The Santos figures demonstrate not only the adaptability of the Philippines, with its more than 7,000 islands and 87 million people. They also show how closely Philippines art remained allied with Spain.

SHAWN EICHMAN— So, clearly, there was a very direct and fairly rapid communication of artistic ideas between Europe and the Philippines, even though they were so remote from each other.

STOP 116 James Whistler, Arrangement in Black No. 5

NARRATOR—Lady Meux, the woman in this lustrous oil portrait, was well known in English social circles. American expatriate, artist James McNeill Whistler painted this stunning image of her in 1881. Her bare skin and the luxurious white fur draped across her left shoulder contrasts sharply with the dark background and her jet black evening gown. The effect is mysterious and sensual, and for its day, hardly a conventional portrait.

Born Valerie Susan Langdon, Lady Meux married into wealth but had a dubious past. She had been an actress, but there were rumors that she had worked under an assumed name at a dance hall frequented by prostitutes. The diamond tiara, bracelets, and necklace she wears in this portrait were a gift from her husband, as well as an attempt on his part to establish her as a lady in high society.

She commissioned Whistler to paint her portrait, knowing that he had a reputation for being flighty, foppish, and volatile. She liked his work enough to commission two more portraits of herself. Whistler often titled his paintings as one would a musical composition. This portrait titled Arrangement in Black #5, was exhibited at the 1882 Paris Salon and marked Whistler's return to the art scene after a two-year absence. Today it is one of the Academy's most requested works for loan.

GALLERY 12

STOP 117 John Singleton Copley, Portrait of Nathaniel Allen

NARRATOR—In colonial America, the portrait was the primary art form. The man who painted this one, John Singleton Copley, was its greatest American practitioner. This is his portrait of Nathaniel Allen, a prominent Boston businessman. Copley poses him with the tools of his trade—a leather-bound ledger book and a stack of correspondence bound with ribbon. Allen holds a letter whose seal of melted red wax he has evidently just broken.

Copley was largely self-taught, but he nonetheless achieved a great deal of polish and sophistication in his painting style. Here, we can see his characteristic use of strong light to illuminate the most important part of a painting, in this case, Allen's head. His resolute expression, tidy wig, and generous jowls convey a seriousness of purpose suitable to his trade.

Copley was renowned for his ability to portray his sitters very much as they actually looked. This truth to nature, as well as the austere mood he conveyed in his portraits, were important to the Puritan sensibilities of his clientele. As his career progressed, Copley created a unique American portrait style that influenced other American artists of his time.

GALLERY 13: The Pacific Islands

STOP 118 Slit gong

NARRATOR—This impressive carving is a gong, called a tingeing. It comes from North Ambrym island, part of the island nation of Vanuatu, east of Australia. The tingeing was used during ceremonies and rituals, and may also have been an ancestral guardian figure. Its beat acts like a sort of bush telephone, warning of people approaching from another village.

The tingeing is typical of traditional island technology. The drum is hollowed out, and one side is thicker than the other to create different tones. The musician beats the drum on the side with a stick, and runs the stick up and down along the narrow opening. The large abstracted face and rounded eyes are surrounded by rows of notches signifying hair. The finely carved coils below the face represent treasured boar's tusk necklaces. These symbolize the high status of the drum's owner.

Tingeing are some of the largest, most distinctive drums in the Pacific, reaching up to twenty feet in height. Look around the gallery for other kinds of drums. You'll see hourglass-shaped hand drums from Melanesia and Hawaii, and water drums that are pulled in and out of mud to create sound.

STOP 119 Cup and Stand/Korean Celadon

NARRATOR—Look closely at the design on this cup and stand. The delicate white chrysanthemum blossoms that decorate it look like the fine brushstrokes of paint, but in

fact they are tiny slips of inlaid clay. Korean potters of the twelfth century perfected this unique method of inserting light and dark clay into incisions in order to create the floral patterns. Sometimes, the potter chose to reverse the effect and inlay the entire background with white clay, keeping the floral design green. Examples of this can be seen elsewhere in this gallery.

Celadon is a French term that refers to the jade green color of the glaze and can be found on Chinese pottery as well, but it was the Korean potters of the Koryo Dynasty who innovated the techniques used to preserve the spidery designs of their inlay. To achieve this watery look, potters had to deprive the kiln of all oxygen before they fired their pieces. This unique color of glaze is known to Koreans as “kingfisher”. It resonates with the Buddhist ideals of purity and tranquility. This attached cup and stand was probably meant for wine and either kept in an aristocratic household or a Buddhist temple.

STOP 120 Korean Screen/Fish and Birds

NARRATOR—The pink and white blossoms and green leaves on this large screen belong to the lotus plant. This foliage can be found everywhere in Korean decoration. It is a symbolic image of something beautiful emerging pristinely from the obscured depths of mud and water. Commonly associated with the throne of Buddha, Confucian scholars considered the lotus one of the most virtuous flowers. In this screen, the lotuses grow rampantly in a fertile riot.

The cross-section style of painting is called “above and below” for its multi-tiered view of natural life underwater, on land, and in the air. Notice how all the animals—from crabs to white herons—are in pairs, like blissful mates. The panels affirm nature’s tendency toward marital devotion and the wish for many offspring. This screen was kept in a woman’s quarters for privacy as well as decoration.

STOP 121 Chinese painting

NARRATOR—This is an overview of the Chinese gallery. Please walk around as you listen.

The traditions of Chinese painting and calligraphy reach back more than a thousand years. They range from intimate works painted on fans and small album leaves to monumental scrolls that can either be hung or unrolled on a table. Large scrolls are especially effective for narrative paintings. As the viewer slowly unrolls the hand scroll, scene after scene presents itself in sequence, as if we are walking through the space the artist created.

At the heart of the Chinese aesthetic is a strong sense of movement. Sensitive brushes and varying densities of ink allow the artist to create a staggering variety of effects, from the boldest, most saturated brush stroke to delicate, pale washes. Chinese painting and calligraphy do not allow for corrections, and each stroke of the brush is definitive. You can literally follow the path of the artist’s gesture as he or she held the brush vertically

above the silk or paper and painted with subtle movements of hand and wrist.

Chinese artists use ink made from a mixture of wood soot and glue. The artist mixes the ink stick with water to create different densities of ink. Although many vegetable and mineral pigments are available, ink remains the most important medium of creative expression.

STOP 122 Guai (Strange Stone)

NARRATOR—We'll hear about this remarkable stone, called a Strange Stone, or Guai, from Stephen Little, Director of the Honolulu Academy of Art.

STEPHEN LITTLE—This strange stone comes from China. It's about three or four feet tall and made of limestone. And it's the kind of very beautiful but strangely shaped stone the Chinese have collected for centuries, both for use in gardens and in interiors. And the Chinese, traditionally, when they looked at stones like this, looked at them as if they were made of pure energy, as if they were breathing, as if they were alive. And the Chinese, long ago, I would say over 2,000 years ago, understood and figured out that matter and energy are equivalent. It took Albert Einstein to figure that out for us in the West, but they, when they look at a mountain, they don't just see the mountain. They see the -- they see the actual energy running through the mountain, and they're very conscious of the fact that anything that's solid will always change. A mountain will appear, will disappear, a stone will appear, a human will appear and disappear. And so the Chinese have this idea that everything's in flux, everything's continuously changing, that that's the basic nature of the world.

NARRATOR—To learn how these rocks are formed, press the green PLAY button.

STOP 122-2 Guai, second level

STEPHEN LITTLE—This particular kind of stone is unique to China. And in, within China, one would only find it in a few places. Sometimes these kinds of stones come from the bottoms of lakes and are dredged up from the bottom and sometimes they're found under the earthen floor of caves, in certain provinces of China. But they're very rare. Being limestone, and we know it's limestone, which is a sedimentary rock, the stone would be formed over many thousands, if not millions, of years, and then at some later time subjected to some kind of volcanic activity or a lot of heat that would actually twist the stone. And ... one might imagine molten lava moving through the stone that had already been formed, thereby turning it into some very strange shape. And then centuries later, that whole thing would erode, ending up in what we see here, which is a stone that almost looks alive.

STOP 123 Wine Ewer

NARRATOR—This wine ewer's elegant curving body and its blue floral designs are elements of a Chinese aesthetic inspired by Daoism and Confucianism. Depictions of

nature and the refinement of form are aspects of both belief systems. The Ming Dynasty of fifteenth-century China perfected this indigenous style. Unlike other ceramics, porcelain requires a very fine clay without impurities with an infusion of the mineral feldspar. This makes the piece impermeable. This additive makes porcelain ring like a bell when it's struck. Common to Ming porcelain is the cobalt blue you can see under the glaze on this wine ewer and the other plate in this case. The Ming Empire initially imported this lustrous blue pigment from the Middle East. In turn, the Chinese often exported their porcelain to other parts of the world.

STOP 124 Polo Players

NARRATOR—There is only one man among the four polo players seen here. The other three are Chinese women. You can tell this by their butterfly-shaped topknots of hair. Otherwise, they wear men's clothing: high boots and fitted tunics over trousers. The fourth polo player is a male foreigner, perhaps an Armenian, maybe even a coach of these women. His thick beard and eyebrows and his prominent nose distinguish him from his East Asian teammates.

Polo was introduced to China from Persia in the seventh century, roughly one hundred years before these earthenware sculptures were made. Horses were also imported from the West, from Bactria, a region in modern Afghanistan. Look at the front end of the saddle in this case. Here you can see the ivory image of a Chinese man on horseback. China was at one end of the Silk Road that connected the East with the West. The trade route introduced many cosmopolitan styles and pastimes enjoyed by wealthy Chinese, including polo and horseback riding.

The polo players in this case were created for a tomb of a wealthy Chinese patron. If you'd like to hear more about tomb sculpture, please press PLAY now.

STOP 124-2 Tomb Sculpture, second level

NARRATOR—These lively polo players were kept in a Chinese tomb to keep the dead individual's earthbound spirit company in the afterlife. It was necessary to gratify this spirit, lest it become a malevolent ghost. Filling the tomb with the objects the deceased enjoyed during life helped pacify the spirit until it could return to its source in the earth.

The earthenware sculpture took different forms and often had a colored glaze on the surface, as in the tomb sculptures in the case behind you. Take a look at the watchtower in the center with its sentries posted in the doorways along each balcony. Tomb sculptures also protected the earth spirit of the deceased. To the left of the watchtower is a fierce creature with twisted horns and bared fangs. Often monsters like these were placed in the four corners of the tomb in order to frighten demons away.

STOP 125 Pan-Buddhist Gallery Overview

NARRATOR—All of the art you'll see in the Pan-Buddhist Gallery has been inspired by one historical figure: Siddhartha Gautama. He was a royal prince of India who abandoned

his privileged life in order to meditate and achieve a state of enlightenment known as nirvana. Through nirvana, he became the Buddha and was able to free himself from the endless cycle of life, death, and rebirth. He taught that we suffer in life because of our strong attachment to its materiality. By eliminating our cravings and adopting a rigorous spiritual path, he determined that we can liberate ourselves from this mortal rut. His teachings inspired a world religion and philosophy that have developed since the sixth century B.C.E. and spread throughout most of Asia, making many transformations along the way.

STOP 126 Gandharan Bodhisattva

NARRATOR—Notice the tightly curled hair and toga-like robes of this figure. His resemblance to Greco-Roman sculpture is no coincidence. In the third century, the region of Pakistan and Afghanistan known as Gandhara was at a geographic midpoint along the trade routes between China and the Mediterranean. This western influence affected the look of Gandharan art, including this sculpture of Maitreya, Buddha of the Future.

Draped across his left shoulder is the thread, or cord, that represents his high caste. This and his well-trimmed mustache, sandals, and tidy topknot of hair all indicate that Maitreya is from a privileged background. This statue has a flat back, suggesting that it was placed in the niche of a wall. It stands on a base adorned with Buddhist symbols along the front: a beggar's bowl, at center a pair of disciples at right, and the Bodhi tree at left, where the Buddha became enlightened. The bodhisattva Maitreya is the next in line to be a Buddha. He postpones the transcendent moment only out of compassion, in order to teach the wisdom of Buddhism to others. A bodhisattva is a being who has the ability to achieve nirvana but chooses to wait in the hope of enlightening others.

STOP 127 Tang Dynasty Buddha & Four Columns

NARRATOR—This limestone Shakyamuni Buddha from the Tang Dynasty sits on the lotus throne in a state of enlightenment. Shakyamuni is another name for Gautama Buddha, the historical Indian prince who first began teaching Buddhism. The right hand rests upon the right knee in a formal gesture of “touching the ground,” a sign meant to acknowledge that the earth is witness to the Buddha's divine enlightenment. Jutting above the Buddha's left shoulder is a fragment of the original halo that once encircled the head. Walk around to the back of the Buddha. On the petals of the lotus throne a trace of red pigment can still be seen. This indicates that at one time this entire figure was covered in color.

Surrounding the Buddha are four columns of wood from a Chinese temple of the fourteenth century. Walk around the columns until you are facing the front of the Buddha. The columns were meant to support a canopy over a Buddhist figure like this one. At first glance, the surface appears featureless, but in fact they are covered in elaborate carvings depicting various events from two different Sutras. A Sutra is a scriptural narrative, especially one considered the teaching of the Buddha. If you would

like to hear an excerpt from a Sutra related to the carvings, step to the left front column—also known as the Meeting Column—and press the PLAY button now.

STOP 127-2 Meeting Column, second level

NARRATOR—Without touching it, look carefully, up and down this column. There are several carvings of the Buddha Vairochana—or “The Radiating One”—preaching from his lotus throne. Surrounding each central Buddha are celestial and worldly beings paying tribute to him. The scene is from the Avatamsaka, or “Flower Garland,” Sutra. The following is an excerpt from this Sutra:

CHARACTER—At that time the oceanic hosts at the Buddha’s site of enlightenment had assembled: the unlimited types and species were all around the Buddha, filling everywhere. Their forms and companies were each different. From wherever they came, they approached the world-honored one, wholeheartedly looking up to him. These assembled masses had already rid themselves of all afflictions and mental defilements, as well as their residual habits. They had pulverized the mountains of multiple barriers, and perceived the Buddha without obstruction. They were like this because Vairochana Buddha in past times, over oceans of aeons, and cultivating the practices of enlightening beings, had received them and taken care of them.

STOP 128 Dainichi Nyorai

NARRATOR—Dainichi Nyorai emerged from the Shingon sect of Buddhism in ninth-century Japan. He sits upon a lotus throne with a backdrop of halos. His body is made of wood with gilding. The halos behind him are like suns encircled with flames. The five fingers of the right hand clasp the index finger of the left hand. The index finger represents the mind’s consciousness. It is the one divine particle of Dainichi Nyorai that can be grasped by the five material elements that compose our bodies: water, earth, fire, air and space. The simple hand gesture and its complex symbolism reassure the Shingon Buddhist that anyone has a chance to achieve enlightenment in this life.

Shingon Buddhism involves a secret doctrine that includes intense meditation and the chanting of magic syllables. The goal is to embody enough qualities and aspects of Dainichi Nyorai in order to become enlightened. All other Buddhas, past and future, emanate from this divinity, whose Japanese name means the Great Sun, or Illuminator.

STOP 129 Guanyin

NARRATOR—If you are able, have a seat and try to imitate the posture of this Bodhisattva. Its right foot is propped to support an extended right arm, and its left arm is bent at the elbow, with the middle finger touching the tip of the thumb. This is the posture of royal ease, or maharaja lalitasana, an attitude taken by figures in Buddhist art since the fifth century. This pose is human and relaxed, distinct from the formal or aloof positions of other Buddhist sculpture.

Guanyin is the Chinese name for the bodhisattva of compassion. Carved into the front of

the crown is an image of the seated Buddha, Amithaba, the spiritual parent of this divinity. This wooden statue with its exquisitely rendered folds of clothing dates back to the Song dynasty of the eleventh century. Its posture indicates a gentle openness and sympathy, while its supple depiction of the human form and lack of adornment make this bodhisattva accessible to the human worshipper.

STOP 130 Priest Hoshi

NARRATOR—Here you see a Japanese sculpture of the Chinese priest Hoshi, pulling his face apart to reveal the angry inner face of a Bodhisattva. His missing left hand probably pulled from the other side.

This Chinese Buddhist priest died almost fifty years before the introduction of Buddhism to Japan in 552 C.E. Before then, Shinto was Japan's primary religion. Shinto worshippers believe that deities, known as kami, inhabit trees, mountains, rocks: the entire natural world. It's part of an animistic system that, before Buddhism, never represented these deities in sculpture. Buddhism, on the other hand, has a long history of depicting deities in art. The popularity of Buddhist sculpture in Japan introduced the human figure into Shinto temples. Buddhism and Shinto cooperated with one another and borrowed elements from each other's beliefs.

Priest Hoshi had a reputation for changing his expression constantly—perhaps because of a fiery temperament. One painter claimed he couldn't complete a portrait of him. Another painting shows him with eleven faces. His depiction here in wood is a Shinto version of the deity.

STOP 131 Haniwa of a Bearded Man

NARRATOR—Japanese haniwa were simple kiln-fired clay cylinders that would surround a burial mound and act as a kind of retaining wall. Only later versions were decorated as human figures, as in this unusual example.

This piece resembles some found outside a tomb on the Chiba peninsula near modern Tokyo. The brimmed hat, cinched tunic and the pronounced beard attest to the care the potter took to characterize these figures so they would be adequate companions for the dead. Common to many haniwa are the slits on the face that act as eyes and mouth.

Turn to your right, you can see more examples of haniwa in the case behind you.

STOP 132 Samurai Armor

NARRATOR—Japanese samurai armor commonly weighed only twenty-five pounds. This suit has divided sections designed to flex and shift with the warrior's motion. The skirts at the bottom are made of lacquered iron scales sewn along silk cord that allow the skirts to bend and move naturally with the warrior's legs.

Samurai emerged in the fourteenth century, originally as protectors of the emperor, but eventually as an entire warrior class. The word samurai means ‘the one who serves’. Samurai devoted themselves to a strict martial code of conduct that emphasized honor, composure and, most of all, a selfless loyalty to the lord they were assigned to protect.

Notice the ferocious grimace of the iron facemask. Tight under the chin are an iron collar and bib designed to prevent decapitation. It was the right of a samurai to collect his defeated opponent’s head. In preparation for battle, a samurai would often burn fragrant incense in his wide-brimmed helmet, so that, in the event he was killed, his severed head would come away smelling sweetly.

STOP 133 Shotoku Taishi

NARRATOR—This standing lacquered wood figure is the teenaged Shotoku Taishi shortly before he would become regent of Japan. He is in a standing prayer position with one hand closed possibly on a lotus flower stem. At this time, his father, the emperor, was terminally ill, and the sculptor depicts the boy in a humble vigil for his ailing father.

By the time Shotoku’s rule ended in the seventh century, his embrace of Buddhism and the Chinese system of monarchy would permanently transform Japan’s Shinto and clan culture. He arranged the construction of nearly fifty Buddhist temples and the ordination of over one thousand monks and nuns. This made Buddhism Japan’s state religion only fifty years after it was first introduced to Japan.

This statue was probably kept in an area devoted to prayer. Over many years, the smoke from burning incense has tarnished its lacquer.

STOP 134 Ukiyo-e Prints and Gallery Overview

NARRATOR—In the eighteenth and nineteenth centuries, the Edo Period of Japan was a time of burgeoning cities and tremendous population growth. It was an explosive time for the arts, particularly art intended for the public. That’s what you see here. These woodblock prints are ukiyo-e, which means, “pictures of the floating world.” Curator of Asian Art Shawn Eichman:

SEAN EICHMAN—It’s a very fundamental core concept in the Japanese idea of beauty. Take cherry blossoms, for example. One of the reasons why they’re so highly appreciated is the fact that they bloom for such a very short time. And so that idea really falls into the floating world of the Edo period, in particular of the pleasure quarters. It’s a world of very fleeting pleasures all the more poignant and all the more significant for the fact that they are so brief.

NARRATOR—Ukiyo-e advertised theater performances or pictured the alluring geishas of the pleasure district, as well as scenes of daily life and picturesque landscapes. The prints were as transient as the floating world itself, and it’s remarkable that so many have survived. We have been able to conserve and display hundreds of ukiyo-e prints through

the support of the Robert F. Lange Foundation, after which this gallery is named.

The majority of the Academy's ukiyo-e works were a gift from author James A. Michener and his wife Mari, avid collectors of ukiyo-e prints. To hear more about him and his gift to the collection, press PLAY now.

STOP 134-2 James Michener, second level

NARRATOR—James Michener, the prolific and world-renowned novelist, was also a devoted collector of ukiyo-e art. By the time he donated his entire collection to the Honolulu Academy of Arts in 1992, he had over fifty-four hundred prints, ranging in time from 1600 to the twentieth century, including many masterpieces by designers like Katsu-shika Hokusai and Utagawa Hiroshige. The James A. and Mari Michener Collection of Woodblock Prints is considered one of the finest in the world, and Michener himself was regarded as one of the world's experts on ukiyo-e prints. In 1955, he wrote *The Floating World*, an account of the history of ukiyo-e. It was at this time, in the late '50s, that Michener began to amass his collection. While doing research in Honolulu for his novel *Hawaii*, he developed a strong relationship with the Academy of Arts, a bond that eventually led to his decision to donate his entire collection to the museum.

STOP 135 Joanna Lau Sullivan Chinese Garden/Asian Court

NARRATOR—You are now in the Joanna Lau Sullivan Chinese garden of the museum's Asian art courtyard. The Honolulu Academy of Arts holds around twenty thousand pieces of Asian art, one of the finest collections in the world. Opposite you, the marble head of a lion against a red wall welcomes you in. Colors, running water, plants, and sculpture all combine in a Chinese garden to create a harmonious symbolism. Notice the bamboo to the right of the red wall. Director of the Honolulu Academy of Arts, Stephen Little.

STEPHEN LITTLE -- The bamboo, because it's green through most of the year, and especially because it's very strong and flexible—it will bend, for example, in a strong wind but won't break—has been for centuries a primary symbol of human virtue and human strength, and flexibility in times of adversity.

NARRATOR—Look at the tall, unusually gnarled rocks that are on either side of the pond.

STEPHEN LITTLE—Rocks of this type, especially bent, twisted rocks are symbols of the primordial energies that created the world. And Chinese have always venerated such rocks, because they see them as almost pure energy, momentarily frozen in this form. And the stranger the form of the rock, the more they were appreciated.

NARRATOR—Feel free to walk around the pond across the flagstones in order to get a closer look at the garden.

STOP 136 Ganesha

NARRATOR—You might think that Ganesha’s tusk has been broken by some mishap over the centuries, the way many older sculptures have missing appendages. But if you look at his lower right hand, you’ll notice that he clutches the missing tusk himself. Ganesha is the Hindu god of resourcefulness and wisdom. He rides around on the back of a rat that you can see crouched under his feet. One night, Ganesha feasted on the sweetmeats you can see stacked in a dish in his lower left hand. Later, a passing snake startled his rat, throwing the elephant-headed god from its back, causing his bloated stomach to burst. Ganesha took the snake and cinched it around his waist as a bandage for his wounded belly. You can see a snake hanging from his left shoulder as a sacred thread. The moon laughed at his misfortune, and Ganesha hurled his tusk at it, plunging the world into darkness. Convinced by the gods to restore the moon’s light, Ganesha did so only partially, which accounts for the waxing and waning of the moon.

While you are here be sure to visit the Museum Learning Center, down the stairwell outside. There you’ll find an art studio, interactive exhibitions, and a children’s reading room, where kids and their parents can keep busy for hours.

STOP 137 Shiva and Parvati

NARRATOR—This sandstone sculpture originally came from a Hindu temple. It depicts Kailasha, the bustling mountain home of the Hindu gods. Central to the image are Shiva—the Creator and Destroyer—and Shiva’s female consort, Parvati. Just below them is Shiva’s personal vehicle, Nandi the bull, whose enormous and colorful woodenhead can be found in the adjacent gallery. Flanking the serene lovers are their children, Ganesha and his younger brother Skanda, the god of war, astride his own vehicle, a peacock. Above and to the left of Shiva’s head is the seated figure of Brahma, the four-headed Creator. Opposite Brahma, also with his legs crossed, is Vishnu, the Preserver, with his mace, discus, and conch shell. Notice how Shiva and Parvati are not only the largest and most central figures on the stele, but also seemingly oblivious to the activity of the smaller deities surrounding them. Underneath Nandi’s front hooves is the compact figure of Ravana, the demon king of Lanka, who attempts to jar the mountain and upset the natural order maintained by Shiva’s cycle of creation and destruction. Without diverting attention from his lover, Shiva is subdued a representation of Ravana under his foot with spectacular ease.

GALLERY 23

STOP 138 Nandi’s Head

NARRATOR—The enormous sculpture you see here is the head of Nandi, the sacred white bull on which the Hindu god Shiva rides. Shiva the Destroyer is one of the three primary Hindu deities, along with Brahma the Creator and Vishnu the Preserver. Because Shiva rides Nandi, all cows are sacred in India.

The massive head was carved from a single block of wood and comes from the state of

Kerala in southwestern India. Kerala has been famous since medieval times for its distinctive sculptural tradition. The head would have been attached to a processional cart to parade images of Hindu deities, especially Shiva, during temple festivals.

Shawn Eichman, Curator of Asian Art here at the Honolulu Academy of Arts:

SHAWN EICHMAN—It's one of those art forms that only appears to the public very briefly. These floats would only be brought out into the community when the festival was being performed. So they're not the kinds of things that would be on permanent display. In that sense, it's quite a rare opportunity. And particularly, being in Hawaii or really anywhere outside of India, to be able to see a work of this scale is not a common thing.

STOP 139 Naga Finial

NARRATOR—Look closely at the finely tapered teeth in the middle serpent's mouth. Notice how the mouth droops at either side in a forbidding snarl and how the nose juts out like the muzzle of a dog. This serpent reared its five heads at one end of a stone railing that led up to a Buddhist temple in Cambodia.

This creature, known as naga, was a guardian of the temple, depicted here in stone in a vigilant posture. Its five heads fan out like a cobra warning its victim. In the Khmer mythology, the naga is a protector of the Buddha and also plays a role in the creation myth of the Cambodian people. This piece dates back to the twelfth century. Notice the circular designs on each throat of the serpent. The symbol is repeated below where the heads become one. The patterned halo surmounting the brow is like an elaborate headdress. These designs radiate like the brilliance of the sun, but in fact, the naga was always associated with water.

Walk around to the back. Here you can see the realistic cross-hatching of the reptilian scales that cover the voluptuous curves of the serpent's necks.

STOP 140 Indonesian Headdress

NARRATOR—This nineteenth century headdress represents the sun god Upulero. Five triangular rays emanate from the god's face, each ray ornamented with delicate patterns hammered into relief from the opposite side. Around the perimeter of the mask and outlining the face are tightly braided threads of gold wire soldered to the metal sheets. The headdress was often worn affixed to a cloth headband during rituals of renewal and fertility known as porka. The plates below this headdress were also worn as large pendants that hung from the neck.

Made on the tiny island of Luang, the metal smiths there depended on trade for their gold, often melting it down from Dutch or English coins. In spite of this scarcity of material, Luang's metal smiths were among the finest in Indonesia.

Beside the Luang headdress, to the left, you can see the coiled head ornament sangorri

from the island of Sulawesi. Rather than the face of a god, the bronze sangorri is in the shape of a snake and was often worn during festivals for the dead or in a warrior's hair in preparation for battle.

STOP 141 Adu Zatua

NARRATOR—On the small island of Nias, south of Sumatra in Indonesia, the spirits of ancestors are thought to guard the living against disease, poverty, and other misfortune. This adu zatua, or image of the ancestor, represents the wealthy ancestor of a noble family. The squatting man is richly adorned with a pendulous earring, a crested helmet, a large necklace, or torque, and what appear to be pestles gripped in each hand. The pestles might have been intended to grind betel nut, a bitter stimulant typically chewed together with its leaves. The ancestor represented by this figure could have been elderly, his pestles required to crush the betel nut he could no longer chew. Look at the man's pronged mustache and beard, his flat knees, and the flat buttocks of the second adu just behind him. They have an almost prismatic form, a squared-off look that is typically found in the wooden figures of the central region of Nias. Adu are kept in the home partly to protect the descendant's family, but also as an act of devotion, a way of paying tribute to a spirit who has the potential for malevolence as well as kindness.

STOP 142 Three Tiles from a Mihrab

NARRATOR—These three tiles are fragments of a mihrab, or prayer niche, found in an Iranian tomb from the thirteenth century. A mihrab is a recessed space in the wall that faces the city of Mecca. It acts as a compass needle, to indicate the direction Muslim worshippers should face when they pray.

Notice the elegant curving scrolls, leaves, and tendrils that appear stylized to the point of abstraction. This is called an arabesque, a so-called "infinite pattern". Traditionally there are three elements of design essential to Islamic art. One is the arabesque, which can be seen here. Second is the repetition of geometric patterns and third, Arabic writing or calligraphy that transcribes verses from the Qur'an. You can see samples of all three throughout this gallery.

The gabled shapes of these tiles indicate that they would fit into the top arch of a recessed wall. The mihrab, serves a valuable religious function by offering both a geographical direction for prayer, and the more spiritual direction of its samples of verse.

STOP 143 Alexander Calder, Hi!

CIRCUS MC (loud, booming voice)—And now, ladies and gentlemen, in ring number three—Arnaldo the Magnificent, the amazing MAN OF STEEL!

NARRATOR—American sculptor Alexander Calder indulged his playful side when he created an entire miniature circus in the late 1920s, while he was living in Paris. He used wire, as we see here, but also other non-traditional materials like string, rubber, and cloth.

The circus could fit into suitcases, and Calder traveled around with it, giving elaborate tongue-in-cheek performances on both sides of the Atlantic. The Cirque Calder, as it was known, delighted his audiences and impressed the avant-garde.

Most of us know Calder for his mobiles, those seemingly weightless, three-dimensional contraptions that hang and move, suspended in air. His invention of the mobile revolutionized sculpture in the twentieth century. Like his circus figures, his mobiles introduced the notions of open space and transparency in sculpture, not to mention self-induced motion. His explorations of the movement of form and line in space are central to the evolution of his work.

CONTEMPORARY ART

STOP 144 Masami Teraoka, *The Cloisters/Tsunami*

NARRATOR—This large-scale painting is packed with suggestive, allegorical imagery. The work was created by Masami Teraoka, Hawaii's most renowned contemporary artist. Since the 1990s, Teraoka has been creating a series of paintings like this that focus on controversial social and political issues. He began this one after the attack on the World Trade Center on September eleventh, 2001.

The twin towers in the right half of the painting allude to the two World Trade Center buildings, on fire after the crash. But their spiraling shape also recalls the biblical Tower of Babel, described in the Book of Genesis. In Babylon, the first city built after the Flood, the people constructed a tower that reached to heaven. As punishment for their pride, God scattered the world's people and gave each group a different language, so they couldn't understand each other. Teraoka uses the towers, and other imagery taken from Italian and Northern Renaissance painting, to draw a parallel with the divisions and clashes of our own times. Much of his razor-sharp commentary is aimed at hypocrisy in organized religion, regardless of creed, when acts of violence against people are perpetrated as articles of faith.

STOP 145 Diego Rivera, *Flower Seller*

NARRATOR— If you look briefly at the woman selling flowers, you might not notice the partially obscured body of a nursing child. This pensive, dignified woman sits behind her basket, earning a living while discretely managing the care of her infant. Mexican artist Diego Rivera spent a lot of his career honoring the Mexican people and their struggle to endure.

Although this is a somewhat realistic scene, there are elements of this painting that are more stylized. The leaves in the background have been reduced to a flat pattern of repeating almond-like shapes, while the features of the woman's face have been simplified to their geometric essence. He used these stylized elements to emphasize the dignity and humanity of the young mother and laborer.

Rivera spent the early twentieth century in Europe. He studied Italian Renaissance murals that often depicted Catholic themes. Here, the religious influence is evident in this woman's quiet humility and steady gaze that resembles the Virgin Mary.

STOP 146 Nam June Paik, WareZ Academy

NARRATOR—Before you enter this one-roomed schoolhouse, take a moment to look at the outside. The walls are shingled with the covers of old textbooks. The Korean-born artist Nam June Paik regards these schoolbooks as outdated building materials for learning. At the peak of the roof, there is a small belfry with a bell hanging in it, like schoolhouses of a bygone era. But tucked behind the bell is a TV monitor, a newer technology through which we receive information, as we do on the Internet and on television.

Apparent in Paik's work is the influence of the Fluxus movement, a group of artists open to any combination of artistic media, whether it includes theater, music, sculpture, or film. Go ahead and step inside the schoolhouse. Sit down in the classroom's desk. You will see how Paik has updated a relic schoolhouse with the technology of the future.

STOP 147 Robert Rauschenberg, Trophy V

NARRATOR—This work is one of seminal American artist Robert Rauschenberg's is not completely a painting: there is a storm window in the middle of the canvas, and a cardboard box with its open flaps glued to it at the right.

Rauschenberg called his works that joined painting and sculpture "combines". While a lot of this looks simply abstract, there are recognizable elements. Notice on the left side a map of the United States stenciled onto the canvas. On the other side, the red and green circles against a black rectangle are like a stoplight. The box and window themselves are ordinary objects that we see in our daily lives. By using them in his art he suggests that such everyday things are worthy of aesthetic consideration.

Rauschenberg honors his friendship with another contemporary American artist with this work's subtitle: For Jasper Johns. The map of the United States and the variety of gray tones cleverly mimic aspects of his friend's paintings.

STOP 148 Hawaiian Kapa

NARRATOR—The material in this case is kapa, or bark cloth. Hawaiians used kapa for clothing and bedding. Bark cloth was made throughout the Pacific, but the fine quality and ornamentation of Hawaiian kapa distinguishes it from the rest.

These two examples are made from the soft inner bark of the mulberry tree. By soaking and beating the wide strips of bark, the fiber becomes pliant and meshes with other strips of treated bark to create sheets large enough for bedding. The red kapa hanging in front

is actually several pieces sewn together along one side, known as a kapa moe. This design allows the sleeper to fold back the layers according to the night's temperature. Liquefied red cotton cloth beaten into the top sheet acts as a dye that gives the kapa its pink hue. Hanging behind the kapa moe is another example of kapa beaten, or "watermarked," with a pattern of small circles and squares. Piercing the cloth causes perforations that create an elegant lace effect.

The excellence and durability of Hawaiian kapa made them valuable, not just as a practical furnishing, but as a precious ceremonial gift.

STOP 149 Robert Dampier, Kamehameha III

NARRATOR—The young boy in the bright feather cape on the left is Kauikeaouli, or Kamehameha III. English artist Robert Dampier painted this portrait in 1825. The likeness captures the young king at the beginning of a twenty-nine-year rule that would transform Hawaii from a feudalist society to a constitutional monarchy. The young girl to the right is equally resplendent. She is Kauikeaouli's sister, the princess Nahienaena.

They are each adorned with brightly colored capes, or *ahu'ula*, that were made with thousands of tiny feathers tied to fiber netting. Capes such as these were worn only by Hawaiians of chiefly rank and varied in length according to their status. The yellow feathers were highly prized and could only be found on two species of bird that are now extinct.

Kauikeaouli's tenure as king would prove to be a lifelong struggle against western influence, particularly the power games of three much larger nations—England, France and the United States—as well as the Protestant missionaries who had converted most of Hawaii's *ali'i*, or chiefs. He would rule until 1854. His sister, however, would only live another ten years after this portrait was made. Her death was hastened by the stress of her divided loyalty between Hawaiian tradition and western culture.

STOP 150 Eiler Jorgensen, View of Honolulu from Punchbowl

NARRATOR—This 1875 oil painting shows a view of Honolulu from Punchbowl Crater. In the hazy distance, you can see Diamond Head's familiar brow overlooking the blue Pacific Ocean. Diamond Head is one of Hawaii's most recognizable features, but the view is not typical of what you might see on a postcard. Notice the slanted plateau, like a mountain with its top peak missing. From this unusual angle, you can see that Diamond Head is a volcanic crater. In the foreground, the cannon and flag mast of the battery are placed on the rim of another volcanic crater. In between is Honolulu, although you would hardly recognize it here.

When Danish artist Eiler Jorgensen came to Hawaii to paint this scene, Honolulu was a sparsely populated basin of dry, scrubby land and marshes. Just beneath where the foot of Diamond Head meets the shore, you can see a line of palm trees along a beach. This, of course, is Waikiki, some of which is still lined with palm trees today. Jorgensen, like

many visiting artists from around the world, came to Hawaii and was inspired to depict a pre-industrial world that would soon disappear.

STOP 151 Theodore Wores, The Lei Maker

NARRATOR—American artist Theodore Wores painted this colorful portrait of a young Hawaiian lei maker in 1901. This lei maker, however, is not posed in a working market. There are no finished garlands around her, and no basket of orange ilima blossoms to replenish the few scattered by her side. Yet the sense of an exotic past shimmers through the bright red of her holoku, or dress, and the wistful passing of time is evident in the few fragile petals left on the woven lauhala mat.

Wores was fascinated by exotic cultures. He spent three years in Japan, and before that, had been attracted to Chinatown scenes in his native San Francisco. Although many believed that Hawaii had already moved beyond the world Wores was attempting to create, he was nonetheless able to capture elements of traditional Hawaiian life that are beautifully evocative, yet perhaps for the first time more romantic than authentic.

STOP 152 Hawaiian Design

NARRATOR—In the 1930s and 40s, there was a rage for all manner of jewelry and accessories, home furnishings and architectural details that reflected the cultural and natural environment of Hawaii. It prompted a highly stylized refinement of many of Hawaii's popular images, some of which can be seen in this case. Hawaii was changing and modernizing quickly, and becoming more urban. Many Hawaiians sensed that their beautiful, paradise environment and their values were being eroded, or lost.

Look at the jewelry on the right side. Beneath the bright red ginger blossom brooch is an ivory necklace strung with carved pikake blossoms, a flower commonly used for making lei. To the right of the necklace is a pair of painted ivory cufflinks for men, designed to look like fierce Hawaiian warriors.

Turn around now and look at the case behind you. Against the back wall hangs a pair of carved wood cabinet doors depicting two crouched Hawaiian men among the fronds of a breadfruit tree. From tiki perfume bottles to silver bamboo earrings, a love for this idealized Hawaii made us want to adorn our homes and ourselves with its suggestion of paradise.

The Art Deco movement that was popular at the time had a strong influence on Hawaiian design. To see an example, walk to the folding screen behind you and press PLAY.

STOP 152-2 Lloyd Sexton Screen, second level

NARRATOR—This folding screen was painted by Hawaii-born Lloyd Sexton, an artist known in the 1930s for his stylized depictions of Hawaii's exotic flowers. This is perhaps his only screen painting.

Three egrets stand in the foreground. In the distance behind them, Hawaii's distinctive, sharply vertical mountains jut up. A pandanus tree dominates the central panel. At right are ginger blossoms among banana fronds. * Sexton blended this Hawaiian imagery with the popular Art Deco style. We see Art Deco influence in his simplified forms, the streamlined elegance of his images, and his two-dimensional patterning.

In this screen and in many of the art forms associated with Hawaiian design, there is a natural marriage of exotic and colorful motifs—flower blossoms, cultural artifacts, marine life — with the decorative stylishness of art deco.

STOP 153 Georgia O'Keeffe, Waterfall—No. III—Iao Valley

NARRATOR—The rich sensuousness of this landscape is the hallmark of paintings by Georgia O'Keeffe, a pioneering artist in the United States in the early twentieth century. In her work, she concentrated on the natural environment, first in New York City and then, for much of her life, in the Southwest.

O'Keeffe broke the mold of traditional landscape by approaching it in a wholly new way. She focused in on unusual views that, in her hands, became highly suggestive abstractions of nature itself. She painted this work here in Hawaii. The lush, green hills of Maui's Iao Valley rising steeply into a dense mist with a silvery river below evoke the feeling of being in the islands.

O'Keeffe's trip to Hawaii was underwritten by a New York advertising agency. But the agency had trouble getting what it paid for from this independent woman. To hear about it, press the green PLAY button now.

STOP 153-2 O'Keeffe, second level

NARRATOR—The N.W. Ayer ad agency paid for O'Keeffe's trip to Hawaii. In exchange, she was supposed to paint a pineapple plant for the agency's client, the Dole Company, that could be used in advertisements. But O'Keeffe ignored pineapple plants while she was here. Instead, when she returned to the mainland, she sent the agency a painting of a papaya tree—which happened to be the fruit sold by Dole's competitors. Exasperated Ayer executives shipped a pineapple plant to O'Keeffe's New York apartment by air. After two more months, she finally sent them back a painting of a pineapple bud nestled among long green leaves. It appeared in Dole's ads extolling the healthful effects of pineapple juice.

GALLERY 29

STOP 154 The Volcano School

NARRATOR—Here, you see a collection of views of Hawaii's Kilauea Volcano painted in the nineteenth century. Walk around and look at them as you listen.

Just as Kilauea Crater fascinates residents and visitors today, artists were drawn to the

flowing lava more than a century ago. An art movement called the Volcano School emerged in the 1880s. Artists responded in different ways to this awe-inspiring natural event, rendering in paint the intense, unearthly glow of the lava and the nearly incredible drama of the sky above.

In 2008, the summit of Kilauea erupted, the first explosion of the crater itself since 1924. The Hawaiian Volcano Observatory reported that the crater spewed rocks onto the nearby parking lot and crater overlook. No fresh lava emerged at the summit, but visitors flocked to view the huge white plume of steam rising up out of the crater.

STOP 155) Dale Chihuly, Reef

NARRATOR—Directly above you is a glass sculpture by American artist Dale Chihuly. The title of this sculpture is Reef, and if you look closely at these glass objects, they do resemble a thick cluster of shells and other reef life that include periwinkles, cones, and sea eels.

Chihuly often alludes to nature in his work, creating glass shapes that mimic the forms of plant and sea life. He revolutionized the Studio Glass movement in the 1970s installing large-scale sculptures at sites throughout the world. Chihuly brought the deceptively fragile medium of glass into the world of public art, erecting giant sculptures that still retain the delicate patterns and translucent colors of its luminous substance.

If you look carefully, you'll notice also that Chihuly's vision of a reef includes small transparent putti, or little cherubs, that you can see among the scalloped edges and coils of the shells.

Down the stairs to your left is the Academy Shop. There, you'll find a wide range of art books, including a selection on Chihuly, plus textiles, jewelry, notecards and other tempting gifts. The shop is open during museum hours. You are also at the back entrance to the Doris Duke Theatre, which screens top-notch independent, international and classic films and features concerts and lectures. The centerpiece of the courtyard below you is the Pavilion Café. It's a lunch favorite in Honolulu, where our chef creates Mediterranean- and Asian-accented new American dishes. We recommend you make a reservation. If the café is full, you can order food to go and eat in one of the tranquil courtyards.

STOP 156 Jun Kaneko, Dangos

NARRATOR—Since 1983, Japanese artist Jun Kaneko has been making these giant clay dangos. "Dango" is derived from the Japanese word for dumpling, but the size of these enormous objects seems to contradict the quaintness of a small doughy treat. On the other hand, their oval, glazed forms have a friendly roundness and gloss that might characterize a dumpling.

The broad surfaces of each dango become a canvas upon which Kaneko hand-paints colorful designs. Each one of the dangos Kaneko has made in the last twenty years has been a feat of engineering, requiring sometimes a thousand pounds of clay that are carefully shaped and put into gigantic kilns. They take weeks to build, months to dry, and finally ten days to fire. Because of the monumental size, the loss rate is high: only two or three out of every ten survive the process.

Kaneko is the first sculptor in modern history to make ceramic pieces this large. He has worked for many years at the Bemis Center for Contemporary Arts in Omaha, Nebraska, which he co-founded in 1981. At the Bemis Center, Kaneko has access to several of the world's largest gas-fired kilns. He also works on Kauai, where the local flora and fauna inspire his abstract, gestural pieces.

STOP 157 Isamu Noguchi, Red Untitled

NARRATOR—This monolithic sculpture by the Japanese-American artist Isamu Noguchi is made of red travertine, a soft pink stone riddled with pockets of crystal. Noguchi created sculpture that emphasized the materiality of the stone—its colors, textures, shapes, and surfaces—as opposed to representing something else through carving—a portrait, for example.

This work resembles the upright stone megaliths of ancient cultures, and it was part of a series of such sculpture Noguchi created in the mid-sixties. Like a megalith, it is man-made, but appears by its stark simplicity to be partly natural. Notice how the right half of the oval shape is relatively smooth, while the other half is rough, with a protruding knob on the upper left corner that almost looks broken off. The smooth and rough textures oppose each other and yet are complementary at the same time.

Noguchi intended his sculptures to capture the natural essence of the material he used in a simple, yet powerfully spiritual form.

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