

Natural, Unnatural, Supernatural

March 13 – November 2, 2014

Label Text

John Henry Hill (American, 1839 – 1922)

Niagara Falls, after 1873

graphite on paper

Purchase, 1983 (18665)

Robert Longo (American, born 1953)

Reef, 2003

ink and charcoal on vellum

Gift of Charles Cowles in honor of The Contemporary Museum's 20th Anniversary, 2013
(2013-4-02)

Michael Mazur (American, 1935 – 2009)

Dog II, 1980

monotype

Purchase, 1980 (17690)

Beth van Hoesen (American, 1926 – 2010)

Elsie, 1987

drypoint with roulette, hand colored with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and
Mary Cooke, 2012 (2012-24-13)

Chow, 1984/1985

drypoint, hand colored with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and
Mary Cooke, 2012 (2012-24-10)

Josef Koudelka (Czech, born 1938)

Hauts-de-Seine, Parc de Sceaux, France, 1987 (printed 1990-91)

gelatin silver print

Private collection

William Wegman (American, born 1943)

Silver Triptych, 1982

three Polaroid photographs

Gift of The Contemporary Museum, Honolulu, 2011, and gift of Honolulu Advertiser Collection at Persis Corporation, 1991 (TCM.1991.22.15)

Edward Ruscha (American, b.1937)

Dog, 1994

color lithograph and Mixografia

Collection of John and Elizabeth Lacy, promised gift to the Honolulu Museum of Art

Jean Dubuffet (French, 1901 – 1985)

Le Chien Fouilleur (Dog Looking Around), 1956

ink on paper with collage

Bequest of Frederic Mueller, 1990 (20747)

Bruce Moore (American, 1889 – 1985)

Bardo (dog), 1941

charcoal and pastel drawing on paper

Gift of Marie Ichida, 1994 (25504)

Marvin Israel (American, 1924 – 1984)

In the Beginning, c. 1988

charcoal, pastel, and oil on paper

Gift of Lawrence and Sally Israel, 1988 (20408)

Ann McCoy (American, born 1946)

Iguanas, 1979

color pencil over lithograph

Purchase, 1987 (19948)

Ann McCoy's drawings and prints are layered with images drawn from scientific and alchemical texts and illustrations, mythology, dreams, and her own experience of nature. Employing complex allusions to interior states of mind and being, McCoy seeks to revive the role of the artist as a messenger of metaphysical ideas and to express spiritual meaning in her works. Her idiosyncratic vision is informed by childhood contact with Native American beliefs in the mystical forces of nature and by her involvement with Jungian analysis, as well as by an ancient process referred to as "incubation"—a controlled use of sleep to obtain dream images of special relevance to either a

therapeutic or prophetic goal. In *Iguanas*, the spiny lizards emerge from an ambiguous, imaginary realm. They seem to float in and yet are separated by a semicircular arc from the surrounding cosmic space filled with constellations and four planets anchoring the corners of the composition. At bottom is a black hemisphere containing jagged white lines, evoking both the ephemeral power of electric energy and the stable, sustaining system of roots. In this diagrammatic image, McCoy merged earth with the heavens and condensed time, probing primordial sensations and shared subconscious experiences of the human psyche.

Artist unknown, Germany (Rhine region)

Lion, 14th-15th century

bronze

Purchase, 1957 (2301.1)

Possibly modeled by Daniel Greatbatch (American, active 1838 – c. 1861)

Made by Lyman, Fenton & Co. Bennington, Vermont

Two Standing Lion Mantle Figures, 1849

molded, glazed earthenware

Bequest of Elnora Sturgeon Cooke, 1981 (4897.1 2)

Edward Julius Detmold (British, 1883 – 1957)

Tiger and Peacock Feather, 1924

color etching, aquatint printed à la poupée

Purchase. Charles Montague Cooke, Jr. Fund, 2004 (28085)

Antoine-Louis Barye (French, 1796 – 1875)

Walking Tiger (Tigre qui marche), 1836 (cast later)

Walking Lion (Lion qui marche), 1836 (cast later)

bronze

Gifts of Mr. and Mrs. Robert L. Forbes, 1948 (597.1, 598.1)

Joseph Goldyne (American, born 1942)

Dangling Weed, Version II, 1991

monotype

Gift of Kenneth L. Gross in honor of the artist, 1997 (26365)

Joe Goode (American, born 1940)

Untitled (Ocean Blue #12), 1988

oil on wood

Gift of The Contemporary Museum, Honolulu, and gift of Susan and Roy O'Connor, 2011 (TCM.2011.2)

Robert Kushner (American, born 1949)

Pineapple I, 1994

color monotype on paper

Gift of The Contemporary Museum, Honolulu, 2011, and gift of Sharon and Thurston Twigg-Smith, 2009 (TCM.2009.23.111)

Marguerite Zorach (American, 1887 – 1968)

High Sierras, 1912

ink on cream wove paper

Bequest of Karl K. Ichida in honor of Robert S. Ichida and Marie M. Ichida, 1994 (25580)

Tom Uttech (American, born 1942)

Neiab Nin Nasikodadimin, Bejigwan, 1996

oil on linen and artist's wood frame

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds derived from gifts of Charles Judd, Helen Eskridge Rodman, Henry Richmond, and Thurston Twigg-Smith, by exchange, 1997 (TCM.1997.16)

Edward Seager (American, 1809 – 1886)

Massabesic, New Hampshire, 1848

graphite on paper

Gift of James Jensen in honor of Jorge Corbalan Young for the Karl K. Ichida Collection, 2005 (28378)

Michael Mazur (American, 1935 – 2009)

Apple Tree Pruned, April 26, 1984

charcoal and conte crayon on paper

Gift of Marie Ichida from the Karl K. Ichida Collection, 1994 (25502)

Tom Knechtel (American, born 1952)

Rhino, 1989

pastel on paper

Gift of Marie Ichida from the Karl K. Ichida Collection, 1994 (25491)

Marvin Israel (American, 1924-1984)
Rhinoceros, no date (late 1970s-early 1980s)
graphite and ink wash on paper
Private collection

Linda Connor (American, born 1944)
Stones, Ka'u Desert, Hawai'i, 1991
toned gelatin-silver print
Purchase, 1993 (25096)

Claudio Bravo (Chilean, 1936 – 2011)
Rocks, 1965
graphite, colored pencil, and watercolor on paper
Gift of Phoebe Cowles, 2007 (31143)

Shuzo Uemoto (American, born 1948)
Koa Forest - Mauna Loa, 2001
digital print on handmade gampi paper
Gift of the Watumull Foundation, 2001 (27044)

Boone Morrison (American, born 1941)
Koa, Mauna Loa, 1975
gelatin silver print
Gift of The Contemporary Museum, Honolulu, 2011, and gift of Sharon and Thurston Twigg-Smith, 2002 (TCM.2002.50.4)

Stan Tomita, American, born 1948
Mountain Fog 1975
gelatin silver print
Gift of The Contemporary Museum, Honolulu, 2011, and Gift of The Honolulu Advertiser Collection at Persis Corporation, 1983 (TCM.1983.5.576)

Franco Salmoiraghi (American, born 1942)
Api'i Taro, Waipio Valley, 1974
gelatin silver print
Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds given by Tseng Yuho Ecke, 1996 (TCM.1996.8)

Neil Welliver (American, 1929 – 2005)
Stump, 2000
color woodblock print on nishinouchi paper
Bequest of Richard G. Mason, 2011 (32014)

Robert Cerny (Czech, dates unknown)
Forest Study, 1904
red chalk on paper
Gift of James Jensen, 2005 (28374)

Charles Franklin Pierce (American, 1844 – 1920)
Study of Trees, c.1860-1870
graphite on paper
Gift of James Jensen, 2010 (31586)

Johann Hermann Carmiencke (Dutch, born Germany, 1810 – 1867)
View of the Shawangunk Mountains, 1865
graphite, white gouache heightening on green paper
Bequest of Karl K. Ichida in honor of Robert S. Ichida and Marie M. Ichida, 1994
(25533)

Aaron Draper Shattuck (American, 1832 – 1928)
Birds Fly South - Conway, 1856
ink and ink wash on paper
Bequest of Karl K. Ichida in honor of Robert S. Ichida and Marie M. Ichida, 1994
(25568)

William Hart (Scottish, 1823 – 1894)
Grazing by the River, 1873
charcoal, gray ink wash on paper
Bequest of Karl K. Ichida in honor of Robert S. Ichida and Marie M. Ichida, 1994
(25545)

David Johnson (American, 1827 – 1908)
Mud Pond, Pine Plains, New York, 1893
graphite on buff paper
Purchase, 1994 (25454)

William Trost Richards (American, 1833 – 1905)

Trees on the Jersey Shore, 1871

watercolor over graphite on paper

Bequest of Karl K. Ichida in honor of Robert S. Ichida and Marie M. Ichida, 1994
(25562)

Ansel Adams (American, 1902 – 1984)

Aspens (Vertical) Northern New Mexico, 1958

gelatin silver print

The Cherye R. and James F. Pierce Collection
(L.2013-44.170)

Alex Katz (American, born 1927)

Swamp Maple II, 1970

color lithograph

Gift of The Contemporary Museum, Honolulu, 2011, and purchase, with funds derived
from a gift of Esther Goodale, by exchange, 1995 (TCM.1995.21.1)

Edward Weston (American, 1886 – 1958)

At Lake Tenaya, 1937

gelatin silver print

Purchase, 1988 (20428)

Suzanne Caporaël (American, born 1949)

We Forgot the Ending, 1987

oil on canvas

Collection of Dawn and Duncan MacNaughton (L.2014-09.01)

Bill Jacobson (American, born 1955)

Thought Series #710, 1993-1996

gelatin silver print

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds derived
from a gift from John Young, by exchange (TCM.2002.72)

Nathan Oliveira (American, 1928 – 2010)

Sea, 1959

oil on canvas

Gift of Mrs. Stanley N. Barbee, 1971 (4037.1)

Beth van Hoesen (American, 1926 – 2010)

Fly, 1980/1981

drypoint, hand colored with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and Mary Cooke, 2012 (2012-24-08)

Beth van Hoesen (American, 1926 – 2010)

Bobcat (Rufus) (State II), 1984/1986

color etching, drypoint and aquatint with roulette and burnishing, colored a la poupée, hand colored with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and Mary Cooke, 2012
(2012-24-09)

Beth van Hoesen (American, 1926 – 2010)

Ichii, 1985

color aquatint and hardground etching, hand colored with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and Mary Cooke, 2012
(2012-24-11)

Annette Corcoran (American, born 1930)

Anhinga, 1987

hand-built glazed porcelain

Gift of The Contemporary Museum, Honolulu, 2011, and gift of Dorothy Weiss Gallery, 1988 (TCM.1988.23)

Richard Baker (American, born 1959)

Untitled, 1991

oil on linen

Private collection

Cindy Wright (Belgian, born 1972)

Untitled, 2005

oil on canvas

Purchase with funds provided by the Mark and Hilarie Moore Family Trust, 2013 (2013-8-01)

Toby Buonagurio (American, born 1947)

Bionic Tiger with Wings, 1985

glazed and painted ceramic, mixed media

Collection of Sharon and Thurston Twigg-Smith (L.2014-08.01)

Joey Chiarello (American, born 1978)

Awareness, 2013

hand-built, glazed porcelain, stainless steel, cat whiskers

Purchased with funds donated by Peter G. Drewliner and Paul Sakai and Tom Tierney in memory of Charles Higa, 2013 (2013-29-01)

Gwynn Murrill (American, born 1942)

Lying Dog, 1986

cast bronze

Collection of Sharon and Thurston Twigg-Smith (L.2014-08.03)

Donald Sultan (American, born 1951)

Oranges January 16, 1992

charcoal on paper

Gift of The Contemporary Museum, Honolulu, 2011, and bequest of Mary Elizabeth Sterling Trust, 2007 (TCM.2007.1.7)

Alexis Rockman (American, born 1962)

Still Life with Muskmelons, 1990

oil on wood

Collection of Cade and Waileia Roster (L.2014-10.04)

Esther Shimazu (American, born 1957)

Housepet, 1992

hand-built stoneware

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds given by Tseng Yuho Ecke (TCM.1994.10)

China, Han dynasty

Dog, c. 206 BC – 220

earthenware with glaze

Gift of the Honorable Edgar Bromberger, 1953 (1870.1)

Sanit Khewhok, (American, born Thailand 1944)

Soap Opera, 2001

graphite on gessoed paper

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds given by the Wallace Alexander Gerbode Foundation, 2002 (TCM.2002.18.3)

Beth van Hoesen (American, 1926 – 2010)

Billy's Goat, from *Animals* portfolio, 1971-72

color drypoint, inked à la poupée

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and Mary Cooke, 2012 (2012-24-07.1-8)

Rebecca Jo Morales (American, born 1962)

Roadrunner, 1996

gouache and watercolor on vellum

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds derived from gifts of Winnifred Hudson and Helen Eskridge Rodman, by exchange, 1997 (TCM.1997.10)

Joseph Stella (American born Italy, 1877 – 1946)

Sparrows, 1919

silverpoint, crayon, gouache, graphite on prepared paper

Purchase, 1989 (20531)

Robert Stackhouse (American, born 1942)

Ruby Mamba, 1987

watercolor and charcoal on paper

Private collection

Luis Jimenez (American, 1940-2006)

Snake, 1979

molded and polychromed fiberglass

Private collection

Jean-Baptiste Huet (French, 1745 – 1811)

Two Rabbits Asleep, 1784

watercolor, graphite, ink on paper

Gift of Mrs. Frank A. Hecht, 1985 (19332)

Gwynn Murrill (American, born 1942)

Bobcat, 1986

cast bronze

Collection of Sharon and Thurston Twigg-Smith (L.2014-08.04)

Susan Shatter (American, 1943 – 2011)

Winged Shadow, Waimea Canyon, Kauai, 1986

oil on canvas

Gift of the Persis Corporation, 2002 (11957.1)

Satoru Abe (American, born 1926)

Twin Trees, 1968

welded copper and bronze

Gift of The Contemporary Museum, Honolulu, 2011, and gift of Ian M. and Janet R. Cooke, from the estate of J. Russell and Charlotte M. Cades, 2002 (TCM.2002.51)

Deborah Butterfield (American, born 1949)

Take, c. 1990

fiber and twigs

Gift of Jon Kunitake, 2010 (14302.1)

Lizbeth Stewart (American, 1948 – 2013)

Monkey with Roses, 1999

handbuilt and painted ceramic

Gift of The Contemporary Museum, Honolulu, 2011, and gift of Evelyn Twigg-Smith, 2008 (TCM.2008.23.11a-c)

David Bates (American, born 1952)

Magnolia Branch, 1994

oil paint on bronze

Gift of The Contemporary Museum, Honolulu, 2011, and gift of Jan Lee and David Bates and John Berggruen Gallery in memory of Laila Twigg-Smith, 1998 (TCM.1998.33)

Donald Sultan (American, born 1951)

Oranges January 16, 1992

charcoal on paper

Gift of The Contemporary Museum, Honolulu, 2011, and bequest of Mary Elizabeth Sterling Trust, 2007 (TCM.2007.1.7)

Ken Little, (American, born 1948)

Red Bird, 1982

mixed media

Collection of Dawn and Duncan MacNaughton
(L.2014-09.02)

Cindy Wright (Belgian, born 1972)

Untitled, 2005

oil on canvas

Purchase with funds provided by the Mark and Hilarie Moore Family Trust, 2013 (2013-8-01)

Masami Teraoka (American, born 1936)

Pali Lookout, 1987

watercolor on paper

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds given by Sibyl N. Heide, J. Russell and Charlotte Cades, The Cades Foundation, Claude Albritton, First Hawaiian Bank, the Myers Corporation, and the Shidler Family Foundation (TCM.1992.16)

This delicate Hawaiian landscape depicts the vertical and deeply grooved wall of the Ko'olau Mountains as seen looking left standing at O'ahu's Pali Lookout. Masami Teraoka sees the mountains daily from his windward home and studio. Pure landscapes are rare in the work of Teraoka, who is known for his elaborate figure compositions. *Pali Lookout* was painted at the time that Teraoka was under the influence of Japanese ukiyo-e woodblock prints, seen in its essential flatness, the soft gradations of colors, linear outlines of the mountain forms, and the sky shading from light to dark at the top. In addition, Teraoka took great pains to duplicate in watercolor the subtle woodgrain patterns that would be visible in a woodblock print. The multi-colored cartouche at the right reads "Pali Lookout" and the year, 1987. The red cartouches at the left read "Masami" and "Teraoka." He also includes the circular censorship seal reading "kiwame."

Toki Eishō, (Japanese, active late 18th century)

Tiger and Pine, 18th century (Edo period)

hanging scroll; ink and color on silk

Purchase, Richard Lane Collection, 2003 (2007.143)

Toki Eishō was a pupil of Maruyama Ōkyō (1733-1795), the greatest master of the Maruyama-Shijō School of painting. Based in Kyoto, this school was known for its blend of traditional Chinese painting styles and a new interest in naturalism, visible in the detailed rendering of the tiger's fur in this painting. The tiger is an ancient symbol of the yin force in the yin-yang dichotomy. As such it is associated with the western direction,

the female gender, and two of the Five Elements (metal and water). This tiger's genial, cat-like nature is belied by the sharp fangs visible through its partially open mouth.

Henri Fantin-Latour (French, 1836 – 1904)

Vase of Peonies, 1881

oil on canvas

Bequest of Kathryn and Arthur Murray, 1996 (8440.1)

The son of a classical draftsman, Henri Fantin-Latour trained at the Académie des Beaux-Arts in Paris and, as a student, copied the masterworks in the Louvre. But he also befriended the bohemian artists—among them Edouard Manet, Edgar Degas, Pierre-Auguste Renoir, Paul Cézanne, and Camille Pissarro—who convened at the Café Guerbois in Paris to engage in lively and often heated discussions that gave impetus to Impressionism. In time, Fantin-Latour diverged from his academic training to work in a Realist mode tempered by Impressionism, creating the pictures of flowers and portraits of his artist friends for which he is best known. In *Vase of Peonies*, lush buds and blooms rendered in misty layers of pink and purple emerge glowing from the shadows of their dimly lit background. The diffused atmosphere and dreamy mood are characteristic of Fantin-Latour's work and brought him success in his time.

Walton Ford (American, born 1960)

Depurado (Purified), 1999

watercolor, gouache, ink, pencil and laser transfer on paper

Collection of Sharon and Thurston Twigg-Smith (L.2014-08.02)

Walton Ford intended to become a filmmaker but decided to adapt his talents as a storyteller to painting. Ford's images mimic the style of antique naturalist illustrations, but the animals and birds in his works are never mere depictions, rather participants in complex, symbolic allegories. In *Depurado*, Ford has painted a near life-size image of an Andean condor (it's wing span can be 10 feet or more), which is a national symbol of Chile, Bolivia, Peru, Ecuador, Colombia and Argentina and plays an important role in the folklore and mythology of the Andes mountain region. The four other birds in the image are English (also called European or common) starlings, which were introduced into New York in the late 19th century and quickly spread throughout the Americas by the second half of the 20th century. While they can be beneficial, consuming vast quantities of insects, the bird's reputation has become primarily that of a pest due to agricultural damage, health concerns, and competition with native birds causing a decline in numbers for these species. Ford has inscribed his painting with texts by naturalist/geologist Charles Darwin and poet-diplomat Pablo Neruda, as well as texts by late 20th-century American and Chilean figures from realms of economics and politics: Milton Friedman, Sergio de Castro, George H. W. Bush, Henry Kissinger, Salvador Allende, and Augusto Pinochet. Thus, in the guise of a blown-up ornithological study, Ford has created a parable about South America and the United States during the turbulent period that existed in the 1970s through 1990s.

Robert Lobe (American, born 1945)

Harmony Ridge #29, 1990

anodized aluminum

Gift of The Contemporary Museum, Honolulu, 2011, and gift of the Honolulu Advertiser Collection at Persis Corporation (TCM.1992.1.1)

New York-based sculptor Robert Lobe is inspired by shapes, materials, and textures found in the woods. He depicts rocks and trees in shimmering, hollow forms using heat-treated, hammered aluminum. Lobe's signature process is an adaptation of repoussé, an ancient technique in which metal is hammered, usually from the inside, to create designs or shapes. Lobe, however, works in reverse, encasing trees and rocks in sheets of aluminum and using mallets and a pneumatic air compressor to stretch and tighten the metal over the natural forms. Through the force of repetitive blows from the hammers, Lobe alters the structure of the aluminum until it conforms to the texture of the rock or tree, exposing its interior volume. The new surface replicates and abstracts the contours and thus enhances the play of light and shadow on the aluminum skin. *Harmony Ridge*, where this sculpture was made, is a public campground in northern New Jersey.

Gabor Peterdi (American, born Hungary, 1915 – 2001)

Pacific, 1971

drypoint

Purchase, C. Montague Cooke, Jr. Fund, 1972 (16149)

Hungarian by birth, Peterdi moved to Paris in the early 1930s and emigrated to the United States in 1939. Beginning in Paris in 1934 and continuing in New York, Peterdi was associated with Stanley Hayter's Atelier 17 workshop, which played an important role in his artistic and technical development. Like his Atelier 17 colleague, Maruicio Lasansky, Peterdi went on to teach, and he established printmaking studios at the Brooklyn Museum, Hunter College, New York University, and Yale University, where he was a professor from 1960 until 1987. Through his teaching, writing, and art, Peterdi, along with Hayter and Lasansky, played a crucial role in broadening and making more flexible the possibilities of printmaking in America after World War II. In his own work, Peterdi moved away from the Surrealist-inspired aesthetic feelings and states of mind, creating images through participation in the energy of landscape rather than through mere observation of forms. In *Pacific*, which was inspired during the artist's visit to Hawai'i in 1971, Peterdi captured the feeling of the ocean's boundlessness and dynamic force, filling the image with a roiling mass of curving and swirling lines, hooks, and dots printed in a rich, deep blue-green color. In the surging and spiraling dance of waves across the space and the heaving, violent strength of the sea, Peterdi's conception is reminiscent of Leonardo da Vinci's *Deluge* drawings and allies itself with the artistic tradition of the sublime, in which the viewer is caught up in the simultaneous beauty and destructive potential of nature.

Mochizuki Gyokusen (Japanese, 1834 - 1913)

Waterfall, 1910 (Meiji period)
hanging scroll; ink, color on silk
Gift of Griffith and Patricia Way (13912.1)

The waterfall in this monumental painting by the Kyoto artist Mochizuki Gyokusen plunges from an unseen point high in the mountains to crash at the viewer's feet. The dramatic cropping of the image, the lack of depth, and the large format make one feel as if actually in the presence of the powerful rush of water. Since waterfalls have long been identified in Japan as the dwelling place of kami, or gods, the painting evokes not only the forces of nature, but also the connection between those forces and the spiritual world.

Gyokusen balanced naturalistic description and virtuoso brush techniques. For the rocks, he used tarashikomi, in which ink is dropped onto a wet surface and allowed to spread, a method associated with the Rimpa School during the Edo and Meiji periods and with Japanese-style painting in later eras. This technique also allowed him to create the rock as seen through water, an optical effect that is true to life. The fluid line used to describe the water is another technique that recalls Rimpa; paired with light wash, it gives the water a sense of volume and movement.

Joseph E. Yoakum (American, 1886-1973)
Mt. Mauna Kea In Volcanic Range in Central Hawaii County of Hawaiian Islands, no date
color pencil on paper
Gift of The Contemporary Museum, Honolulu, 2011, and gift of the Raymond K. Yoshida Living Trust and Kohler Foundation Inc., 2010 (TCM.2010.12.5)

Joseph E. Yoakum was a self-taught artist of African-American and Native American descent, who drew landscapes in a highly individual style. He is sometimes included in the genre of Outsider Art (art by non-professionally-trained, visionary individuals). Yoakum was 76 when he started to make landscape drawings, and he produced over 2,000 works during the last decade of his life. Yoakum started drawing familiar places as a method to capture his memories. However, he shifted towards imaginary depictions of far-flung places he had never visited. Yoakum's work was "more invention than reality...in part myth, life as he would have wished to have lived it," wrote Derrel B. Depasse in *Traveling the Rainbow: The Life and Art of Joseph E. Yoakum*. Born in Missouri, he was living and working in Chicago by the early 1960s, and there his work was gradually discovered by the mainstream art community, particularly artists of the Chicago Imagist School, such as Ray Yoshida, the original owner of this drawing, Roger Brown, Jim Nutt, Gladys Nilsson, and Ed Paschke.

Melissa Miller (American, born 1951)
Leopard Dance, 1983
oil on linen
Collection of Sharon and Thurston Twigg-Smith (L.2012-42.04)

Texas artist Melissa Miller is known for her bold, vividly imaginative paintings, in which she draws upon a deeply-felt connection to the natural world to compose narratives that use animal actors in allegories of human behavior. In *Leopard Dance*, three tigers and a leopard sit transfixed at the edge of a clearing, peering out from the overhangs of rocks and the branches of a tree at a white leopard in the distance which is on its hind paws, a spectral creature that appears to be performing a ritual dance. With its intense colors, lush brushwork, magical light, and fantastic imagery, *Leopard Dance* seems enchanted, with a poetic ambiguity that sparks the imagination and melds our experiences and those of the animals and reflects the symbiotic relationship of all living things.

Beth van Hoesen (American, 1926 – 2010)

Bobcat (Rufus) (State II), 1984/1986

color etching, drypoint and aquatint with roulette and burnishing, colored a la poupée, hand colored with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and Mary Cooke, 2012
(2012-24-09)

Beth Van Hoesen was a prominent San Francisco Bay Area artist, known for her superb abilities as a draughtsman and printmaker. A prolific graphic artist, producing over 630 plates and portfolios during her career, Van Hoesen was particularly recognized for her work in color etching and aquatint techniques, many of which she augmented with hand coloring, making them unique variations. *Bobcat (Rufus) (State II)*, one of Van Hoesen's largest, most complex and significant prints, was printed from two plates in black, brown, orange and gray inks, with watercolor additions. Other graphic works by Van Hoesen are on view elsewhere in this exhibition.

Allyn Bromley (American, born 1928)

Green Piece, 2009-10

color screenprinting on recycled screenprints

Collection of the artist

Honolulu artist Allyn Bromley, a retired professor of the University of Hawai'i Art Department and past Chair of the printmaking program there, has established a reputation as an innovative, skilled, and prolific artist, particularly in the medium of silkscreen or screenprinting. In recent years, Bromley's artistic practice has involved subtractive methods and three-dimensional forms. "I found I could create by negating", she says, describing the recycling of her old prints by overprinting on them and cutting them up, subtracting paper altogether, cutting out printed images and incorporating them into freestanding or hanging installations, as in this work.

Francesco Antonio Franzoni (Italian, 1734 – 1818)

Pair of Leopards, late 18th-early 19th Century

intarsia (marble with marble inlay)

Gifts of Mr and Mrs. Walter F. Dillingham with reservation of life interest, 1964 (3240.1, 3241.1)

Born in the city of Carrara, famous source of marble for sculpture and architecture, and trained there, Francesco Antonio Franzoni settled in Rome in the 1760s and established a workshop specializing in the restoration of antique Roman sculpture found in excavations in the city and elsewhere. He worked on restoring, completing and refinishing sculptures destined for the Museo Pio-Clementino (now the Vatican Museums) and provided marble sculptural details for its interiors. Pope Pius VI (Giovanni Angelo Braschi, 1717-1799, Pope from 1775 until his death), employed Franzoni to fill a room with animal sculptures, some made up from antique fragments, in the Palazzetto del Belvedere at the Vatican in Rome. This pair of leopards, attributed to Franzoni, is remarkable for the use of yellow-brown marble inlaid with black spots (intarsia) to give the animals a more natural appearance.

Stanislav Ginzburg (American, born Russia 1984)

Habitat No. 1, 2013

archival pigment print

Courtesy of the artist

Artist statement:

“My work draws parallels between insect morphology and various types of flora. *Habitat No. 1* depicts a complete reproductive system of a hermaphrodite freshwater snail *Biomphalaria Tenagophila*. I was attracted to shapes and textures of its organs that reminded me of corals and marine vegetation. The mollusk is adorned with other water-dwelling invertebrates: fly larvae, riffle beetle, mayfly, mosquito. The white glossy sculptures in my images are renderings of three-dimensional computer models, carefully hand-crafted and referenced from a variety of scientific sources. These virtual shapes are combined with photographic background plates to create seamless tableaux that explore the uniformity of biological form.”

Ken Little (American, born 1948)

Doe, 1988

bronze

Private collection

David True (American, born 1942)

Zen of Alarm, 1988

acrylic and ink on paper mounted on canvas

Collection of John and Elizabeth Lacy, promised gift to the Honolulu Museum of Art

Artist unknown, Sicily, Italy

Rain Spout, 6th-5th Century BC

terracotta

Gift of Mrs. Philip E. Spalding, 1953 (1818.1)

Sanit Khewhok, (American, born Thailand 1944)

Bugs, 1999

felt-tip ink on paper

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds given by the Wallace Alexander Gerbode Foundation, 2002 (TCM.2002.18.2)

Beth Cavener (American, born 1972)

A Second Kind of Loneliness, 2009

hand-built stoneware, paper pinwheel, internal mechanical breathing device

Private collection

Beth Cavener was born in California, the daughter of a molecular biologist and an art teacher. As Cavener writes, "The connections between art and science have always been at the heart of my work. My mother, a ceramicist, and my father, a molecular biologist, raised me with an appreciation for the world on its most minute and grandiose scale. From my mother I learned the language of clay and the power of ideas passed through hands. My father and I spent hours staring at the night sky, while he stretched the seams of my imagination with tales of recombinant DNA and evolutionary battles on the microscopic scale. Every moment of my memory has been spent investigating the natural world around me." Living and working in Washington state, Cavener forms her sculptures by carving them from solid blocks of clay that she then cuts apart and hollows out, ultimately reassembling on an armature and concealing the seams. Cavener focuses her work on human psychology articulated through animal forms. "This use of veiled anthropomorphism began in 2002" says Cavener. On the surface, these figures are simply feral animals suspended in a moment of tension. Beneath the surface, they embody the consequences of human fear, apathy, aggression, and misunderstanding." When creating her sculptures of animals, Cavener has stated "...I borrowed the perceived purity and moral innocence of the animal image and imbued it with human complexity." This work is unusual for the artist in that it incorporates a mechanism that blows air through the goat's mouth and nostrils spinning the pinwheel (at present this mechanism is being repaired, so the "breathing" aspect of the sculpture is absent.

Gwynn Murrill (American, born 1942)

Wolf I, 1975

carved baywood

Collection of Cade and Waileia Roster (L.2014-10.03)

Joseph Raffael (American, born 1933)

Haiku Fish II, 1979

color lithograph on paper

Gift of The Contemporary Museum, Honolulu, 2011, and gift of James Jensen (TCM.2007.34.20)

Beth van Hoesen (American, 1926 – 2010)

Trout, 1971

etching and drypoint with engraving, some hand coloring with watercolor

Gift of the E. Mark Adams and Beth van Hoesen Adams Trust in honor of Sam and Mary Cooke, 2012 (2012-24-06)

David Gilhooly (American, 1943 – 2013)

Prehensile Pangolin, 1969

ceramic

Gift of The Contemporary Museum, Honolulu, 2011, and gift of David and Joan Wenger (TCM.2006.9)

Michael Takemoto (American, born 1957)

Transcendental Infestation, 2014

mixed-media installation (rubber cockroaches, adhesive)

Courtesy of the artist

Ryo Toyonaga (Japanese, born 1960)

Untitled-BW11, 2009

sumi ink, acrylic on paper

Promised gift of Alvin Friedman-Kien (TCM.L40662)

“Toyonaga’s works ... recall the hybrid monsters of Japanese TV animation films,” wrote Guggenheim Museum curator Alexandra Munroe in a 2006 exhibition catalog for the artist’s work. New York artist Toyonaga, who did ceramic and metal sculpture, then drawings, and now focuses on paintings, establishes in his work a tension between the artificial and the organic, between homogeneity and individuality. His images are provocative, even at times disturbing, and Toyonaga deliberately creates these effects to counter the slick superficiality of contemporary Japanese culture. Indeed, it is as if Toyonaga transforms Japan’s horrendous experience of nuclear annihilation in World War II into an ominous vision of a global future. His landscapes are often characterized by structures that evoke mutated germinating seeds blossoming into surrealist flowers. The valves and pipes elicit images of plumbing and waterworks intrinsic to an urban infrastructure and recall the building projects that rose during Japan’s bubble economy,

when rapid gentrification and commercial development ravaged traditional landscapes and disrupted the lives of ordinary people. Control and resistance metamorphose into eerie robotic growths, penetrating the outer shell of fossil-like organic structures.

Tom Uttech (American, born 1942)

Neiab Nin Nasikodadimin, Bejigwan, 1996

oil on linen and wood frame

Gift of The Contemporary Museum, Honolulu, 2011, and purchased with funds derived from gifts of Charles Judd, Helen Eskridge Rodman, Henry Richmond, and Thurston Twigg-Smith, by exchange, 1997 (TCM.1997.16)

Painter and photographer Tom Uttech is known for his evocative moody, romantic depictions of North American woodlands and the wildlife that inhabit them. Born and raised in Wisconsin's north woods, he continues to take inspiration from his many travels to northern Minnesota and the Quetico Provincial Park in Ontario, Canada. Uttech titles his paintings using Native American languages. The title for this work is Chippewa and translates "We reunite".

"Since these pictures are about nature and our role in it, the knowledge gained might grow into love of nature, and thus into concern for its well-being. This concern could lead to action to protect nature and, therefore, ourselves. The best response to my paintings would be for you to...go straight to the wildest piece of land you can find and sit down to let it wash over you and tell you secrets." –Tom Uttech

Darren Waterston (American, born 1965)

Variation No. 10, 1994

watercolor, beeswax and oil on paper

Private collection

Donald Roller Wilson (American, born 1938)

Shirley's and Jimmy's Friend's Head Was Getting Hot, 1985

oil on canvas in artist's upholstered frame

Anonymous gift

Melissa Miller (American, born 1951)

Baboon in Leopard Cape, 1980s

acrylic on paper

Collection of Cade and Waileia Roster (L.2014-10.02)

John Alexander (American, born 1945)

Monkey Choking a Chicken, 1985

oil on canvas

Collection of Cade and Waileia Roster (L.2014-10.01)