



ART IN EMBASSIES EXHIBITION

*The Permanent Mission of the United States of America to
the United Nations and Other International Organizations in Geneva*

ISAMI DOI

Overcast, undated

Oil on canvas, 40 x 50 in. (101.6 x 127 cm)

*Honolulu Museum of Art, Gift of The Contemporary Museum,
Honolulu, 2011, and Gift of Jack L. and Chonita G. Larsen*

THE PERMANENT MISSION
OF THE UNITED STATES OF AMERICA
TO THE UNITED NATIONS AND
OTHER INTERNATIONAL ORGANIZATIONS
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Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a footprint that can be left where people have no opportunity to see American art.

"For fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights and peace around the world."

— John Forbes Kerry
U.S. Secretary of State

INTRODUCTION

E Komo Mai. Aloha and welcome to the Residence of the U.S. Ambassador to the United Nations and Other International Organizations in Geneva. We are delighted to share this diverse and vibrant exhibition with you, which showcases artists and artwork with strong connections to places in the U.S. that are most important to us. We would like to thank the Art in Embassies program and Jay Jensen of the Honolulu Museum of Art for putting together a creative exhibition which offers a sampling of the rich cultural history of the United States.

Having grown up in Hawaii, with lush mountains and golden sunsets, I am reminded of home by the natural beauty of Switzerland. Be it Lake Geneva and the Alps or the Pacific Ocean and the Ko'olaus, the incredible beauty that surrounds us has inspired artists for centuries. Similarly, Hawaii's renown as the "melting pot of the Pacific" in many ways mirrors Geneva's role as the center of multilateral engagement, and we are excited by the idea of promoting diplomacy through cultural exchange.

To celebrate my Hawaiian heritage, we selected a collection of historic photographs (circa 1900) from the days of Queen Liliuokalani, pineapple plantations, spear fishermen and the unspoiled slopes of Haleakala. In honor of my great-grandparents who immigrated to Hawaii from Japan about the same time these photographs were taken, our exhibition showcases two well-known Japanese-American painters from Hawaii, Tadashi Sato and Isami Doi. I am particularly attached to these paintings, as the work of both Sato and Doi was clearly inspired by their childhood experiences in the islands.

While I will always call Hawaii home, we also have deep ties to the San Francisco Bay Area (where our children were raised) and New York City (where we first met), so we wanted to also present artwork by artists with roots in these two great American cities.

Richard Serra was born in San Francisco, and although many know him as an accomplished sculptor, we believe his work in other media is equally impressive. We selected two large, monochromatic pieces from his *Afangar Icelandic Series* for our entryway, *Hreppholar II* and *Iceland*, which boldly welcome guests to our Residence and provide an interesting contrast to the colorful lakeside view.

We have the pleasure of showcasing five Ad Reinhardt pieces from his *Black Series*, which complement each other as they surround our dining room table. Ad Reinhardt, a native New Yorker, is said to have embraced the "slow art" movement with this series, which has been known to test viewers' patience. These intricate geometric screenprints with extremely subtle tonal variations tend to stimulate interesting conversations amongst our dinner guests from around the world.

Finally, our Residence would not be complete without our favorite American pastime . . . baseball! Our exhibition proudly presents historic photographs of three of baseball's superstars: Jackie Robinson, Satchel Paige and Babe Ruth. Each of these groundbreaking athletes earned a unique spot in the record books for his incredible contribution to both professional baseball and to American history. We hope you enjoy this entire exhibition as much as we do.

Ambassador Pamela K. Hamamoto and Mr. Kurt Kaull

Geneva
May 2015

RUTH CYRIL

(1920-1985)

Ruth Cyril received her early schooling in art at the Greenwich House Art School in Connecticut. Later she studied in New York City at the School of Contemporary Art and the Art Students League on scholarship, and individually with Vaclav Vytlačil, Nathaniel Dirk, and Hans Hoffmann, and at Atelier 17. She studied etching and engraving with Stanley William Hayter in New York City and Paris, and art, design, and history at New York University and the New School for Social Research in New York City. Cyril benefitted from study and extensive travel throughout Europe, with advanced work in etching and engraving at Paris Imprimeurs and on a Fulbright Fellowship in 1957 for study at the Sorbonne.

Her work was exhibited at the Massillon Museum, Ohio (1966); the University of South Carolina, Columbia (1965); the John Nelson Bergstrom Museum, Neenah, Wisconsin (1964); the Corning Glass Museum, New York (1964 and 1966); the Smithsonian Institution, Washington, D.C. (1963); the Grosvenor Gallery, London (1962); the Portland Museum, Oregon (1962); the Redfern Gallery, Laguna Beach, California (1950); and the Nina Dausset Gallery, Paris (1950).

Cyril's work can be found in such prestigious public collections as the Smithsonian Institution; the Metropolitan Museum of Art, New York City; the Victoria and Albert Museum, London; and the Dallas Museum of Fine Art, Texas, among other institutions.



Lily Ponds, 1966

Lithograph, 32 ¼ x 26 ½ in. (83.2 x 67.3 cm)

Gift of The Estate of Ruth Cyril to Art in Embassies, Washington, D.C.

ISAMI DOI

(1903-1965)

Isami Doi studied for two years at the University of Hawaii, went on to Columbia University in New York City for five years, and then continued his studies for a year in Paris. Aside from a brief visit back to Hawaii in 1934, Doi stayed in New York City until 1938. He was a regular exhibitor at the city's Downtown Gallery, first exhibiting there in 1929. He also had solo shows in Honolulu and San Francisco.

When Doi returned from New York to the Hawaiian Islands, he taught printmaking, drawing, and metal work, as well as designing jewelry for the S. and S. Gump's department store, a San Francisco firm which had opened a branch in Honolulu in 1929, and later for Ming's jewelers. He also frequently exhibited his art in group exhibitions

Doi's first solo show at the Honolulu Academy of Arts took place in April 1929, and featured landscapes of the mountains of Kauai, as well as fifteen prints. Following the artist's sojourns in New York and Paris, he returned to the islands, where his work was again shown in Honolulu in January 1935. Doi's subjects included themes of Hawaii and other locations, and he was widely praised as a modern artist whose work also embodied classic traditions.

Doi's first models, and also his last pictures, were the hills and cliffs of his native Kauai. By some standards his work might be considered provincial, but that was his own choice. The duality of East and West is evident in Doi's work. His early works are painted in muted dunes and browns, and have a discreet erotic quality. The modesty of his presentation is characteristic of Doi, who, throughout his life, avoided theatrics. Mid-way in his career, he included symbols inherited from Greece and Rome, such as centaurs, broken columns, and sphinxes. As his spirituality deepened, Doi's works became closer to pure abstraction, with orange and vermilion signifying flames and light. A simplified Buddha shape is the artist's hieroglyph for meditation. For Doi, light equals enlightenment. In his last works in the 1960s, he set aside all symbols, returning to painting the cliffs of Kauai, which he had come to view as spiritual entities.

In 1946 Doi returned to the island of Kauai, where he spent the rest of his life, until his death in 1965. A memorial exhibition was held at the Honolulu Academy of Art in 1966, at which time one critic wrote that of all the island-born artists, he considered Isami Doi the most consistent in maintaining a passionate quest for quality and the highest degree of professionalism



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KA NING FONG

(BORN 1956)

Ka-Ning Fong emigrated from Hong Kong to Hawaii in 1967, and received both his Bachelor of Fine Arts and Master of Fine Arts degrees from the University of Hawaii at Manoa, where he currently teaches both drawing and painting. He also teaches at Honolulu Community College and Windward Community College, and has been the recipient of numerous awards and honors. Fong has had solo exhibitions at Kapi'olani Community College's Koa Gallery in 2013, Hawaii Pacific University, Hawaii Loa Gallery in 2008, the Balcony Gallery in 2007, and Bibelot Gallery in 2004.

Fong was featured as an invited artist at the Honolulu Academy of Arts' *Artists of Hawai'i* in 1995, and in 1992 he had a solo exhibition at The Contemporary Museum. His work has been featured in *Old Hawai'i/New Hawai'i* at The Contemporary Museum at First Hawaiian Center, *East is West in Hawai'i* at The Honolulu Academy of Arts, *Concepts-IX* at Linekona Art Center, and *Vanishing Point: Landscape in Hawai'i* at Amfac Plaza. Fong's work is represented in the collections of the State Foundation on Culture and the Arts, the Honolulu Academy of Arts, and *The Honolulu Advertiser*.



Red Lanterns, 1992

Oil on canvas, 40 7/8 x 48 1/8 in. (103.8 x 122.2 cm)

Honolulu Museum of Art, Gift of the Watumull Foundation, 1992 (7155.1)

AD REINHARDT

(1913-1967)

Ad Reinhardt was born Adolph Dietrich Friedrich Reinhardt on December 24, 1913, in Buffalo, New York. He studied art history under Meyer Schapiro at Columbia University, New York City, from 1931 to 1935 and studied painting with Carl Holty and Francis Criss at the American Artists School, also in New York City, from 1936 to 1937. Additionally, Reinhardt studied at the National Academy of Design in New York City with Karl Anderson in 1936. Between 1936 and 1939, he worked for the WPA Federal Art Project, and from 1937 to 1947 was a member of the American Abstract Artists group. Reinhardt continued his studies from 1946 to 1951 at the New York University Institute of Fine Arts in New York City.

Reinhardt's influence as a teacher and writer was as significant as his art. He taught at Brooklyn College, New York, from 1947 to 1967. He also lectured at the California School of Fine Arts, San Francisco, in 1950; the University of Wyoming, Laramie, in 1951; Yale University, New Haven, Connecticut, from 1952 to 1953; and at Hunter College, New York City, from 1959 to 1967.

Reinhardt was given his first solo exhibition at Columbia Teachers College, New York, in 1943, and by 1946 was

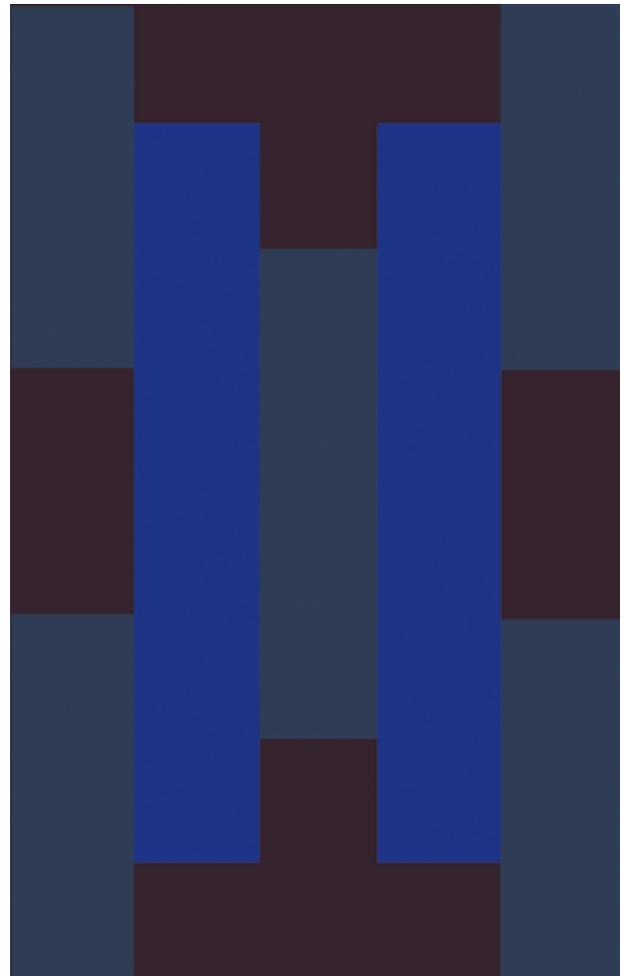
showing regularly with the Betty Parsons Gallery, New York. Reinhardt was a pioneer of Hard-edge painting at this time. In the 1950s, he began to limit his palette to a single color, moving from red to blue and then to his final stage of black paintings. In 1966 the Jewish Museum, New York City, organized an exhibition of Reinhardt's paintings, which was accompanied by a catalogue with texts by Lucy Lippard and the artist. Reinhardt died August 30, 1967, in New York. In 1970 the Marlborough Gallery in New York exhibited the black paintings executed between 1951 and 1967. In 1972 the Kunsthalle Düsseldorf organized an exhibition of Reinhardt's work, which traveled to the Stedelijk Van Abbemuseum, Eindhoven; Kunsthaus Zürich; Centre National d'Art Contemporain, Paris; and Museum des 20. Jahrhunderts, Vienna. The Solomon R. Guggenheim Museum, New York City, mounted an exhibition entitled *Reinhardt and Color* in 1980. Reinhardt's essays continued to influence many conceptual artists in the 1970s. The Museum of Modern Art, New York City, organized a major exhibition of his work in 1991.

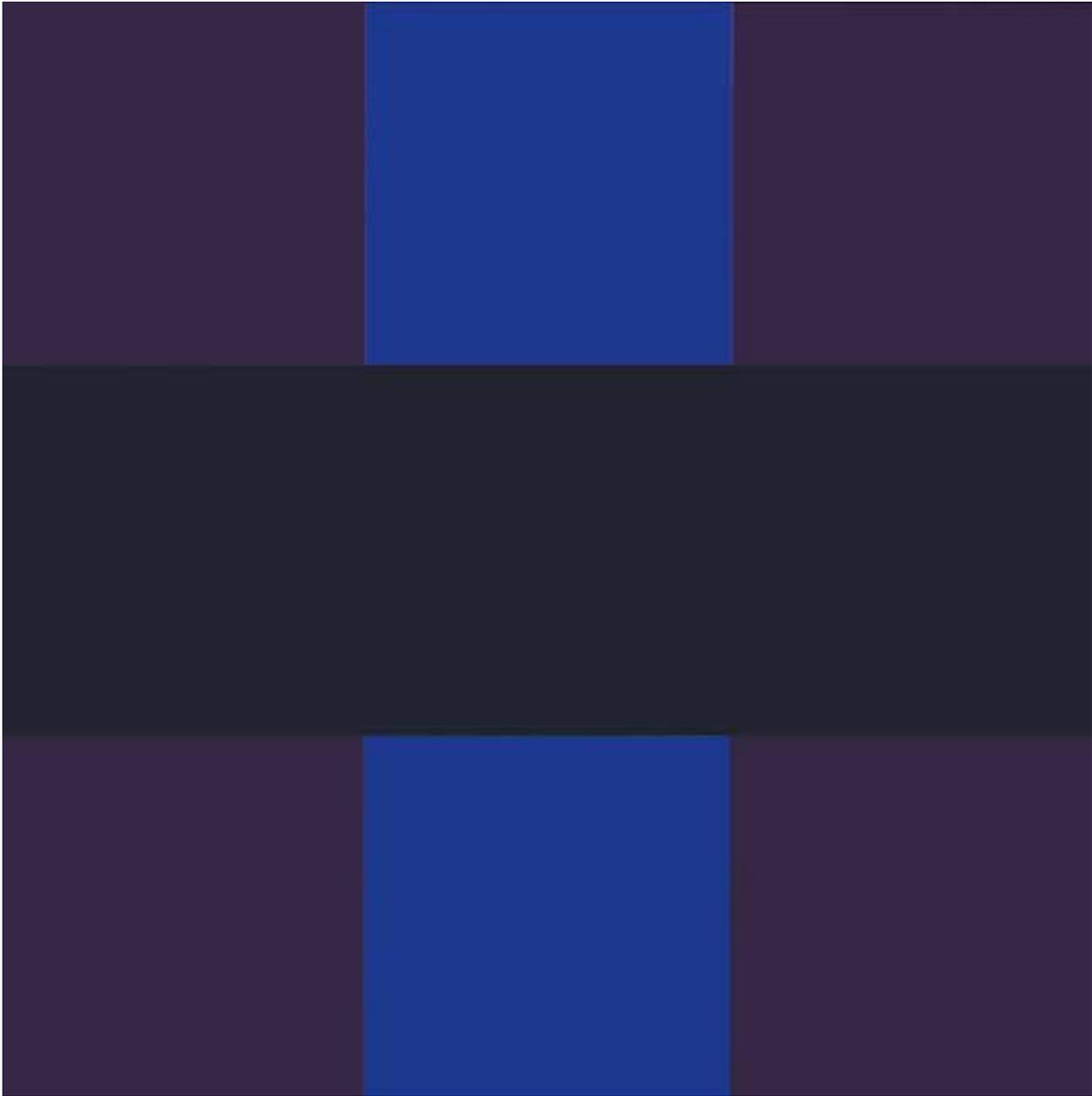
www.guggenheim.org/new-york/collections/collection-online/show-full/bio/?artist_name=Ad%20Reinhardt



Black Series #2 (G), c. 1964-1967
Screenprint, 23 ½ x 21 in. (59.7 x 53.3 cm)
Gift of Mr. and Mrs. Philip Berman to Art
in Embassies, Washington, D.C.

Black Series #15 (S), c. 1964-1967
Screenprint, 26 x 19 in. (66 x 48.3 cm)
Gift of Mr. and Mrs. Philip Berman to Art
in Embassies, Washington, D.C.





Black Series #6 (G), c. 1964-1967
Screenprint, 22 x 21 ½ in. (55.9 x 54.6 cm)
Gift of Mr. and Mrs. Philip Berman to Art in Embassies, Washington, D.C.



Black Series #12 (S), c. 1964-1967
Screenprint, 29 x 19 in. (73.7 x 48.3 cm)
*Gift of Mr. and Mrs. Philip Berman to Art in Embassies,
Washington, D.C.*



Black Series #20 (S), c. 1964-1967
Screenprint, 28 ¾ x 18 ½ in. (73 x 47 cm)
*Gift of Mr. and Mrs. Philip Berman to Art in Embassies,
Washington, D.C.*

TADASHI SATO

(1923-2005)

Born February 6, 1923 in Kaupakalua, Maui, Sato Tadashi Sato is known for his nonobjective paintings, mosaics, and murals, some inspired by his experiences, including skin-diving, during his boyhood in Hawaii. His goal is for his art to convey a sense of serenity and balance, light, and space.

Sato father was a pineapple laborer, merchant, and a calligrapher, and his grandfather was a sumi-e artist. Sato attended Kamehameha III School and Lahainaluna High School. As a third grader, the entire school held an assembly around the flagpole where he received a prize of \$2.50 as the winner of a poster contest. Sato attributes that event to being his initial inspiration to pursue art. At Lahainaluna High School he was the cartoonist for the school's annual yearbook.

Following his graduation from high school, Sato volunteered to serve in the U.S. Army along with many Americans of Japanese ancestry in Hawaii, and trained with the 442 Combat Infantry Regiment. During WWII he reproduced and identified locations on maps, translating from Japanese to English. He also served as a translator and interrogator in the New Guinea and Philippine Campaign. Sato returned to Hawaii in 1946 and was employed by the Halekulani Hotel in Waikiki, which later would purchase many of his paintings.

Sato attended classes at the Honolulu Academy of Arts from 1946 through 1948 with assistance from the GI Bill. There, he studied with the New York based artist Ralston Crawford, who was teaching at the Honolulu Academy of Arts summer session. Ralston assisted him in obtaining an art scholarship. Encouraged by Crawford and with a scholarship to the Brooklyn Museum School in hand, Sato left Hawaii along with his wife Kiyoko. In New York City, he took classes at the New School and Pratt Institute, as well as at the Brooklyn Museum School.

At Pratt Institute Sato experimented with various materials. During his second year, Sato did not want to be channeled into a professional occupation. Wanting his own personal freedom, he quit and returned to the Brooklyn Museum Art School. To make this change, Sato was required to transfer from vocational to avocational under the GI Bill. This would be a turning point in his life.

Ralston Crawford also introduced Sato to the modernist painter Stuart Davis in New York, and these two teachers were an important influence on him. He drew inspiration from Davis' interest in depicting the shapes and rhythms of city life. Where Davis relied on bold colors, Sato already was working with a muted palette of black, gray, and white, a range of colors that suited New York City. Though Sato moved away from the hard-edged abstractions of the precisionists and the cubist-inspired abstractions of Davis, he retained their predilection for depicting flattened forms in space.

Overall, Sato spent a total of almost ten years in New York City. He painted while traveling between New York, Japan, and the Hawaiian Islands. In 1955 Sato was awarded the McNerny Award and left New York to study in Japan. In two months, Sato consumed his grant money in purchasing cameras and equipment to document his fascination for life in Tokyo, and returned home. In 1956 he went back to New York and painted and studied with other young American Japanese artists: Satoru Abe, Bumpei Akaji, Boy Okuchikubo, Jerry Okimoto, and mentor Isami Doi.

Returning home to Hawaii, Sato struggled to stay afloat in the Hawaiian art community. Through the tough times, he held onto his cultural and family values by opening his home to struggling actors and friends. On one occasion, a friend stopped by wanting to give up his dream of becoming an actor. With the encouragement of the Satos, he audi-

tioned and landed a part in the Broadway play, *Teahouse of the August Moon*, starring the British actor and film star Charles Laughton. At a party given for the cast, Laughton began sharing with a group of friends about his personal art collection. Sato's friend, the new actor, interrupted the conversation by telling them about Sato's works. Intrigued, Laughton made arrangements to meet the artist. Along with an entourage, Laughton arrived and purchased a number of paintings on the spot. From that day forward, Sato was able to work exclusively as a fine art painter.

In 1958 Sato exhibited at the Willard Gallery in New York City, receiving very good reviews for his work, which at that time consisted of nonobjective paintings comprised of compositions of hard-edged lines and shapes. Over time Sato's hard edges softened into paintings that he describes as more mystical and metaphysical. The forms would become more abstract in later years, as Hawaii's natural environment, especially the sea, increasingly became the subject of his art.

Sato's subjects are simple – a tree, a rock reflected in water, a breaking wave – yet complex in their suggestions of light fragmenting the surface of

the sea, or natural forms emerging from a landscape. Sato's favorite subjects are impressions, water, reflections, and the beauty of Maui. "They are complete interpretations by me of a particle scene," he said about his work. "So, the blue of the sky may not be the blue that everyone sees, but the composition of the painting itself will hold it correctly. I like to paint by memory because it gives me a little room to put [in] my own poetry." Sato's work has been exhibited extensively in galleries and museums around the world.

— Francis Haar, *Artists in Hawai'i*, Volume 2.
University of Hawaii Press, Honolulu, 1977.



Submerged Rock, 1960

Oil on linen, 40 x 50 in. (101.6 x 127 cm). Honolulu Museum of Art, Gift of The Contemporary Museum, Honolulu, 2011, and Gift of Miani Johnson in memory of Marian Willard Johnson (TCM.2002.24)

RICHARD SERRA

(BORN 1939)

Richard Serra was born November 2, 1939, in San Francisco. While working in steel mills to support himself, Serra attended the University of California at Berkeley and Santa Barbara from 1957 to 1961, receiving a Bachelor of Arts degree in English literature. He then studied at Yale University, New Haven, Connecticut, from 1961 to 1964, completing his Bachelor of Fine Arts and Master of Fine Arts degrees. Serra trained as a painter at Yale, where he worked with Josef Albers on his book *The Interaction of Color* (1963). During the early 1960s, Serra came into contact with Philip Guston, Robert Rauschenberg, Ad Reinhardt, and Frank Stella. In 1964 and 1965, Serra traveled to Paris on a Yale Traveling Fellowship, where he frequently visited the reconstruction of Constantin Brancusi's studio at the Musée National d'Art Moderne. He spent much of the following year in Florence on a Fulbright grant, and traveled throughout southern Europe and northern Africa. The young artist was given his first solo exhibition at Galleria La Salita, Rome, in 1966. Later that year, he moved to New York City, where his circle of friends included Carl Andre, Walter De Maria, Eva Hesse, Sol LeWitt, and Robert Rauschenberg.

In 1966 Serra made his first sculptures out of nontraditional materials, such as fiberglass and rubber. From 1968 to 1970, he executed a series of splash pieces, in which molten lead was splashed or cast into the junctures between floor and wall. Serra had his first solo exhibition in the United States at the Leo Castelli Warehouse, New York City. By 1969 he had begun the prop pieces, whose parts are not welded together or otherwise attached, but are balanced solely by forces of weight and gravity. That year, Serra was included in *Nine Young Artists: Theodoron Awards* at the Solomon R. Guggenheim Museum, New York City. He produced the first of his numerous short films in 1968 and in the early 1970s, experimented with video. The Pasadena

Art Museum, California, organized a solo exhibition of Serra's work in 1970, and in the same year he received a John Simon Guggenheim Memorial Foundation fellowship. That year, he helped Smithson execute *Spiral Jetty* at Great Salt Lake in Utah. However, Serra was less intrigued by the vast American landscape than by urban sites, and in 1970 he installed a work on a dead-end street in the Bronx. He received the Skowhegan Medal for Sculpture in 1975 and traveled to Spain to study Mozarabic architecture in 1982.

Serra was honored with solo exhibitions at the Kunsthalle Tübingen, Germany, in 1978; the Musée National d'Art Moderne, Paris, in 1984; the Museum Haus Lange, Krefeld, Germany, in 1985; and the Museum of Modern Art, New York City, in 1986. The 1990s saw further honors for Serra's work: a retrospective of his drawings at the Bonnefantenmuseum, Maastricht, The Netherlands; the Wilhelm Lehmbruck prize for sculpture in Duisburg in 1991; and the following year, a retrospective at Museo Nacional Centro de Arte Reina Sofía, Madrid. In 1993 Serra was elected a fellow of the American Academy of Arts and Sciences. In 1994 he was awarded the Praemium Imperiale by the Japan Art Association and an Honorary Doctor of Fine Arts degree from the California College of Arts and Crafts, Oakland.

Serra has continued to exhibit in both group and solo shows in such venues as Leo Castelli Gallery and Gagosian Gallery, both in New York City. He continues to produce large-scale, steel structures for sites in the United States and Europe. In 1997-1998, Serra's *Torqued Ellipses* (1997) were exhibited at the Dia Center for the Arts, New York City. Serra and his wife, Clara Weyergraf-Serra, live outside the city and in Nova Scotia.

www.guggenheimcollection.org



Afangar Islandic Series, Iceland, 1991
Oil on hand made paper,
40 ½ x 60 in. (102.9 x 153.7 cm)
Courtesy of the Foundation for Art and
Preservation in Embassies, Washington, D.C.



Afangar Islandic Series, Hreppholar II, 1991
Oil on hand made paper,
40 x 50 in. (101.6 x 127 cm)
Courtesy of the Foundation for Art and
Preservation in Embassies, Washington, D.C.

PHOTOGRAPHER UNKNOWN

These photographs are a selection from more than 6,000 images in the Josephus Daniels collection in the Photographic Archives at the Library of Congress in Washington, D.C.

Josephus Daniels (1862-1948) was a journalist from North Carolina who served as Secretary of the Navy under Woodrow Wilson (1913-1921) and Ambassador to Mexico under Franklin Roosevelt (1933-1942). Daniels made official visits to Hawaii in 1906, 1909, and several times thereafter, the last visits as Secretary of the Navy. These images and others in the Library of Congress probably come from a portfolio that was presented to Daniels during one of his early visits to Hawaii. They were donated to the Library of Congress by his sons after his death.

— Paul Vanderbilt, “The Daniels Collection,”
*Guide to the Special Collections of Prints and
Photographs in the Library of Congress* (1955): 45.

Fishing Traditions

*O ka Oihana Lawaia no hoi ma ka wa kahiko loa mai a ko kakou aina, he oihana ia i manao nui loa ia e na alii aloha o kakou o ka manawa kahiko, a he oihana punahele pu no hoi e ao ia ai e na Makua i ka lakou mau keiki.**

Fishing was an ancient art in our land, an art that was very important to our beloved chiefs in olden times. A favorite art, taught to their sons by the parents.

The magnificent ocean that brought ancestral Polynesians to the islands of Hawai‘i also provided them with an abundance of sustenance. Fishing and the gathering of seafoods provided Hawaiians with everything from the deep-water *ahi*, *aku* and *ulua*, to an enormous variety of shore fish, shellfish and *limu* (seaweeds). Kānaka Maoli were expert fishermen and developed a myriad of tools and techniques

that amaze even today. Ancient fishermen had an intricate knowledge of the lunar cycles and this knowledge assisted them in predicting the comings and goings of many of the creatures of the sea.

Hawaiians caught fish with simple bamboo poles and perhaps an *‘ōpae* (shrimp) or crab as bait. They also hand wove beautiful *olonā* nets of various sizes, sometimes darkened with kukui nut juice, that could be individual throw nets or massive *hukilau* nets used by an entire community to fish the bays that dot the islands. *Hina‘i*, or basket traps, were used in another common method of fishing. Often *limu kala*, or some other variety of seaweed would be used to entice the fish into the woven basket trap. Hawaiians were also skilled spear fishermen and one method called for using kukui nut torches at night. They even caught fish by hand, a method called *hahamau* that required great skill and patience.

Kānaka Maoli treated the catching of fish as an act dependent on the gods, offering gifts to the fishing deities and observing many kapu around it. *Lele* (altars) were built to Kū‘ulakai and Hinapukui‘a, a male and female deity of fishing. These were places to which to bring *ho‘okupu* (offerings) of thanks for a good catch or to ask for blessings for the fishing to come. The several sea urchin spine *ki‘i* held at Bishop Museum are brilliantly carved images that were found in 1913 at a *koa* (fishing shrine) on Kaho‘olawe. Fisherman observed *kapu* surrounding a wide variety of their tasks. Some restrictions ordered that baskets must be woven where the *aumakua* reside, while another counseled to not step over a fishing line lest it become defiled. Many of these ancient *kapu* have been carried on to the current generation of fishermen as local lore or suspicion. Today, if you ask an early rising local fisherman where he is headed, expect an answer of ‘Oh, just goin’ *holo-holo* (ride around).’ The fisherman believes that the talk of fishing will scare the fish away.

Knowledge of fishing, like other cultural knowledge, was not only carried on through oral tradition, but was also recorded for posterity in the Hawaiian-language newspapers and other archives. Articles and books such as *Ka 'Oihana Lawai'a: Ancient Fishing Traditions*** describing these practices have become valuable sources of knowledge for those today seeking insight into the ways of the ancestors.

[http://hawaiilive.org/
topics.php?sub=Early+Hawaiian+Society&Subtopic=119](http://hawaiilive.org/topics.php?sub=Early+Hawaiian+Society&Subtopic=119)

* *Ka Moolelo Oiaio* o John Kaelemakule ola ana in *Hoku o Hawaii*. 13 Nowemapa 1928. Buke 22, Helu 24. Translated by Mary Pukui.

** Kahalelio, Daniel. 2006. *Ka 'Oihana Lawai'a: Ancient Fishing Traditions*. Bishop Museum Press.

Spears

Hawaiians used spears to fish in shallows or along rocky ledges, or underwater to catch rock fishes. Night spear fishing inside the reef was done by the light of kukui-nut torches as the bright light attracted fish in shallow waters. Hard woods like *kauila*, *o'a*, *koai'e*, and *uhiuhi* were favored for spears. Finished spears were six or seven feet long, slim, and sharply pointed at one end.

[http://www.hawaiihistory.org/
index.cfm?fuseaction=ig.page&PageID=380](http://www.hawaiihistory.org/index.cfm?fuseaction=ig.page&PageID=380)



Selections from "Hawai'i Album:" Spear Fisherman, c. 1900

Reproduction photograph, 16 3/4 x 20 3/4 in. (42.5 x 52.7 cm). Courtesy of Art in Embassies, Washington, D.C. Library of Congress Prints and Photographs Division; Josephus Daniels Collection, LC-USZ62-68360

PHOTOGRAPHER UNKNOWN

Moanalua Gardens is a 24-acre (97,000 m²) privately owned public park in Honolulu, Hawaii. The park is the site of the Kamehameha V Cottage which used to be the home of Prince Lot Kapuāiwa, who would later become King Kamehameha V. It is also the site of the annual Prince Lot Hula Festival, and the home of a large monkeypod tree that is known in Japan as the Hitachi tree. Once owned and operated by the estate of local businessman and landowner Samuel Mills Damon (1841-1924), the garden was bought by Kaimana Ventures, whose president John Philip Damon is a great-grandson of Samuel Damon.

The Kamehameha V Cottage, located at the western end of the garden, was originally built in the 1850s by Prince Lot Kapuāiwa. The three separate units of the cottage (a kitchen and dining room unit, a living room/bedroom unit, and an entertainment unit) are connected via a series of roofed porches.

Princess Bernice Pauahi Bishop willed the cottage, along with the rest of the ahupua'a (traditional land division) of Moanalua to Damon when she died in 1884. Damon renovated the cottage and used it as a residence. The cottage was moved to its present location in 1960; it had been in three different locations in Moanalua before then.

The Hitachi tree, a large monkeypod tree with a distinctive umbrella-shaped canopy, grows in the middle of a grassy area in the middle of the park. The tree is registered as an exceptional tree by the City and County of Honolulu and cannot be removed or destroyed without city council approval.

Japanese electronics manufacturer Hitachi, Ltd. has used the tree as a corporate symbol since 1973. An agreement between the Damon Estate and Hitachi gave Hitachi exclusive worldwide rights to use the tree's image for promotional purposes in exchange for annual payments of \$20,000. The status of the agreement was called into question when the Damon Estate was dissolved after the last remaining grandchild died in 2004. Hitachi negotiated with the new owner and reached an agreement with Kaimana Ventures in December 2006 where Hitachi would pay \$400,000 annually for promotional rights until 2016. The revenue from Hitachi is expected to only partially defray the \$600,000 annual expenses for the park.



Selections from "Hawai'i Album:"

Moanalao Gardens, c. 1900

Reproduction photograph

20 ¾ x 16 ¾ in. (52.7 x 42.5 cm)

Courtesy of Art in Embassies, Washington, D.C.

Library of Congress Prints and Photographs Division

Josephus Daniels Collection, LC-USZ62-12

PHOTOGRAPHER UNKNOWN

Pau riders, also called pa'ū riders or pa-u riders, are female Hawaiian horseback riders who wear long, colorful skirts (Hawaiian: pā'ū) and characteristically ride astride, rather than sidesaddle. The tradition dates to the early nineteenth century, when horses were introduced to Hawaii and alii (people of hereditary chiefly or noble rank) women dressed up to ride for formal occasions. It declined after the overthrow of the Kingdom of Hawaii, but was revitalized in the early twentieth century with the establishment of formal riding organizations. Today, pau riders participate in Kamehameha Day floral parades and other parades and festivals throughout the islands.

The pau riding tradition began just after Captain Richard J. Cleveland introduced horses to Hawaii in 1803. Kamehameha personally disliked the creatures, partially on account of the amount of food they required, so western sailors began riding them along the beaches to demonstrate their capabilities. Hawaiian men and women quickly took to riding, establishing a long equestrian tradition that also includes the paniolo, the Hawaiian cowboy. As the early Western visitors to Hawaii were men, rather than women who might have introduced sidesaddle riding, Hawaiian women joined the men in learning to ride astride. Additionally, Hawaii soon established trade connections with Central and South America, where women often rode astride. This contact may have influenced the development of riding customs and dress among Hawaiian women.

The term pā'ū means skirt in the Hawaiian language. Riders initially began wearing long skirts to protect their legs while traveling. Over time, as the riders took part in performances and displays, their outfits became more elaborate and elegant. English writer Isabella Bird visited Hawaii in 1873 and noted women riding astride, a notable difference from European custom.

As the Kingdom declined, so did this tradition. Attempts were made by the monarchy to revive the costume but were unsuccessful. In 1906 Lizzie Puahi organized the first association of women riders for a floral auto parade. Puahi began the Pa'u Rider's Club from her residence in Waikiki, Oahu, and began holding monthly gatherings. They recruited other women and practiced equestrianism. Soon afterwards, Theresa Wilcox began a riding society. Today, Pa'u riders are commonly seen in festivals and parades across Hawaii.



Selections from "Hawai'i Album:" Pau Riders, c. 1900
Reproduction photograph, 16 ¾ x 20 ¾ in. (42.5 x 52.7 cm)
Courtesy of Art in Embassies, Washington, D.C.
Library of Congress Prints and Photographs Division
Josephus Daniels Collection

PHOTOGRAPHER UNKNOWN

Haleakalā or the East Maui Volcano, is a massive shield volcano that forms more than seventy-five percent of the Hawaiian Island of Maui. The western twenty-five percent of the island is formed by another volcano, Kahalawai, which according to volcanologists, used to be over 13,000 feet high, but has collapsed and eroded down to a much smaller 5,100 feet. Kahalawai is the older of the two volcanoes at 1,300 years old and Haleakala is 1,200 years old. Kahalawai, because of all the erosion giving it the look of many mountains is referred to as the West Maui Mountains.

The tallest peak of Haleakalā (“house of the sun”), at 10,023 feet (3,055 m), is Pu‘u ‘Ula‘ula (Red Hill). From the summit one looks down into a massive depression some 11.25 km (7 mi) across, 3.2 km (2 mi) wide, and nearly 800 m (2,600 ft) deep. The surrounding walls are steep and the interior mostly barren-looking with a scattering of volcanic cones. Early Hawaiians applied the name Haleakalā (“house of the sun”) to the general mountain. Haleakalā is also the name of a peak on the south western edge of Kaupō Gap. In Hawaiian folklore, the depression (crater) at the summit of Haleakalā was home to the grandmother of the demigod Māui. According to the legend, Māui’s grandmother helped him capture the sun and force it to slow its journey across the sky in order to lengthen the day.



Selections from “Hawai’i Album:” Haleakala Volcano, c. 1900

Reproduction photograph, 16 ¾ x 20 ¾ in. (42.5 x 52.7 cm)

Courtesy of Art in Embassies, Washington, D.C.

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Selections from “Hawai’i Album:” Pineapple Plantation, c. 1900

Reproduction photograph, 16 ¾ x 20 ¾ in. (42.5 x 52.7 cm)

*Courtesy of Art in Embassies, Washington, D.C.; Library of Congress Prints and Photographs Division;
Josephus Daniels Collection*

PHOTOGRAPHER UNKNOWN

The pineapple was given its English name for its resemblance to a pine cone. Christopher Columbus brought this native of South America back to Europe as one of the exotic prizes of the New World. In later centuries, sailors brought the pineapple home to New England, where a fresh pineapple

displayed on the porch meant that the sailor was home from foreign ports and ready to welcome visitors. Pineapples were the crowning glory of lavish American banquets, and were considered the height of extravagant hospitality. Even George Washington grew them in his Mount Vernon hothouse.

No one knows when the first pineapple (“halakahiki,” or foreign fruit, in Hawaiian) arrived in Hawaii. Francisco de Paula Marin, a Spanish adventurer who became a trusted advisor to King Kamehameha the Great, successfully raised pineapples in the early 1800s. A sailor, Captain John Kidwell, is credited with founding Hawaii’s pineapple industry, importing and testing a number of varieties in the 1800s for commercial crop potential. But it wasn’t until James Drummond Dole arrived in the islands that the pineapple was transformed from an American symbol of friendship and exotic locales into an American household staple.

[http://www.dole-plantation.com/
History-of-the-Pineapple](http://www.dole-plantation.com/History-of-the-Pineapple)

James Drummond Dole arrived in Hawaii in 1899, holding newly minted Harvard degrees in business and agriculture, and eager to prove that Hawaii could take part in the boom times for farming that were sweeping across America. The following year, Dole bought a sixty-one acre tract of land in Wahiawa, where he established the first plantation of what would become an agricultural empire that reached around the world. Dole wasn’t the first person to grow pineapple in Hawaii, but he was the first to realize its tremendous potential, and he eventually became known across America as the Pineapple King.

Dole knew that there could be an enormous market for pineapple outside of Hawaii, and the technology to distribute it had finally arrived. The then-high-tech process of canning food to preserve it had been around for decades, but had only been recently perfected. Dole’s first pineapple cannery was born in Wahiawa in 1901. Several years later, the cannery was moved to Honolulu Harbor to be closer to the labor pool, shipping ports, and supplies. The Honolulu site, at one time the world’s largest cannery, remained in operation until 1991.

In many ways, building the cannery was the easy part. Although the pineapple was considered a desirable exotic fruit and had appeared for centuries in the arts and crafts of New England and Europe, very few Westerners actually

knew what to do with one. Dole joined forces with Hawaii’s other pineapple distributors and set out to create a national market by showing the world how sweet a pineapple could be. Nationally distributed advertising campaigns featured recipes for pineapple pie and pineapple salad and taught readers how to choose and use the fruit. In 1925 the classic American recipe for pineapple upside-down cake was popularized during a pineapple recipe contest sponsored by Dole. The contest drew 60,000 entries. Canned pineapple had secured a place in the American pantry.

As the demand for pineapple grew, so did the need for more land. In 1922 Dole bought the Hawaiian Island of Lana’i and transformed it into the largest pineapple plantation in the world, with 20,000 farmed acres and a planned plantation village to house more than a thousand workers and their families. For nearly seventy years, Lana’i supplied more than seventy-five percent of the world’s pineapple, becoming widely known as the Pineapple Island.

By the 1930s, Hawaii was famous as the pineapple capital of the world. The Hawaiian Pineapple Company James Dole had founded was now processing over 200,000 tons of pineapple a year, helping to make pineapple Hawaii’s second largest industry. By the 1940s, eight pineapple companies operated in Hawaii. By far the largest was James Dole’s Hawaiian Pineapple Company (often shortened to HAPCO), with vast plantations on Oahu and Lana’i and a cannery in Honolulu, employing about 3,000 permanent and 4,000 seasonal employees.

James Drummond Dole passed away in 1958 at the age of eighty. The Hawaiian Pineapple Company he founded is now known the world over as Dole Food Company, one of the most recognized brands in the world today.

[http://www.dole-plantation.com/
James-Drummond-Dole](http://www.dole-plantation.com/James-Drummond-Dole)

PHOTOGRAPHER UNKNOWN

Queen Liliuokalani

Hawaii's last sovereign queen was born on September 2, 1838 in Honolulu. According to Hawaiian tradition, she was adopted at birth by Abner Paki and his wife, Konia (a granddaughter of King Kamehameha I). Liliuokalani's childhood years were spent studying and playing with Bernice Pauahi, the Pakis' biological daughter.

Liliuokalani received her education at the Royal School and became fluent in English. She was also a member of Kawaiaha'o Church, which was built under the direction of Hiram Bingham, the leader of the first group of missionaries to Hawaii in 1820. In 1862 she married John Owen Dominis, the son of an American sea captain. In 1874 Liliuokalani's brother, David Kalakaua, was elected as Hawaii's new king. One of his first acts was to name William Pitt Leleiohoku as his heir; just three years later, however, the crown prince died at the age of twenty-three. Liliuokalani was now directly in line for the throne. Kalakaua himself died in January 1891 in San Francisco. On January 29, the USS Charleston was sighted off Diamond Head, its hull draped in black and the Hawaiian flag at half-staff. Suddenly, the Hawaiians knew: Their king was dead. Government ministers insisted that Liliuokalani immediately sign an oath to uphold the constitution that had been forced upon her brother.

Under the constitution, Liliuokalani wielded little power. She formed a Cabinet three times, and each time it was rejected by the Legislature. She drafted a strongly royalist constitution, but no one supported it. Finally, on January 17, 1893, pro-American forces overthrew the government and proclaimed a provisional government with Sanford B. Dole as president. Liliuokalani had no choice but to surrender her throne. She made a plea to the U.S. government for reinstatement, and a representative of President Grover Cleveland found the overthrow to be illegal. Dole, however, refused to accept the decision.

The queen withdrew to her residence, Washington Place, and urged her supporters to be patient and avoid bloodshed. A fierce uprising was firmly squelched in January 1895, and although she denied playing a role in the attempted takeover, Liliuokalani was arrested and taken to a second-floor room at Iolani Palace. It would serve as her jail cell for nearly a year. During her confinement, the queen wrote one of Hawaii's most beloved songs, *Aloha Oe (Farewell to Thee)*.

Liliuokalani was pardoned in October 1896. In her remaining years, the deposed queen fought for the restoration of the Hawaiian kingdom. She died in 1917 at age seventy-nine.



Selections from "Hawai'i Album:" Queen Liliuokalani, c. 1900

Reproduction photograph, 21 x 16 ¾ in. (53.3 x 42.5 cm)

Courtesy of Art in Embassies, Washington, D.C.

Library of Congress Prints and Photographs Division; Josephus Daniels Collection

BOB LERNER

(BORN 1926)

Bob Lerner was a photographer for *LOOK* magazine during its heyday in the 1950s and 1960s. During his career Lerner photographed around the world and in all fifty American states, covering hard news, sports, and the major social problems of his time, as well as the lives of television, sports, and film celebrities.

Leroy Robert “Satchel” Paige (July 7, 1906 to June 8, 1982) was an American baseball player whose pitching in the Negro Leagues and in Major League Baseball (MLB) made him a legend in his own lifetime. He was elected to the Baseball Hall of Fame in 1971, the first player to be inducted based upon his play in the Negro Leagues.

Paige was a right-handed pitcher and was the oldest rookie to play in MLB at the age of forty-two. He played with the St. Louis Browns until age forty-seven, and represented them in

the All-Star Game in 1952 and 1953. Paige first played for the semi-professional Mobile Tigers from 1924 to 1926, beginning his professional career in 1926 with the Chattanooga Black Lookouts of the Negro Southern League. He played his last professional game on June 21, 1966, for the Peninsula Grays of the Carolina League.

Paige was among the most famous and successful players from the Negro Leagues. While his outstanding control as a pitcher first got him noticed, it was his infectious, cocky, enthusiastic personality and his love for the game that made him a star. On town tours across America, Paige would have his infielders sit down behind him and then routinely strike out the side. As a member of the Cleveland Indians, Paige became the oldest rookie in Major League Baseball and attracted record crowds wherever he pitched.



Satchel Paige, 1952

Digital photograph from original color negative, 10 x 8 in. (25.4 x 20.3 cm)

Courtesy of Art in Embassies, Washington, D.C.

Library of Congress Prints and Photographs Division; LC-DIG-ppmsca-18778

NICKOLAS MURAY

(1892-1965)

Born in Hungary in the late nineteenth century, photographer Nickolas Muray died a U.S. citizen in New York City in 1965. He specialized in portraiture of famed personalities in the artistic, literary, musical, theatrical, sports, and political worlds.

George Herman “Babe” Ruth, Jr. (February 6, 1895 to August 16, 1948) was an American baseball outfielder and pitcher who played twenty-two seasons in Major League Baseball (MLB), from 1914 to 1935. Nicknamed “the Bambino” and “the Sultan of Swat,” he began his career as a stellar left-handed pitcher for the Boston Red Sox, but achieved his greatest fame as a slugging outfielder for the New York Yankees. Ruth established many Major League Baseball (MLB) batting and some pitching records, including career home runs (714), slugging percentage (.690), runs batted in (2,213), bases on balls (2,062), and on-base plus slugging (1.164), some of which now have been broken. He was one of the first five inductees into the National Baseball Hall of Fame in 1936.

Growing up in the tough row house neighborhoods with narrow alley streets in southwest Baltimore’s notorious “Pigtown” neighborhood (today also known as Washington Village), where his father kept a local tavern at several locations (including in what became the outfield of the modern Oriole Park downtown baseball stadium of 1992), young George did not have close parental supervision or the benefits of a charming childhood. At age seven, Ruth was sent to the St. Mary’s Industrial School for Boys, a reformatory and orphanage at Wilkens and Caton Avenues, just outside the southwestern city limits in suburban Baltimore County, operated by the Xaverian Brothers religious order. There he learned life lessons and baseball skills on the school’s back lot from Brother Matthias Boutlier, the school’s disciplinarian and a capable baseball player. Brother Mathias took young Ruth under his wing and mentored and guided him

frequently, for which the young man always remembered him years later.

In the early spring of 1914, Ruth, aged nineteen, was signed by iconic team manager/owner Jack Dunn to play minor-league baseball in the International League for the Baltimore Orioles. He was known to have hit his first home run of his professional career on the team’s first road trip of the season to Fayetteville, North Carolina. A baseball prodigy, he soon acquired the nickname of “Jack’s Babe,” later “Babe Ruth.” Sold to the Boston Red Sox later during his first professional season, by 1916 Ruth had built a reputation as an outstanding pitcher who sometimes hit long home runs, a feat unusual for any player in the pre-1920 dead-ball era. Although Ruth twice won twenty games in a season as a pitcher and was a member of three World Series championship teams with Boston, he wanted to play every day and was allowed to convert to an outfielder. He responded by breaking the MLB single-season home run record in 1919.

After the 1919 season Red Sox owner Harry Frazee controversially sold Ruth to the former New York Highlanders, newly re-named Yankees, which at that time had not yet acquired its incredible winning tradition. In his fifteen years with New York, Ruth helped the new Yankees win seven league championships and four World Series championships. His big swing led to escalating home run totals that not only drew fans to the ballpark and boosted the sport’s popularity but also helped usher in the live-ball era of baseball, in which it evolved from a low-scoring game of strategy to a sport where the home run was a major factor. As part of the Yankee’s vaunted Murderer’s Row lineup of 1927, Ruth hit sixty home runs, extending his MLB single-season record. He retired in 1935 after a short unwanted stint with the Boston Braves. During his career Ruth led the league in home runs during a season twelve times.

Babe Ruth's legendary power and charismatic personality made him a larger-than-life figure in the Roaring Twenties. During his career he was the target of intense press and public attention for his baseball exploits and off-field penchants for drinking and womanizing. His often reckless lifestyle was tempered by his willingness to redeem his reputation by visiting children at hospitals and orphanages. He was denied a job in baseball for most of his retirement, most likely due to poor behavior during parts of his playing career. In his final years Ruth made many public appearances, especially in support of American efforts in World War II. In 1946 he became ill with cancer and died two years later. Ruth is regarded as one of the greatest sports heroes in American culture, and is considered by many to be the greatest baseball player of all time.

http://en.wikipedia.org/wiki/Babe_Ruth



Babe Ruth, c. 1938

*Photographic print, 19 x 16 ½ in. (48.3 x 41.9 cm)
Courtesy of Art in Embassies and the National Portrait
Gallery, Smithsonian Institution, Washington, D.C.*

*Permission to display by the Family of Babe Ruth and the
Babe Ruth Baseball League c/o CMG Worldwide, Inc. Indianapolis, Indiana*

BOB SANDBERG

(1916-1984)

Jack Roosevelt “Jackie” Robinson (January 31, 1919 – October 24, 1972) was born in Cairo, Georgia, to a family of sharecroppers. His mother, Mallie Robinson, single-handedly raised Jackie and her four other children. They were the only black family on their block, and the prejudice they encountered only strengthened their bond. From this humble beginning would grow the first baseball player to break Major League Baseball’s color barrier that segregated the sport for more than fifty years.

Growing up in a large, single-parent family, Robinson’s excelled early at all sports and learned to make his own way in life. At the University of California, Los Angeles (UCLA), he became the first athlete to win varsity letters in four sports: baseball, basketball, football, and track. In 1941 he was named to the All-American football team. However, due to financial difficulties, Robinson was forced to leave college, and eventually decided to enlist in the U.S. Army. After two years in the Army, he had progressed to the rank of second lieutenant. However, Robinson’s Army career was cut short when he was court-martialed in relation to his objections to incidents of racial discrimination. In the end, he left the Army with an honorable discharge.

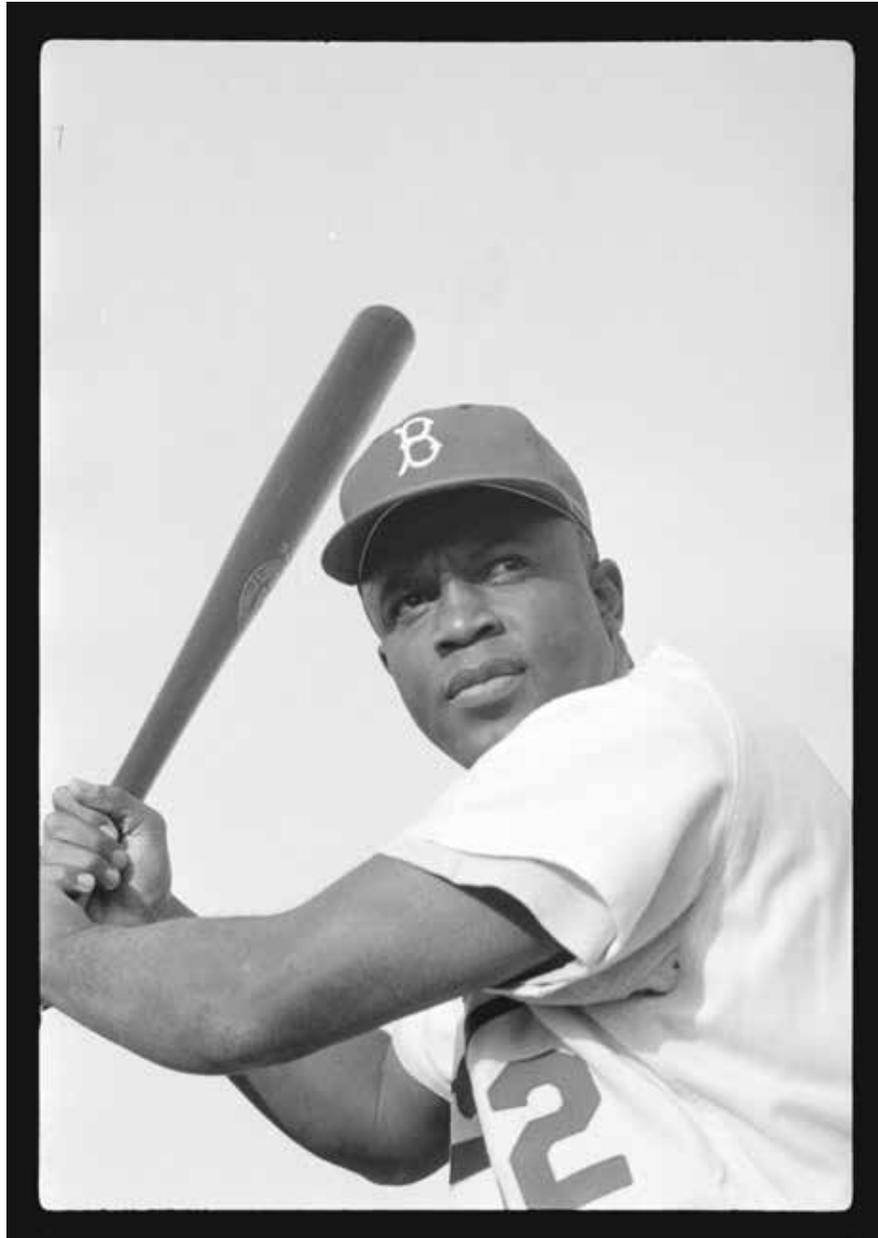
In 1945 Robinson played one season in the Negro Baseball League, traveling all over the Midwest with the Kansas City Monarchs. But greater challenges and achievements were in store for him. In 1947 Brooklyn Dodgers president Branch Rickey approached Robinson about joining the Brooklyn Dodgers. The Major Leagues had not had an African-American player since 1889, when baseball became segregated. When Robinson first donned a Brooklyn Dodger

uniform, he pioneered the integration of professional athletics in America. By breaking the color barrier in baseball, the nation’s preeminent sport, he courageously challenged the deeply rooted custom of racial segregation in both the North and the South.

At the end of Robinson’s rookie season with the Brooklyn Dodgers, he had become National League Rookie of the Year with twelve home runs, a league-leading twenty-nine steals, and a .297 average. In 1949 he was selected as the National League’s Most Valuable player of the Year and also won the batting title with a .342 average that same year. As a result of his great success, Robinson was eventually inducted into the Baseball Hall of Fame in 1962.

Robinson married Rachel Isum, a nursing student he met at UCLA, in 1946. As an African-American baseball player, Robinson was on display for the whole country to judge. Rachel and their three children, Jackie Jr., Sharon, and David, provided him with the emotional support and sense of purpose essential for bearing the pressure during the early years of baseball.

Jackie Robinson’s life and legacy will be remembered as one of the most important in American history. In 1997 the world celebrated the 50th Anniversary of Robinson’s breaking Major League Baseball’s color barrier. In doing so, it honored the man who stood defiantly against those who would work against racial equality and acknowledged the profound influence of one man’s life on American culture. On the date of Robinson’s historic debut, all Major League teams across the nation celebrated this milestone.



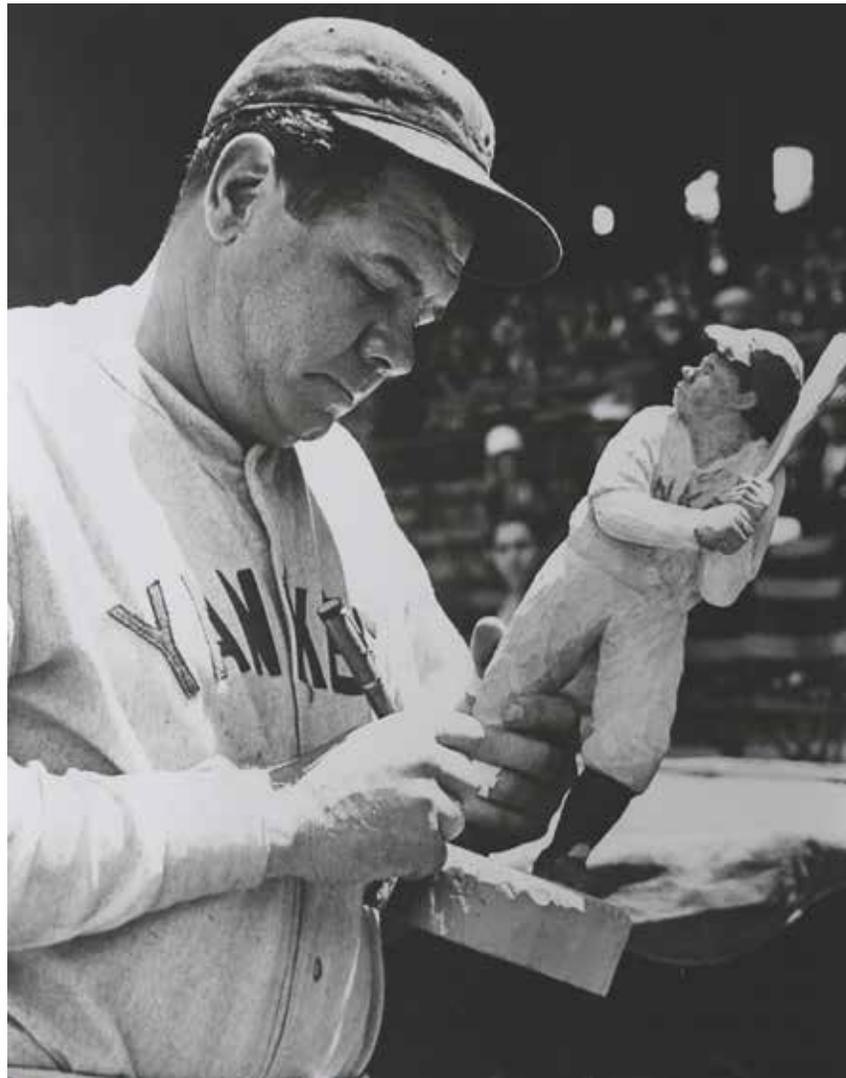
Jackie Robinson, 1954

Digital photograph from original black and white negative, 10 x 8 in. (25.4 x 20.3 cm)

Courtesy of Art in Embassies, Washington, D.C.

Library of Congress Prints and Photographs Division; LC-DIG-ppmsc-00048

PHOTOGRAPHER UNKNOWN



Babe Ruth, c. 1932

Photographic print, 26 x 20 ¼ in. (66 x 52.7 cm)

Courtesy of Art in Embassies, Washington, D.C.

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