

HAA DOCENTS' NEWSLETTER

May 2009

In this issue

Spring Luncheon – Officers Nominations

Docents Shine in Garden Club Show

Notes p. 3

Docent Photos and Bios p. 6

Feature Article – McNamara p 11



Feature Article: John McNamara

by Steve McClaran

LUNCHEON-OUTRIGGER CANOE CLUB

MONDAY, MAY 11

DOCENT COUNCIL OFFICER NOMINATIONS



Jan Tucker, President, Marilyn Smith, V.P., Jill Clapes, Secretary, Patrick Norman, Treasurer

Nomination Committee: Mary Rhine, Jim Marsh, Sue Tetmeyer

DOCENTS SHINE AT THE GARDEN CLUB FLOWER SHOW

“The Flower Show put on by the Honolulu Garden Club was held at the Academy April 17, 18, and 19.” **Charlene Hughes** says, “There were 69 mainland jurors. It was truly spectacular and one of the club's very best shows. I was delighted to see that many of our docents had entered pieces and won ribbons. Competition was very tough.

“**Jan Tucker**, entered in several separate classes. In a flower arrangement called "Catching a Wave" she and her partner, Anna Lise Vogel, used five pure white, unblemished antheriums. The flower show judges commented that this arrangement was "Imaginative and Ingenious" and awarded it a Blue Ribbon. In a large arrangement in Kinau Court using a white metal bench and an entire window and frame, **Jan Tucker** and Victoria Hill, for a blue ribbon, used



many foliage plants including for the scene that she called "E Komo Mai."



"**Cecilia Doo** entered in the class "Crown Jewels" with a spectacular Bush Thunbergia which was blooming in brilliant purple color. The blossoms demonstrated all stages of blooming. She won a Red Ribbon for this specimen." **Mary Flynn** reports, "**Cecilia** who entered many categories, told about her efforts to find and grow rice and about how the fern had been in her family for 40 years in that same container. She kept moving her rose into the air conditioner, putting ice on it, moving it again to bring it to just the right stage of bloom in time. **Anne Swanson** grew the kukui from a seed, as did the others in that category. Amazing how

different they grew in speed and appearance. Lots of talent and hard workers in our docent group."



Jean Culbertson provides the following information: "Docents who didn't enter the show but participated as hostesses and in other ways are **Phoebe Campbell, Gerry Ching, Lois Clarke, Mary Cooke, Barbara Higgins,** and **Lynn Lalakea.** **Anne Swanson** entered two in horticulture, one of which got an honorable mention, and the other was the lei, which I entered with her, but we didn't win a prize. I was also co-chairman of hostesses. **Trudie Taylor** did a lot, including both committees as well as entering in the horticulture class, probably more than one. **Kaui Phipotts** and **Debbie Bocken** won ribbons in the photography class. **Allison Holland** is president of the Club, and won a second prize in flower arranging.

OUR WEB SITE haaedu.org - Why go there?

Announcements: including:

- Durer in Gallery 3, Charles Bartlett in Indian and Luce, Chinese paintings hung in gal 17
- Van Gogh traveling replaced by Redon, borrowed O'Keeffe's in Luce,
- *Ten Works-Ten Painters* Gallery 27 – curated by Stephen McClaren
- Thank you from Punahou for textile tours with photos of the following-up project
- New procedures for using the photocopy machine
- Explanation of the removal of Norman Rockwell and Wyeth paintings from gallery 29

Current Exhibitions Links to Goya; Korean screen; Gallery 21

Upcoming Exhibitions

- Bartlett's Visions of India - April 30 - August 9
- Artists of Hawaii, 2009 May 13 – August 16, Gallery 29

Procedures & Protocol - Docent Request Form

Tour Information - Children's tours

Docent Council - Board members and minutes of meetings

Continuing Education – Schedule of events – next is Stephen Little on Taoism 5/8 10:30

Labels – Newly installed works and permanent galleries and permanent collection labels

Newsletter – Back issues of Docent Newsletters – find your docent friends

Tour Schedule – Sign up for tours, check your name and dates for accuracy, see who's doing what

NOTES

INTRODUCING



of international development.

Susan Palmore, Returning Docent, was born and raised in Connecticut - in a small farming community. She attended Goucher College in Maryland and the University of Hawaii, receiving a BA in History and an MA in Political Science. Although she did not take formal art courses in school, she grew up surrounded by both early American and modern art and was encouraged to trust her instincts in art and to support artists. After graduate school, Susan joined the docent class at the Academy and served as a docent until full time work and a family made this impossible. It has since been her dream to resume her docent work in retirement. She looks forward to realizing this dream now. Susan worked at the East-West Center and then at Family Health International in North Carolina doing work in multiple facets



and volunteers.”

Carole Harlow, Visiting Docent and co chair of the Tea and Tour Program, was born in Japan and grew up in Hawaii. She says, “I graduated from Mid Pacific Institute. I attended Northwestern University and Stanford University with a MA in East Asian Studies. Most of my retailing career was spent with Liberty House, California. My husband's work took us to overseas assignments in Singapore and Japan in the 80's and 90's. I am currently on leave from docenting at the Asian Art Museum in San Francisco and the Cantor Arts Center at Stanford University. Through Tour and Tea, I have enjoyed getting to know the Academy, its galleries, docents

DOCENT NEWSLETTER ARTICLE GUIDELINES

The Docent Newsletter is a publication of the Docent Council. Docents are invited to submit unformatted articles to the Newsletter Editor, Anna Hoover, by mail or e-mail tahoov@earthlink.net. Articles should focus on topics of interest to all docents and should not duplicate material available in Calendar News or on the Docent website. Articles may be edited for length and content. There is no guarantee that a submitted article will be published. Articles that are not published will be placed in a binder in the docent room for reference. Adapted from the Summer 2002 Docent Newsletter

Docent Officers

President, Cathy Levinson
Vice President Jan Tucker
Secretary, Marilyn Smith
Treasurer, Jill Claps

Newsletter Editor, Anna Hoover

SUMMER READING SUGGESTIONS

Docents recommend books that relate to our tours and the Academy collection

An Artist of the Floating World by Kazuo Ishiguro

Story of Masuji Ono, a bohemian artist and purveyor of the nightlife who became a propagandist for Japanese imperialism during the war. Recommended by Mary Rhine

Foreign Devils on the Silk Road by Peter Hopkirk.

This is the story of the intrepid adventurers who, at great personal risk, led long-range archaeological raids to the Silk Road region in the early years of the 20th century.

Recommended by Mary Rhine

The Rape of the Masters by Roger Kimball

How political correctness sabotages Art. Recommended by David Andrew

The Judgment of Paris by Ross King,

Ernest Meissonier was the most successful and famous painter of the 19th Century until Edouard Manet came along. Has anyone ever heard of Meissonier? Recommended by David Andrew

The Lost Painting by Jonathan Harr,

Rediscovering Caravaggio's masterpiece *The Taking of Christ* lost for many years. As intriguing as a tightly woven mystery story. Recommended by David Andrew

Beneath a Marble Sky by John Shors.

It's a fictionalized version of the building of the Taj Mahal and features Shah Jahan, Alamgir and many of the characters and scenes we saw in Muraqqa. It's a love story, but with lots of treachery and gore. I would not say it's great, but I found it interesting because of its connection to the exhibit.

Recommended by Sue Tetmeyer

The Crocodile on the Sand Bank and others by Elizabeth Peters

She writes about Egypt. Her Amelia Peabody mystery series is about an Egypt/archeology/women sleuth set in the late 1800's – early 1900's. When HAA had an exhibit on Egypt and specialists from the Oriental Institute at the University of Chicago came to install and instruct, they said Elizabeth Peters is a top notch Egyptologist. Recommended by Sheila James

Colour.....Travels Through the Paintbox by Victoria Findlay

We all know a little about lapis lazuli and indigo, but what about the origin of the other colors? This book tells it all in fascinating detail. Written by a young woman determined to go to the source in her research, wherever it took her throughout the world. I loved her stories of the people and places!

A great reference and one that is fun to read. Recommended by Gayle Sanders

Dark Water by Robert Clark

- takes place in Florence, Italy, and includes some art history. Recommended by Pat Whittingslow in the Academy Conservations Department.

Loving Frank by Nancy Horan

The affair of Mamah Borthwick Cheney and Frank Lloyd Wright

Continued next page

Summer Reading Suggestions Continued

People of the Book by Geraldine Brooks

This is an adventure story, masquerading as historical fiction. The subject (which has historical inspiration) is a rare, illuminated Hebrew manuscript and the story tells of its journey from its origination in medieval Spain through Venice, Vienna, ending in Sarajevo in WWII. The human drama details stories of how a Muslim, a Catholic, and a Nazi in turn work to save the precious document. Docents might enjoy Brooks' detailed descriptions of the creation and conservation of the manuscript. Recommended by Anne Miller and by Pat Whittingslow in the Academy Conservation Department

The Teahouse Fire by Ellis Avery

Late 19th Century Japan through the eyes of an orphaned American girl who is taken in by a family that operates a teahouse.

Street of a Thousand Blossoms by Gail Tsukiyama

Begins in Tokyo 1939. Two orphaned brothers grow up, one in sumo and one in Noh mask making.

FROM ELEANOR JAMESON – THE THINGS KIDS SAY

In my early docent years, many of the students who came to HAA for the AEP tour would send thank-you notes to the docents who led the tour. Sometimes the notes were accompanied by their drawings, their interpretation of the art, or their comments about the art. I thought you all might enjoy some of the children's comments I came across in one of the Docent Newsletters of 1992.

"I liked the one with the guy with the bow and arrow naked on the rock."

"Today I learned how colors could be mixed and that art doesn't have to be nice."

"Thank you for taking the chance on children looking at the pictures. We might have ruined them."

"If I were a docent and had to explain paintings over and over I would get tired of being a docent, but you don't look like you were tired."

"Thank you for giving us the chance to look at the paintings. I know you might have had your doubts but you let us come anyway."

"Most of all I like the colorful picture. I think the artists name is Viencent Gomaz or Price."

"There were some things I didn't like. One was the picture in the room where the lady in black was. It had a lady and a man. The lady didn't have clothes on. You have the rights, but I say people shouldn't display those kind of paintings where children look at them."

"I really liked the exhibit. Keep up the good work."

"I learned that you can splat paint on paper. I also learned that art was strange too."

MORE DOCENT BIOS



Indru Watumull, class of 1972, started her Academy association at the suggestion of the Junior League that she volunteer at the Academy one day a week. She worked as a slide cleaner. Looking at all that wonderful art for a year, she says, changed her life because it peaked her interest and opened a new world unavailable to her during her education in India. She then joined the docent class of 1972. Since then many galleries at the Academy have moved around, there are more people, there is a bigger emphasis on student education and there is a whole new building. Her dedication to the Academy now is evident in her ongoing work on the Board of Trustees of the museum and her continued participation in docent activities as time allows.

She remembers taking swimming lessons at the YWCA pool where she needed to do something with her hair that fell below her waist. She speaks fondly of teaching Indian cooking. She is a 2009 honoree of the YWCA Leader Luncheon.



Mary Andre, class of 2002, was born and raised in Oklahoma and graduated from Lindenwood College in Missouri with a degree in English and minors in chemistry and music. She returned to Hawaii for her fourth trip in 1959 as a widow with two young daughters. She met her late husband Leo Andre that year and has been here ever since. Her work with the Academy has been a wonderful learning experience—and it is with regret that she now is an inactive docent.



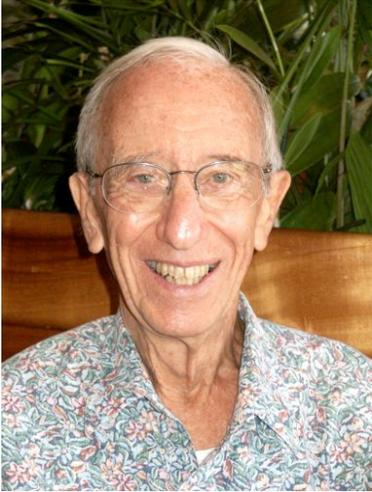
Dan Berman, class of 2004, reports, "I was born and raised in NYC and got my first art experiences for a dime, riding the subway to the city's incredible museums. I have been a history major throughout my educational career: BA from Union College in European History, MA from Hunter College CUNY in Ancient History and I spent from 1965-72 in Ph. D studies at the East-West Center, UH and India in Indian and Chinese History.

My basic professional career was as a high school teacher and department head. Additionally I taught summer courses to teachers at SUNY Purchase and Mercy College in Asian Studies. I was hired by Princeton to teach teachers in Boston, St. Louis, Dallas and Chicago.

These were workshops introducing teachers to new perspectives in World History and to new teaching methods. In volunteer positions I have served as president of an organization representative of high school teachers on various state and national commissions during the "education reform movement" of the 90s; president of the East-West Center Association with 55,000 members; and the EWC's South Asia Representative from 2005 to 2008, visiting virtually every Asian nation. I am currently Co-chair of the EWC's 50th Anniversary Conference to be held in Honolulu in 2010. If I had to do it over, I'd be an Art Historian with a focus on South Asia. It was this interest in Hindu, Buddhist and Islamic religion, philosophy, culture and art that brought me to the Academy's docent program. These are still my major interests and as soon as the EWC's Conference is over, I intend to become an active docent.



Phoebe Campbell, class 1983, grew up in Minneapolis, went to school at the University of Pennsylvania and to Harvard for a degree in education. She had a five year teaching career and then raised her family. She was the founder of the docent program at the Bishop Museum and then moved to the Academy for our docent program. After she had chaired the Punahou Carnival, Past Academy Director George Ellis came to her asking that she start a support group that would make lots of money for the general fund; something that would make people want to help and want to attend. She called on her friends who called on their friends and after thinking small, the Kahala Hilton offered to sponsor the first fundraising event at the hotel. And that was the beginnings of Kaamaina Christmas.



Charles Hardy, class of 2004, sends the following:

wailed, nursed, modeled, painted, sang, puked, measles, played, fenced, skated, swam, sailed, matriculated, loved, beloved, studied, stood, saluted, was saluted, married, sailed, yearned, survived, fathered, loved, founded, sold, consulted, hiked, loved, climbed, sailed, traveled, lectured, shivered, moved, basked, learned, lectured, raveled, retired, earned, documented, stroked, wailed, nursed, loved, smiled,

48 words; story unfinished.



Allison A. Holland, class of 1976, was born in Houston, Texas, and received her BA at SMU and the University of Colorado. She attended Parson's School of Design in Paris, France. In 1958 she came to Hawaii as a bride. Four children and nine grandchildren later she is President of the Garden Club of Honolulu where she began the prison project-flower arranging classes at WCCC in 2004. She has headed the company *Creative Decorating* for 46 years.



April Ohara, class of 1996, says, "I am a Michigander who hates cold weather and moved to Hawaii 32 years ago. I raised five children and am grandmother to 6.5 grandchildren. I taught high school English and have worked for Sheraton in Hawaii for 27 years---part time now since I "retired" seven years ago. My passions are: art, travel, movies, reading and SCUBA. My favorite area in the world is Southeast Asia.



Patsi Pritchard McClaran, class of 1994, was born in San Francisco, but moved to Honolulu at age three months. Alas never a kamaaina, perhaps just a local. Local schools, then in 1942 shipped off to Dominican Convent in San Rafael, California for two very long years. A couple of years of college then bookstore work in New York and San Francisco. “In the mid 50’s I married into the Navy and a life of hither and yon for two years at a time. Along came four children and finally a tour of duty in Hawaii and a home in Kailua which we owned for the next 40 years. In 1970 volunteer work at HAA followed by a part time job and then a full time job for the next 20 plus years. After, I completed docent training in 1994, I was very active for several years, not so active at present. The Honolulu Academy of Arts is a very important part of my life.



Maeona Mendelson, class of 1979, says she, “was born in the Poston Arizona Internment Camp and grew up in many places as an Army "brat". I have a BA in International Relations from American University and a Masters and PhD from the University of Hawaii. I focus my volunteer work on anything that will take me around the globe to work with youth and the elderly.”

This is the 10th anniversary of the Millennium Young People's Congress (MYPC) that brought close to 1,000 youth together in Hawaii to help achieve the United Nations Millennium Development Goals. If you would like to be a part of the October events and help Hawaii's youth go to the Istanbul World Youth Congress in 2010, contact me at maeonas@yahoo.com.



Linda Miller, class of 1999, Linda Miller was born and grew up in Glendale, California. After getting a degree in science education from Stanford and a training in Waldorf education in Sacramento she had a career as a class teacher in the Honolulu Waldorf School. She is currently taking a leave from being a docent in order to help provide childcare for her grandchildren



Trudie Taylor, class of 1994, says, “I grew up in Honolulu on the property where I live today. After college and a humanities/religion degree I spent time in San Francisco and went to Europe for a year of museums and food. Then to library school in New Jersey. I met my future husband, David, married and lived in New York for five years before returning to Hawaii in 1971. Raised our four girls while working at HAA managing the Garden Cafe for five years, retired and spent some time working in the Academy shop and was accepted into docent training. Went back to work in the Cafe for another five years and had to forgo the docent class. Eventually retired from Cafe and took the docent class and then was hired as the secretary in Education Department where I worked for two years. The Garden Club of Honolulu has been my major focus for the past few years, but I continue to hope I will return to the docent program and be a contributing member.”



Sue Tetmeyer, class of 1991, came to Hawaii with her parents aboard the SS Lurline at the age of 10. After a trip to the Academy with her 7th Grade Class, she daydreamed about having the Asian Court as her own backyard. She graduated from Punahou School and the University of Connecticut where she majored in Clothing and Textiles and minored in English and Journalism. Her early career was in the fashion industry in Hartford and New York City.

Sue married a Connecticut guy who came to like Hawaii even more than she did. While living in New York they came to Hawaii annually to visit her parents. On one trip, her husband sent out resumes to test the job market here. BOH offered him a job and to relocate them back to Hawaii in 1970. They have been here ever since.

Sue went to work at Liberty House as Training Director and later served as Director of Management Development, Recruitment and Placement, and Compensation and Benefits. She resigned from Liberty House in 1989 to help care for her mother who had suffered a stroke. When she saw an ad for Docent Trainees, she eagerly applied and became a member of the Academy Docent class. She also operated her own human resource consulting business part-time until she retired in 2004.

Sue has served the Docent Council as Co-Secretary and Newsletter Editor with Carolyn Whitney and Hospitality Chair. She is also a member of the Academy Guild where she served two years each as Guild President and Silent Auction Chair for Kama’aina Christmas.



JOHN McNAMARA *Specchio e Figura*

by Stephen McClaran

John McNamara was born in Cambridge, Massachusetts in 1950. He was graduated from the Massachusetts College of Art, where in 1975, he began to teach painting. In the fall of 1993 he began to teach at the Art Practice Department of UC Berkeley where he still works. Early in this phase of his career he developed and implemented the course “Art 8, Introduction to Visual Thinking” an entry-level course focusing on the investigation of art processes and conceptual strategies. The hand book for new Cal students named it one of the most student recommended classes to take within the University.

In 1981, while living in northern Italy, he painted *Specchio e Figura*. This painting was included in a one person exhibition held at the Honolulu Academy of Arts in 1987. When that show closed, Mr. McNamara offered the painting to the Academy which was happy to accept it. The then Curator of Western Art, Jay Jensen, arranged to have the Shidler Family Foundation give McNamara a small remuneration for the painting which has lived behind the Diamond Head wall of Gallery 28 ever since.

John McNamara describes this painting as follows:

“This painting was a desire to fuse landscape and a form of abstraction. It was an attempt to talk about how the very small parts make up the whole. An under-painting that was done with blue washes was the first layer put on the surface. This gave a kind of watery/atmospheric feeling. Many of the grayish small parts allow bits of this under-painting to peek through. I liked the idea of another world/environment peaking through.”

“A key conceptual component in the painting is the small color inset toward the right side of the

canvas. It is a small rendition of the larger painting that used color and the structure evident in the overall painting. I lived with a northern Italian family in those years and talked with them about reflecting the bigger painting within a small color rendition within the same canvas. I told them I'd like the title to be in Italian. So, after a bit of back and forth, the title *Specchio e Figura* was born. The translation we arrived at was "figure and reflection." I suppose that references the notion of what is real and what is imagined".



“For years I made very large-scale paintings, but my reading was that large scale didn't necessarily have to confront and push back at the viewer. It can be contemplative and reflective. That was my intention in employing large-scale format”.



“On a technical level, the paintings of that period were made using a palette knife application. The sense of mosaic application and materiality benefited from this. It also gave the small parts a sense of immediacy.”

“As I looked at the image of the painting, I noticed that I had replicated the compositional structure in a black/gray rectangle surrounding the color image”

NOTES

TEN WORKS – TEN PAINTERS On View in Gallery 27 AND *Spirals and Forms*, a tapestry or rug designed by Alexander Calder in 1975 is now on view in the new rotation in the Clare Boothe Luce Gallery.

Alexander Calder (1898-1976) was one of the most inventive artists of the 20th century. He is best remembered for his sculpture, particularly his mobiles, but he produced an extraordinary body of work including paintings, prints, jewelry, toys and decorative designs for aircraft and automobiles.

In the last years of his life he executed a series of fourteen watercolor drawings for floor mats or tapestries to be executed in jute fiber by weavers from Masaya, Nicaragua, using Calder's typical bold hues. He undertook this project to raise money for people who had been devastated by a severe earthquake that occurred in Niaraagua in 1974. Each design was executed in an edition of 100 pieces. *Stephen McClaran*

