

# Honolulu Museum of Art

## Georgia O'Keeffe and Ansel Adams The Hawai`i Pictures

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Georgia O'Keeffe - Waterfall-No. III-`Iao Valley, 1939



Ansel Adams Roots - Foster Garden, Hawai`i, 1948

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Teacher Booklet

This booklet was printed in conjunction with the exhibition *Georgia O'Keeffe and Ansel Adams: The Hawai'i Pictures*, organized by the Honolulu Museum of Art. The exhibition will be held at the Honolulu Museum of Art from July 18, 2013 to January 12, 2014, and at the Georgia O'Keeffe Museum in Santa Fe, New Mexico, from February 7 to September 14, 2014.

The education department was granted permission by curator, Theresa Papanikolas, and contributing writers Amber Ludwig, and Anne Hammond, to include text from the exhibition catalog in this teacher booklet.

Quotes by Georgia O'Keeffe and Ansel Adams taken from the catalog, were found in letters written to various recipients during the time these artists spent in Hawai'i.

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Georgia O’Keeffe and Ansel Adams are two of America’s most renowned twentieth-century artists. Volumes have been published about O’Keeffe’s paintings, Adams’s photographs, and their equally illustrious lives, and their work—individually and in tandem—has been the subject of numerous exhibitions. What is not so readily known, however, is that both artists, on separate occasions, visited Hawai’i: O’Keeffe in 1939 to create illustrations for print advertisements for the Hawaiian Pineapple Company (now the Dole Company), and Adams in 1948 on a Guggenheim Fellowship, and again in 1957 and 1958 on assignment for Bishop National Bank of Hawai’i (now First Hawaiian Bank). *Georgia O’Keeffe and Ansel Adams: The Hawai’i Pictures* features in dialogue a selection of works created in and about Hawai’i by these two American masters.

Dr. Theresa Papanikolas, curator of the exhibition, has delved into both artists’ Hawaiian sojourns to set the works they created here into the context of mid-twentieth-century Hawai’i, a time when the region was poised for statehood and its tourism industry was thriving. She shows how O’Keeffe and Adams bypassed the visual formulae and cultural clichés then being constructed to market and to describe Hawai’i, and she traces how they unmasked what lay beyond the beaches of Waikīkī to give form to the entirety of what they discovered in the Islands.

**Stephan F.F. Jost**  
**Director**

# Georgia O'Keeffe

## Discovering New Things and Places

### Before:

*I've been asked to do some work for a pineapple co. out in Hawaii—by an advertising co—We telephone and telegraph and talk—and now a man has gone out to Hawaii on the china clipper to see the people, etc. I don't know whether anything will come of it or not. —At this moment I don't much care— but about ten days ago after I had looked over all the maps and folders and pictures I was much interested.*

### During:

*One sees new things rapidly everywhere when everything seems new and different. It has to be a part of one's world, a part of what one has to speak with— one paints it slowly.*

### After:

*If my painting is what I have to give back to the world for what the world gives to me, I may say that these paintings are what I have to give at present for what three months in Hawai`i gave to me...Maybe the new place enlarges one's world a little.*



Georgia O'Keeffe in Hana 1939

## Discussion:

The quotes above were taken from letters Georgia O'Keeffe wrote home while embarking on her journey to paint in Hawai`i. She traveled by boat and had very little knowledge of Hawai`i before she left. Answer the following questions to help you understand the artist's perspective and imagine yourself in her shoes.

1. Having only seen maps and a few photos, can you imagine traveling for months on a boat to an unfamiliar place?
2. Do you think you would be brave enough to go?
3. What sort of fears might you experience before departing on this journey?
4. What sort of fears might you experience during the journey? What would you be excited about?
5. If you didn't have a camera, how might you capture special moments, and how would you describe your journey to someone when you got home?
6. How might your life be different once you return home to your familiar surroundings?
7. What do you think O'Keeffe meant by, "Maybe the new place enlarges ones world a little"
8. How might a journey like this enlarge your world?

## Hawaiian Flowers

Throughout her career, Georgia O'Keeffe returned to the flower as a means of responding to her experience of a locale. In Hawai'i, exotic flowers—most of them not native to the Islands but introduced there over time—captured her attention and allowed her to work with a subject she knew well. The remarkable flora of Hawai'i, like the bleached bones and adobe architecture of New Mexico, provided O'Keeffe fresh new colors, textures, and shapes with which to experiment in her signature genre. In *White Lotus*, O'Keeffe fills the canvas with diaphanous petals in vibrant shades of white reminiscent of her many paintings of calla lilies, jimsonweed, and other white flowers. In *White Bird of Paradise*, she ventures further to explore the rigid architecture of the plants, whose waxy exterior bracts protect delicate flowers blooming within.

*When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower... Nobody sees a flower really; it is so small. We haven't time, and to see takes time... I want them to see it whether they want to or not... I decided that if I could paint that flower in a huge scale, you could not ignore its beauty.*

-Georgia O'Keeffe



Georgia O'Keeffe *White Lotus*, 1939



Georgia O'Keeffe - *White Bird of Paradise*, 1939

# Lotus and Bird of Paradise

## Our World Under a Microscope

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ARTS

#### Science:

Standard 1: The scientific process: SCIENTIFIC INVESTIGATION

Standard 3: Life and environmental Sciences: ORGANISMS AND ENVIRONMENT

Standard 4: Life and Environmental Sciences: STRUCTURE AND FUNCTION IN ORGANISMS

#### Social Studies:

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Geography: WORLD IN SPATIAL TERMS

Standard 8: Economics: RESOURCES, MARKETS, AND GOVERNMENT

#### Language Arts:

Standard 1: Reading: CONVENTIONS AND SKILLS

Standard 2: Reading: READING COMPREHENSION

Standard 3: Reading: LITERARY RESPONSE AND ANALYSIS

### Discussion:

Using the *White Lotus and White Bird of Paradise* images, and the quotes provided on the "Hawaiian Flowers" title page, imagine how Georgia O'Keeffe's artistic process might be like the scientific method. Help her fill in the "Analysis" portion by using your personal experience with her paintings at the exhibition. Use the "Elements of Art" to help you analyze her work.

- 1. Problem/Question:** "Nobody sees a flower..." People don't recognize their beauty and important roles in ecosystems.
- 2. Research & Observation:** Observe landscapes as a whole. Watch people pass through the landscape. Observe the attention they pay to the flowers. Make sketches to decide which flowers will be best to paint.
- 3. Hypothesis:** "If I could paint that flower in a huge scale, you could not ignore its beauty". I bet people will take greater notice of flowers and be more aware of their importance in the ecosystem if they are celebrated in a painting.
- 4. Experiment:** Travel to faraway lands to study and paint flowers found there. Observe how they differ in shape, size, and environment from home. Observe people's relationship to these flowers and how it differs to my home. Paint and exhibit flowers. Observe people's reaction to the painting.
- 5. Analyze:** How did you react to O'Keeffe's work in the exhibit? Did you recognize these flowers? Did her paintings help you build respect and understanding for these flowers? Will you be more likely to take notice of flowers around you after seeing these paintings? Will you be more likely to want to learn about and take care of these flowers after seeing these paintings?
- 6. Conclusion:** O'Keeffe's paintings have become famous, and made certain flowers famous because of them. However, more information is needed to conclude that people are more aware of the beauty and importance of flowers in their daily life because of her paintings.

### Activity:

Use the following questions to help O'Keeffe strengthen her research and experiments.

1. How does this painting differ from scientific photographs or diagrams of the same flower?
2. Why are scientific photographs important to understanding how a flower functions?
3. How does a painting of the flower create a mood and a deep appreciation for the flower that a scientific photograph might lack?
4. Classify O'Keeffe's flowers by Kingdom, Phylum, Class, Order, Family, Genus, and Species.
5. What are the physical traits of these flowers?
6. How do they reproduce?
7. In which environments do they thrive?
8. To what region are they native?
9. Are they invasive, introduced, native, or endemic to Hawai'i?
10. How did they get to Hawai'i, and where have you seen them here?
11. How do they affect their ecosystem?
12. What do they provide other organisms in their ecosystem, and what do other organisms in the ecosystem provide for them?
13. How have these plants been used by humans? (medicinally, ornamentally, in rituals and religions, etc.)

What Hawaiian flowers do you want the world to see? What other things around you become more interesting once we examine them carefully? Show us! Submit your creations to the Honolulu Museum of Art's "**Document Hawai'i**" online student exhibition.



## Art for Advertising

When Charles T. Coiner of the advertising firm N. W. Ayer and Son approached O'Keeffe about touring Hawai'i as the agency's guest, he did so fully aware that she would require time, space, and complete freedom of movement, and she entertained the idea of going with the knowledge that the purpose of her visit would ultimately be to create images for the Hawaiian Pineapple Company's juice advertisements. In the end, the two reached an agreement that afforded O'Keeffe the luxury to paint whatever and wherever she pleased—as long as she produced two paintings for use in the ads. In February, 1939, after a cross-country train ride from New York to San Francisco, O'Keeffe boarded the luxury liner S.S. Lurline for Honolulu. She arrived on February 8 to “grey and warmish” weather and great fanfare in the local press, for the presence of a renowned practitioner of “unique and practical Americanism” was unprecedented in Hawai'i.

The paintings made in Hawai'i function as visual evidence of her relentless efforts to study and understand the natural environment of the Islands; by the end of her trip she observed that she had “just begun to be clear enough about it all to feel that I have something to say about it.” But she was also ready to return to the mainland and on April 15, 1939, she boarded the S.S. Matsonia to begin her journey home.

Back in New York, O'Keeffe sent *Heliconia—Crab Claw* and *Papaya Tree—'Īao Valley* to Coiner in fulfillment of her commission. While *Heliconia* did find its way into advertising layouts for Dole Pineapple Juice, *Papaya Tree* unwittingly referenced the papaya juice marketed by Dole's rival. As a replacement—and after, as the story goes, much cajoling on Coiner's part and the air shipment of a living pineapple plant to New York for O'Keeffe's reference—O'Keeffe presented a tightly focused composition of a pineapple bud.

## First Showing: A Dole Pineapple Bud from Hawaii



A PINEAPPLE BUD FROM THE DOLE PLANTATIONS IN HAWAII  
PAINTED BY GEORGIA O'KEEFFE

Perhaps you have never seen a pineapple bud—and words cannot describe this glowing crater of color which on the Dole plantations grows and ripens into a luscious big pineapple... Perhaps you have never tasted Dole Pineapple Juice—and there is no other way to discover the fragrant, zestful goodness of this pure juice. Just try it for breakfast... after shopping or exercise... with the children when they come from school... whenever you or your family crave refreshment.

**Dole Pineapple Juice from Hawaii, U. S. A.**





Georgia O'Keeffe - *Heliconia - Crab Claw*, 1939



Georgia O'Keeffe - *Papaya Tree* - `Īao Valley - Maui, 1939

# Heliconia, Pineapple, and Papaya

Media literacy: Understanding persuasive writing and visual language in advertising

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ARTS

### Social Studies:

Standard 2: Historical Understanding: INQUIRY, EMPATHY AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Economics: RESOURCES, MARKETS, AND GOVERNMENT

### Language Arts:

Standard 1: Reading: CONVENTIONS AND SKILLS

Standard 2: Reading: READING COMPREHENSION

Standard 3: Reading: LITERARY RESPONSE AND ANALYSIS

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

### Career and Technical Education:

Standard 1: TECHNOLOGICAL DESIGN

## Discussion:

1. What is the purpose of an ad campaign?
2. How do companies use images and persuasive language to craft ads that sell products?
3. Are they trying to sell the product, or trying to sell the feeling or lifestyle associated with owning and using the product?
4. Can you think of any ads that made you want to purchase the product being advertised? What elements of those ads made them successful?(music, imagery, word choice)
5. What other visual devices, word choice, and gimmicks do advertisers use to hook the viewer? (exclusivity, new & improved, exoticism, discovery)
6. How many advertisements do you see or hear in a normal day?
7. Where do you see or hear them?
8. What kind of products have the most advertisements?
9. How do you think Hawai`i is advertised to visitors?
10. Do the images and words used in advertisements for tourists accurately portray the Hawai`i you know? How do they differ?
11. Using the terms from the elements of art, what visual cues help us know these paintings are supposed to represent Hawai`i?
12. Why are these visual cues important to the ad's success?
13. Why is it important that viewers of the ad know this product is from Hawai`i?
14. What feeling is being captured by these paintings? How do ad companies use that feeling to market products?
15. How did the ad agency transform O'Keeffe's writing about the pineapple into a feeling for their ad?
16. Why do you think the image of the papaya was not accepted to fulfill Georgia's commission for the ad campaign?
17. Do you think the choice to submit this piece was deliberate or accidental?
18. As an artist how would you feel if someone wanted to use your work to sell products?

## Activity:

Imagine you are an artist who has been asked to create an ad campaign. Using O'Keeffe's Pineapple ad as an example, create your own advertisement about a person, place, or thing in Hawai`i. However, instead of trying to sell a product, your ad should try to sell the importance of the person, place, or thing from your everyday life in Hawai`i. What would you want tourists to know about Hawai`i as you see it? What kind of things exist beyond the borders of Waikiki? Focus on using persuasive words and imagery to sell the importance of your subject. Look to magazine, newspaper, or tv/internet advertisements for pointers.

Submit your advertisement to the Honolulu Museum of Art's online student exhibition, "Document Hawai`i."

## Landscapes

In her characteristic manner, O'Keeffe reduced Hawai'i's rocky seascapes and towering mountains to their essential forms, even as she maintained a sense of place specific to the island of Maui. In *Black Lava Bridge, Hāna Coast—No. 2*, she depicts the extraordinary lava formations of the eastern coast of Maui and captures a range of textures—from churning seawater to porous volcanic rock—in a limited palette. Her series of *'Īao Valley* consists of four vertically oriented landscapes of the sacred locale where ancient Hawaiian ali'i were buried. The sublimity of the jagged mountains made an impression on O'Keeffe, who wrote to a friend in 1939, "I...drove up the valley with a feeling of real fear and uncertainty. I enjoy this drifting off into space on an island." The paintings convey the grandeur of the stream-cut mountains after the rain, when waterfalls form in the crevices, and they orient the viewer to a perspective high atop the range to suggest the "drifting off into space" that inspired O'Keeffe.

*Yesterday afternoon we must have walked a couple of miles along the coast—always we go to a new place—the lava makes a crazy coast—black with the bright blue sea—pounding surf rising very high in the air in many places—queer formations worn in the lava—bridges—gate ways— holes through it where it seems so solid where the water comes up in spray— hissing and blowing—and i feel so good i love climbing about over it—i love the wind and the salt air—quite salty spray where you walk the coast and the wind is from off shore.*

-Georgia O'Keeffe



Georgia O'Keeffe - *Waterfall -No. III* - `Īao Valley - Maui, 1939



Georgia O'Keeffe - *Black Lava Bridge, Hāna Coast-No. 2*, 1939



# Hāna Coast and `Īao Valley

Sharing experiences and a “sense of place” through art and writing

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ARTS

### Social Studies:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding : INQUIRY, EMPATHY, AND PERSPECTIVE

Standard 7: Geography: WORLD IN SPATIAL TERMS

### Language Arts:

Standard 1: Reading: CONVENTIONS AND SKILLS

Standard 3: Reading: LITERARY RESPONSE AND ANALYSIS

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

Standard 6: Oral Communication: CONVENTIONS AND SKILLS

## Discussion:

Are you far from this mountainscape, peeking into the valley from your car as it rolls down the highway? Or are you standing in the same stream seen in the distant falls, feeling the mist and experiencing the place firsthand? Explain your surroundings as if you were physically in these landscapes.

1. How does Georgia’s use of line, shape, texture and color help you determine your location?
2. What would you see, smell, taste, hear, touch?
3. What mood or emotional environment do you feel from the painting?
4. How do the sensations experienced in the mountainscape differ from the oceanscape?
5. How do the sensations experienced in these landscapes differ from the landscapes you see every day?
6. Georgia O’Keeffe painted these landscapes of `Īao Valley and the Hana Coast nearly 75 years ago.
7. How do you think these places have changed since 1939?
8. Based on how you imagine the place has changed, do you think you would have the same sensations going to these places today as we get from the painting?
9. How do you think these places will change 75 years from now?
10. How could you share the experience of being in your own everyday landscapes with other people?

## Activity:

Take a picture or sketch of a landscape from your everyday life. It does not have to be as bare or remote as O’Keeffe’s. It could be your home, your bus stop, your school, or some other place that is special to you.

1. Take a couple of minutes to close your eyes and imagine yourself in that space.
2. Dedicate one minute to each of the five senses, imagining what you experience here. In the first minute, focus on writing down EVERYTHING you see or usually see here. Focus the following minute on what you hear... followed by smell, touch, and taste.
3. Once you have written about all five of the senses, write about how this place and this photograph make you **feel**. What mood do you hope people understand about this place?
4. From your observations, write a poem or short story about this place. Use the mood you hope to convey to readers as a way to talk about the sensations that are activated in that place.
5. Present both the photograph or sketch and the piece of writing to your class.

Don’t forget to submit your writing to the “**Document Hawaii**” online student exhibition.

# Ansel Adams

## Dealing with Expectations



Cedric Wright -Adams in Yosemite

### Before:

*I have a hunch I will not be happy in Hawaii. . . A great stink seems to pervade the air as we approach the Islands. It is a matter of mood. I am wondering if the place is as bad as I expect it to be?*

### During:

*Hawai'i itself proves to be, a damn monotonous place. The skies are not clear blue, the clouds too many and formless, the architecture pretty lousy, the people extremely dull (with a few exceptions), and the foliage disappointing.*

### After:

*The potentials for creative photography in Hawaii are enormous. It may at times be difficult to break through the conventional concepts and applied techniques in their relation to the ordinary impressions of Hawaii, but once the photographer identifies himself with the realities of the area and establishes confidence in what he sees and desires to interpret, a new world of beauty and exciting experiences opens wide for him.*

### Discussion:

Adams's first visit to the Islands in 1948, challenged his skills and tested his patience, for the antipathy he felt on the trip over continued after his arrival. The ocean voyage was "like living in the Waldorf Astoria while someone was shaking Manhattan," and he was even discouraged by O'ahu's famed spectacular scenery, for it lacked the precision of surface necessary for the crisp, clear views he sought

1. How did Adams handle his expectations and the expectations placed on him to fulfill his commission?
2. How did his view of Hawai'i transform?
3. Have you ever experienced similar fear or hesitation towards something new or unknown?
4. How does that fear of something unknown transform when you let yourself explore it?
5. Have you ever had expectations about a person, place, or thing that changed once you got to know it?
6. Have you ever felt similar pressure of expectations being placed on you to act a certain way, or perform a certain task?
7. Why is it important to persevere through difficult situations, and what can we learn from them?

## History

Adams' photographs were compiled in the book, *An Introduction to Hawaii* (1964), published for distribution to a select few of Bishop National Bank's clients both locally and abroad. It was intended to present the diversity of Hawai'i's people and places, but also to show that island businesses were capable of competing in the commercial world.

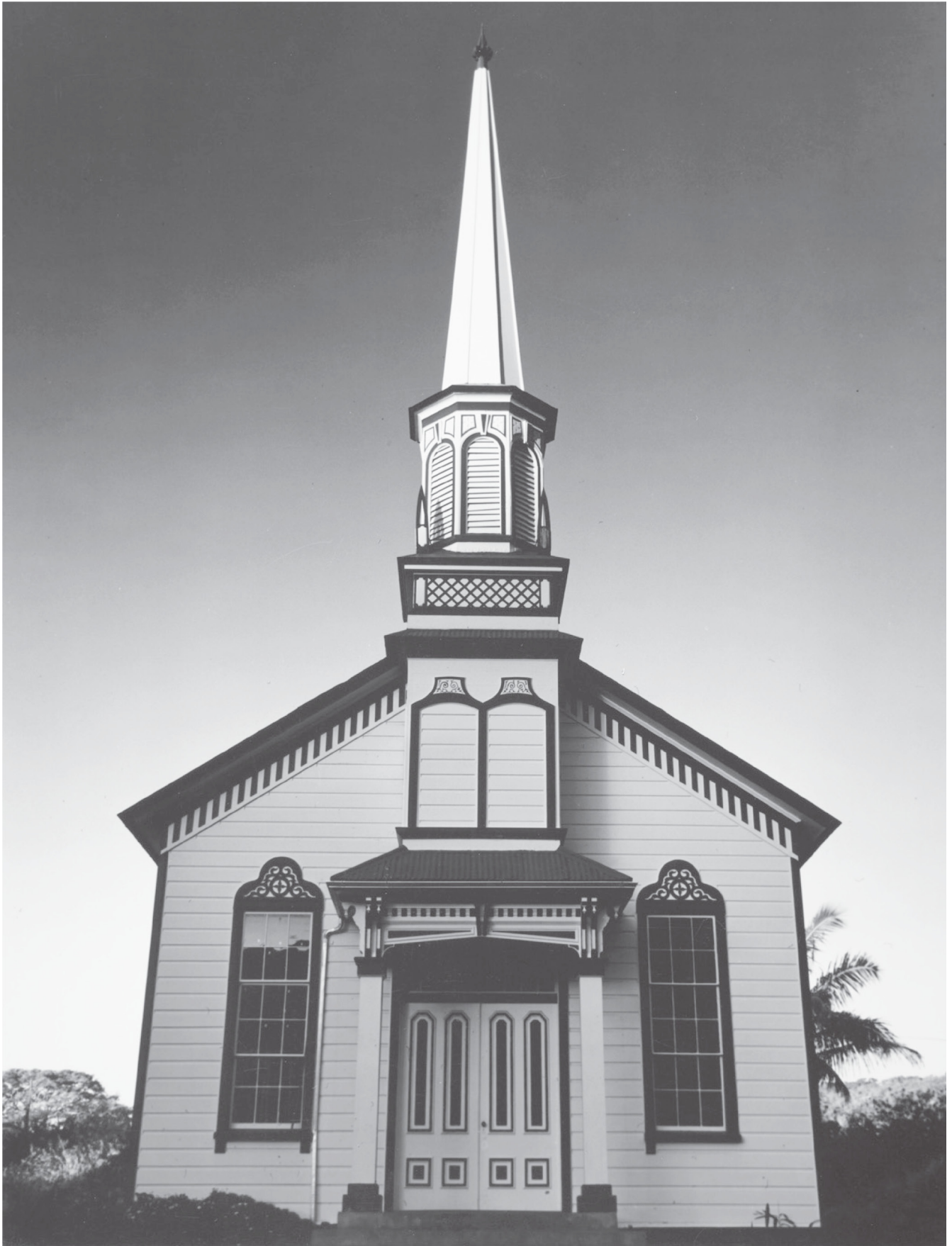
In the foreword to this book, Edward Joesting writes of post-contact Hawai'i that, "a mixing of people took place, often reluctantly, but it resulted in shared ideas and customs. In the end a unique civilization came forth." Many of Adams' photographs for this book evidence the distinct customs and cultures that came together to form modern Hawai'i. In *Petroglyph, Outlined in Kiawe Leaves, near Kawaihae, Hawai'i*, leaves of the kiawe tree fill a shallow stone carving, highlighting the image of a human figure. Christian missionaries introduced the kiawe tree to Hawai'i in the nineteenth century, and the presence of the leaves in this photograph of an ancient artifact suggests the joining of native Hawaiian and Western cultural influences. Works such as *Na'ālehu, Island of Hawai'i*, with their stately steeped buildings set against dramatic skies, more explicitly acknowledge the intervention of Christianity in Hawai'i, while *Buddhist Grave Markers and Rainbow, Pā'ia, Maui, Hawai'i* recognizes the strong influence of Eastern religion and culture in the Islands. In these works and others, Adams illustrates the special blending of East and West that occurred in Hawai'i throughout the nineteenth and twentieth centuries and that is still very much present in contemporary Hawai'i.

*If I feel I have any niche at all in the photographic presentation of America, I think it would be chiefly to show the land and the sky as the settings for human activity. And it would be showing also how men could be related to this magnificent setting, and how foolish it is that we have the disorganization and misery that we have.*

*-Ansel Adams*



Ansel Adams - *Petroglyph, Outlined in Kiawe Leaves*, near Kawaihae, Hawai`i, 1958



Ansel Adams - *Na`ālehu*, Island of Hawai`i, 1957-58

# Petroglyph and Church

Before and After: Shifts in spirituality as evidenced by ritual structures

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ARTS

### History:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding: INQUIRY, EMPATHY AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Geography: WORLD IN SPATIAL TERMS

### Career and Technical Education:

Standard 2: TECHNOLOGICAL DESIGN

### Science:

Standard 2: The Scientific Process: NATURE OF SCIENCE

## Image Context:

Adams uses deep tonal contrast and crops the images close to the main figures to remove them from their natural surrounding. The image is not about rocks, leaves, and a church. Instead, Adams intends for the viewer to see beyond the manmade structures to examine a deeper spiritual and cultural relationship between the people who made them. The kiawe leaves, a tree originally brought to Hawai`i by missionaries, sinking into the petroglyph symbolize the replacement of Hawaiian ritual and culture by Christianity, and the church building stands brightly as a beacon to the new ways.

## Discussion:

1. What is a petroglyph, and how do you think it was created?
2. Around what year do you think this carving was created?
3. If this photo was taken in 1957, how long do you think this carving has been present in this rock?
4. What kind of tools would the Hawaiians need to create in order to make these carvings, and of what material were these tools likely made?
5. What kind of materials did Hawaiians have access to?
6. For what cultural purpose were petroglyphs created, and what role did they play in ritual and cultural practices?
7. How does Adams' choice to photograph the carving with the Kiawe leaves inside speak about missionary influence?
8. How has missionary influence shaped modern day Hawai`i?
9. How could Hawai`i be different if missionaries never came?
10. How many Hawaiians existed pre and post contact with European explorers like Captain Cook?
11. How many Hawaiians existed when the missionaries arrived?
12. What were a few main causes of death to Hawaiians in this time?
13. How did the significant loss of population and influence from outside belief systems contribute to loss of cultural identity and practices in Hawai`i?

## Activity:

What other Hawaiian cultural objects and practices have been influenced by visitors, and changed significantly since ancient times? Using Adams' photograph as an example, think of a creative way to talk about and capture these things.

Don't forget to submit your artworks to the Honolulu Museum of Art's online student exhibit, "**Document Hawai`i.**"



Ansel Adams - *Buddhist Grave Marker and Rainbow*, Pā`ia, Maui, Hawai`i, 1958

# Buddhist Grave Markers

## Art as a Public Historical Record

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ARTS

#### Social Studies:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding: INQUIRY, EMPATHY AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Economics: RESOURCES, MARKETS, AND GOVERNMENT

#### Language Arts:

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

Standard 6: Oral Communications: CONVENTIONS AND SKILLS

Standard 7: Oral Communications: RHETORIC

### Image Context:

After the hurricane of 1900, these grave markers had been scattered across the cemetery. Instead of placing the markers back on graves they may not belong to, or get rid of them all together, the staff decided to pile them up. This action shows respect to those buried in the cemetery, but also enshrines them all together. A photograph or drawing of the cemetery before the hurricane would have helped the staff to know where the markers belonged.

This image shows a phenomenally interesting composition of a rainbow over a cemetery. But it can now also stand as record of the destruction of a hurricane, and how humans dealt with the tragedy. If the markers were removed altogether, and this photograph had not been taken, it is possible that no one today would know this cemetery ever existed. Art can function as a record of history just as written accounts of the events.

### Discussion:

Identify and analyze all recognizable elements of this image. What do you see?

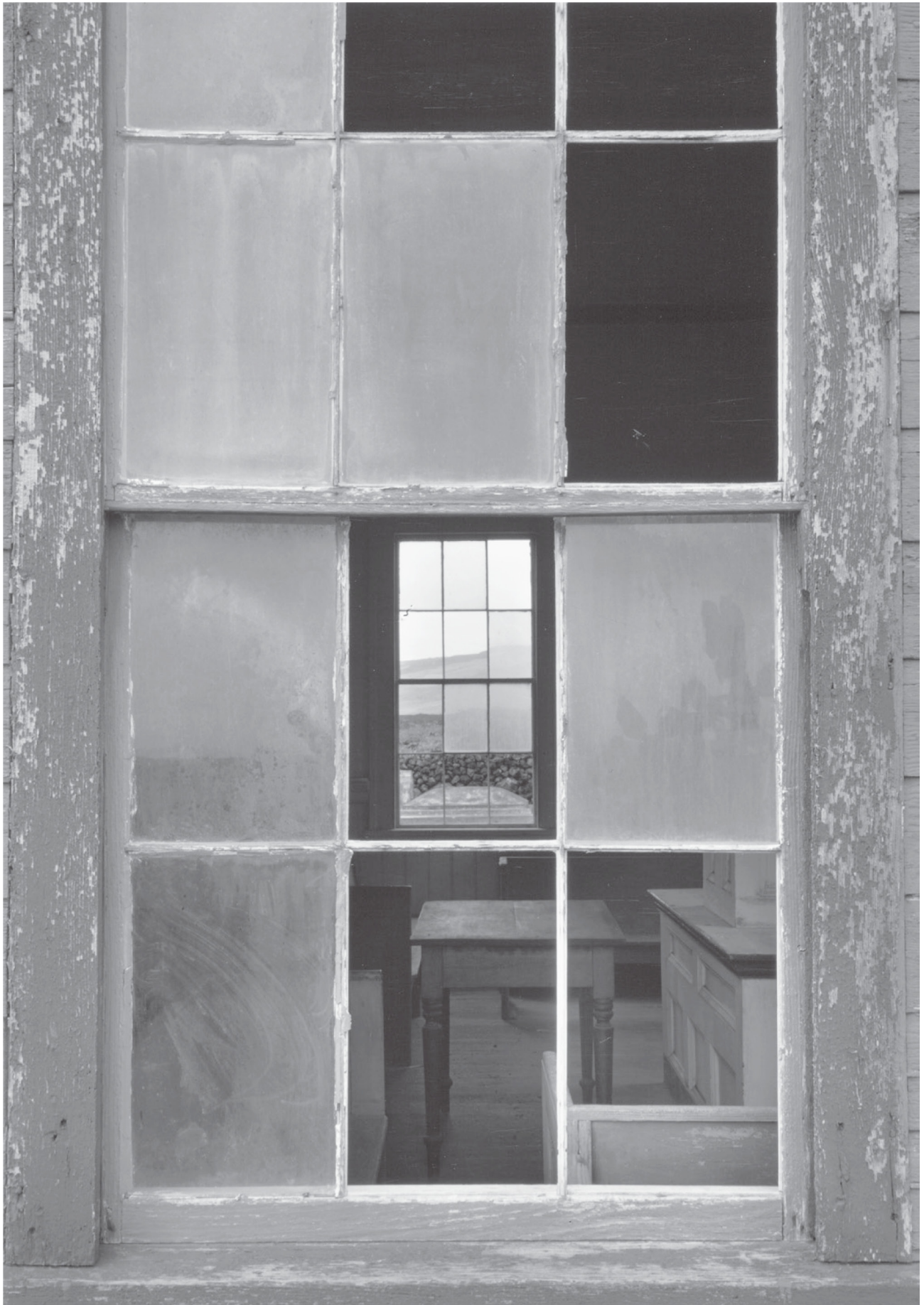
1. Do you recognize this coastline?
2. Does this style of house look familiar? Where have you seen it before?
3. Do you recognize the lettering on the gravestones?
4. What languages do you think are present?
5. Where have you seen similar lettering before?
6. Where have you seen similar structures before?
7. Do you live near a cemetery, or have you been to one to visit a family member who has passed away?
8. Does it look similar or different to this one?
9. Do you think this cemetery belongs to a certain religious or cultural group?
10. Can you name any religious structures or cultural rituals associated with those structures that you have seen around Oahu? (Hongwanji, Bon Dance, cemeteries, lantern floating, churches, temples, etc.)
11. How did these very diverse cultures all come to be together in Hawai`i?

### Activity:

Imagine a natural disaster happens on Oahu that changes the places we are used to seeing everyday. What place would you want to make an artistic record of so that it may be put back together or remembered throughout history? Create a historical record of a familiar place to you by making a descriptive drawing, photo, painting, or essay. Be sure to have everything in its right place, but also stylize the elements in your composition to let the character and mood you are hoping to capture shine through. Present your record to the class so they might treasure this place as much as you do. Perhaps someone will even recognize your place, and have their own memories to add to the record.

Don't forget to submit your artistic historical record to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"





Ansel Adams - *Windows of Abandoned Church*, near South Point, South Hawai`i, 1958

# Church Window

## Dimension and Perspective: How Lines Create Depth in Images

### Image Context:

One-Point Perspective is what gives 3-dimensionality to objects that exist in a 2-dimensional work of art. It is present when an image uses a single vanishing point to help give a drawn object depth. It is the simplest form of perspective drawing.

### Vocabulary:

- Picture Plane:** the entire flat two-dimensional surface on which we draw or paint an image. The picture plane is the surface of the photographic image.
- Ground plane:** exists at 90 degrees to the picture plane. The imaginary space that recedes into the composition and helps us create the illusion of depth on a 2-dimensional surface.
- Horizon line:** imaginary line that exists at eye level and contains the vanishing point
- Vanishing point:** a dot on the horizon line where both transversal and orthogonal lines converge and disappear
- Transversal lines:** exist parallel to the picture plane and to one another, but are perpendicular to the orthogonal lines. they will become shorter and narrower as they approach the vanishing point.
- Orthogonal lines:** exist parallel to the ground plane, and move back in a continuous line from the picture plane to the vanishing point on the horizon.

### Discussion:

Use Adams' photograph to understand how the vocabulary words function in a work of art. What do you see?

1. Do objects get smaller or larger as they move closer to the vanishing point?
2. How does one-point perspective lead the viewer's eye through the image?
3. How does one-point perspective create depth and the illusion of a 3rd dimension in a 2-dimensional image?
4. How does Adams use one-point perspective to transform the window of an abandoned church into an interesting artistic composition?
5. Do you notice the horizon and vanishing point when you survey your everyday landscape?

### Activity:

Using the photograph as an example, try to find evidence of one-point perspective in other images (family photos, Facebook photos, magazine clippings, and works of art). If the image is a personal photograph, ask an adult to make a photocopy of it for you. Draw lines directly on the image from the objects to the vanishing point on the horizon to show proof of one-point perspective. Use these images to practice drawing, painting or creating photographic compositions in one-point perspective.

Don't forget to submit your artworks to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"

## LAND

During his time in the Islands, Ansel Adams encountered a landscape full of natural variety. Though he initially found Hawai'i's atmosphere and topography difficult to photograph, he did produce sublime mountain views of Mauna Kea and Mauna Loa shot from Haleakalā, and calm seascapes like *Fish Pond at Dawn near Kaunakakai, Moloka'i*, which are reminiscent of his iconic scenes of the American West in their crisply pragmatic and panoramic scope. Other works, however, focus on individual aspects of the land. In *Lava Flow with Mauna Loa in the Background, Hawai'i*, for example, Adams shows a section of hardened lava rock whose contours suggest its former liquid state. This combination of close-up views and grand landscape photographs encapsulates the impressive array of flora and topography of the archipelago and demonstrates the ways in which Adams altered his style and technique when photographing the island landscape.

*All aspects of nature lead to elevation and knowledge when you once have the idea. The commonplace growth of weeds beneath a pile of refuse appear to shine with the divine light when you know the meaning of the world and sense the unity of all things. ... I look on the lines and forms of the mountains and all other aspects of nature as if they were but the vast expression of ideas within the Cosmic Mind. ... With that outlook, I am assured that there is nothing in the Universe that is not the expression of mind or of life.*

*-Ansel Adams*



Ansel Adams - *Fish Pond at Dawn*, near Kaunakakai, Moloka`i, 1958



Ansel Adams - *Driving Cattle on the Parker Ranch, North Hawai`i*, 1958

# Fishponds and Parker Ranch

Land Use: Changes in farming, food, customs, and the Hawaiian worldview

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ARTS

### History:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding: INQUIRY, EMPATHY AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Geography: WORLD IN SPATIAL TERMS

Standard 8: Economics: RESOURCES, MARKETS, AND GOVERNMENT

### Language Arts:

Standard 2: Reading: READING COMPREHENSION

Standard 3: Reading: LITERARY RESPONSE AND ANALYSIS

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

### Science:

Standard 2: The Scientific process: NATURE OF SCIENCE

Standard 3: Life and Environmental Sciences: ORGANISMS

AND THE ENVIRONMENT

Standard 8: Physical, Earth, and Space Sciences: EARTH AND SPACE SCIENCE

## Image Context:

The ahupua`a system of resource management is a prime example of how humans form symbiotic relationships with the land and natural elements. Acute observation was integral to building a deep understanding of the many interconnected natural forces that allow every element of the system to thrive. The transfer of land use from these communal sustainable practices, to privatization, commercial farming and ranching for the new economic system changed the relationship of humans to this land. How is Adams' quote on the "Land" title page similar to that of Hawaiian worldview?

## Discussion:

Examine the steps Hawai`i has gone through from sustainable ahupua`a practices on shared land, to ranching and farming on privatized lands, to relying on ships to bring us food from abroad.

### 1) Exploring the Ahupua`a System

- What are the components of an ahupua`a?
- What kind of animals and resources were present in this system, and what were their uses?
- How do these natural components function and work together?
- How did the Hawaiians' relationship to the land through the ahupua`a system shape their worldview?
- What historical events and societal changes led to the shift away from the ahupua`a towards land privatization?
- What physical changes did the land experience in this shift?
- How was the Hawaiians' relationship to the land changed, and how did the change affect their culture as a whole?

### 2) Exploring Commercial Ranching

- What components are needed to run a commercial ranch, and how do they function?
- What kind of animals were typically found on ranches in Hawai`i?
- Are these animals different than the ones Hawaiians kept?
- What skills and knowledge did a ranch hand need to be successful?
- How do these skills and knowledge differ from those needed to be a part of a successful ahupua`a?
- How does a person's relationship to the land as a rancher shape their worldview?
- What physical changes did the land experience because of ranching?
- What historical events and societal changes led to ranching being less popular and less of an economic staple for Hawai`i? Why are there not more ranches today?

### 3) Exploring Contemporary Practices

- How are both of these land uses different from your relationship to the land today?
- How do you see the land being used today, and how do you feel about it?
- How are both of these food producing land uses different from your relationship with food today?
- Where does your food and water come from?
- How does the shipping industry play a role in our food supply? What are the pros and cons of having this technology?
- What negative effects does the shipping industry have on our Hawaiian ecosystem?
- At the height of pre-contact civilization it is estimated that there were 700,000+ Hawaiians living on the islands. What is the entire population of Hawai`i today?
- Could the land support our population using the ahupua`a system today?
- Why is it important to support local agriculture and push for food sovereignty in Hawai`i?

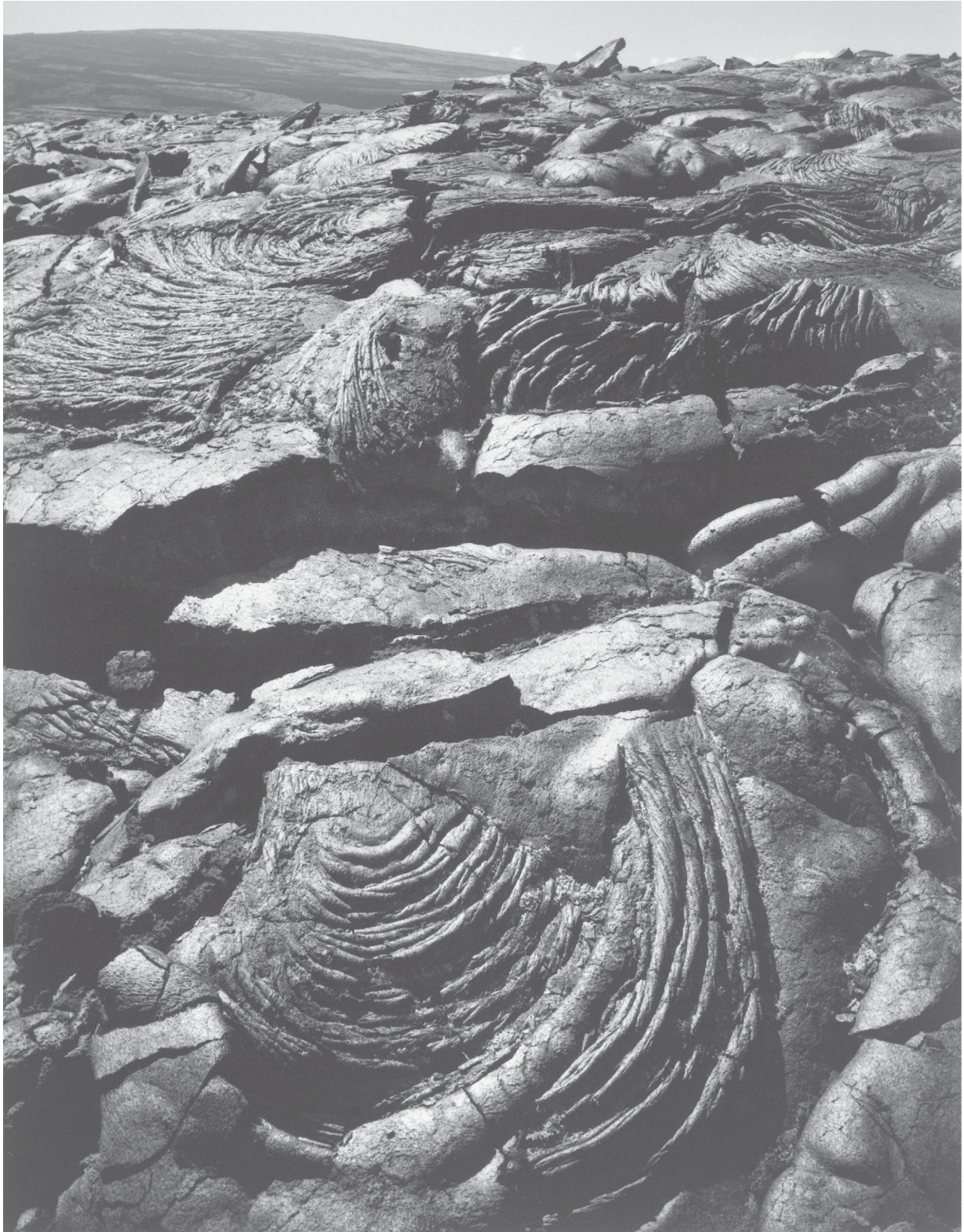
## Activity:

How would you change the way we use the land today? Create a vision of the Hawai`i you hope to inherit, urging people in power to consider the needs of future generations. Write an essay, poem, or create a visual image of your future vision for Hawai`i.

Submit your artwork to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"



Ansel Adams - *Roots, Foster Garden, Hawai`i* 1948



Ansel Adams - *Lava Flow with Mauna Loa in the Background*, Hawai`i, 1958



# Roots and Lava Flow

## Art Imitates Life: Patterns found in Nature

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ARTS

#### Language Arts:

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

Standard 6: Oral Communications: CONVENTIONS AND SKILLS

Standard 7: Oral Communications: RHETORIC

### Image Context:

These images show how art can make people pay closer attention to natural spaces. The tree roots and lava field are transformed into an interesting artistic composition due to Adams' use of stark contrast, and choice to focus in on a specific section of the larger landscape. This practice of artistic capture gets viewers to take notice of the beauty present in even the tiniest pieces of their daily landscapes. In this way, art can help build respect and stewardship for natural spaces.

### Discussion:

Use the images provided and the questions below to gain a deeper understanding of one way that art imitates life.

1. Where in art have you seen similar patterns?
2. Where in nature have you seen similar patterns?
3. Why do you think Ansel Adams chose to photograph these sections instead of the entire landscape?
4. What about these particular sections do you think he found interesting?
5. What do you think he is trying to show you?
6. How can capturing these images help people become more aware of our natural surrounding, and want to be better stewards of natural spaces?
7. Where else does nature create patterns, and how can you capture them artistically?

How would you give a detailed description of this image to a blind person? Use the following questions to help form your description.

1. What objects make up this image?
2. Where do the lines enter and exit the picture plane?
3. How do the lines lead us through the image?
4. How do the lines transform the solid roots and lava rock into fluid objects in a composition?
5. How does Adams' use of contrast help transform these elements of nature into an artistic composition?
6. How do the shadows and highlights create interesting shapes and spaces within the composition?
7. How does Adams' decision to focus on this section of lava and roots transform an often overlooked landscape into a respected work of art?
8. How is the composition changed if we focus even closer into the section of the tree roots or lava rock?
9. Does our imagination create new ways to see the lava based on how the image is cropped?
10. Are new shapes and images created by cropping?

### Activity:

Take a walk around to explore your daily landscape. Try to focus in on interesting patterns and shapes you may never have noticed before. Pay close attention to what it is about that sight that draws you in. Think about how the lines, colors, and shapes interact. This will help you understand what makes a strong artistic composition.

1. Make a list of all the patterns you see.
2. Explain them in detail using the terms from the Elements of Art.
3. Decide which pattern or object from the list would be the most interesting for creating your own work of art.
4. Draw, paint, or photograph this space to show your classmates an interesting perspective from places in your daily life.

Don't forget to submit your masterpiece to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"

## People

Though Adams is generally not as widely recognized for his portrait work as he is for his landscape photography, his photographs of the citizens of Hawai'i suggest his belief that people were essential to communicating the forward-looking vitality of the Islands. Adams shot a range of portraits, from middle-class families and businessmen pursuing the American dream to artists and performers committed to nurturing the fine arts in Hawai'i, as well as students who would become the state's future leaders and workforce. These images are not intimate glimpses into the private lives of their subjects; rather they present the residents of Hawai'i in their public roles. Adams captured *Dan Liu, Police Chief of Honolulu* above the city he protected. In *Hawaiian Lady*, Mary Kawena Pukui stands proudly beneath a portrait of Bernice Pauahi Bishop, and holds the Hawaiian dictionary she co-authored with Samuel Hoyt Elbert. Her scholarly works and dedication to the perpetuation of Hawaiian culture would become the catalyst for the Hawaiian Renaissance movement that began in the 1970s and still persists today. Seen through Adams's lens, the people of Hawai'i at mid-century were diverse, productive, educated, and well positioned for success in the second half of the twentieth century.

*Warmth of spirit and a relaxed identification with time and place accent the beauty of the profoundly mixed racial types throughout the islands. From the bustle of metropolitan Honolulu to the remote hamlets of the lesser-known Islands one feels welcome and much at ease.*

*-Ansel Adams*



Ansel Adams - *Sanchez Family*, Wailuku Plantation, Maui, 1958



Ansel Adams - *Mr. and Mrs. Gilbert Amaral and Son, "Dream City," Maui, 1958*

# The Sanchez and Amaral Families

Family: Compare and contrast to gain perspective and appreciation

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ART

### Social Studies:

Standard 1: Historical Understanding: CHANGE,

CONTINUITY, AND CAUSALITY

Standard 2: Historical understanding: INQUIRY,

EMPATHY, AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS,

DYNAMICS, AND INQUIRY

Standard 7: Geography: WORLD IN SPATIAL TERMS

### Language Arts:

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

## Image Context:

1958 was a tumultuous time for Hawai`i on the verge of statehood. Conflicting views on Hawai`i's annexation continued to erupt between those entities who sought to exploit Hawai`i's strategic geographic location for economic, trade, and military betterment, and those who opposed this trajectory. Matson's passenger and container ships had become a prominent link between the continental United States and Hawai`i for tourists and trade of goods and services. The 128-day Sugar workers "Aloha Strike" forced mill closures statewide. The convictions against "The Hawai`i Seven" were overturned in the Circuit Court of Appeals. Despite a national economic recession, the hotel, tourism, and construction industries were booming. Hawai`i was prominently featured as the backdrop to many Hollywood productions. Barn owls were introduced to the Hawaiian ecosystem from California. The Latter Day Saints Church College (BYU) opened its doors to 1,200 Mormon students in La`ie. Aside from all the historical, newsworthy stories of growing pains and changes, Hawai`i's families from a range of backgrounds were just trying to do the best they could for each other and their community. In these photographs we only see a glimpse of these families, but that glimpse helps us understand the regular people during historical periods. Imagine what their lives might have been like in 1958.

## Discussion:

Use the images provided to examine the similarities and differences between families living in the past and present.

1. What visual cues help us understand that these photographs were taken in 1958, not present day?
2. How do the surroundings and style of dress differ from today?
3. Use visual cues from the image to discuss how these families and their home surroundings look similar or different from each other.
4. How do these families and their home surroundings look similar or different to yours?

Imagine the lives the members of these families might have led in 1958.

1. What might their jobs have been?
2. What kind of school might the girl near the mailbox in the Sanchez Family photo go to? How can you tell?
3. What hardships might they be facing?
4. How are these struggles similar or different from your family today?
5. What kind of opportunities might these families have had in 1958 that we do not have now, and vice versa?
6. How can recognizing these similarities and differences help us build understanding and compassion for people that are different from us both in the past and present?

## Activity:

Imagine your family has been asked to be photographed by Ansel Adams. What would your family portrait look like? Who would be pictured and how could you show the relationships of the people by how they are placed in the composition?

1. Create a family portrait: Photograph, draw, paint or make a collage using magazines, newspapers, and other images that represent the members of your family.
2. Be sure to set your family portrait against a background that represents your family.
3. Write an expository essay entitled, "A Day in the Life of \_\_\_\_(student's name)\_\_\_\_" to accompany your portrait. What aspects of your daily life cannot be captured by the image, but are important for the viewer to know about? The essay should be an account of a typical day for you. From the moment you wake up, what is going on? What do you do? Who do you see? Where do the people in your family go while you are at school? What do you learn at school and at home? Include all details and how you feel about them.

Please submit your masterpiece and essay to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"



Ansel Adams - *Naluahine Kaopua*, Kona Coast, Hawai`i, 1957-58



Ansel Adams - *Dan Liu, Police Chief of Honolulu, 1958*

# Naluahine Kaopua and Dan Liu

## Community: Roles and Civic Duties

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ART

#### Social Studies:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding: INQUIRY, EMPATHY, AND PERSPECTIVE

Standard 5: Political Science/Civics: PARTICIPATION AND CITIZENSHIP

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

#### Language Arts:

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

Standard 6: Oral Communication: CONVENTIONS AND SKILLS

Standard 7: Oral Communication: RHETORIC

#### Career and Technical Education:

Standard 2: Career Planning

### Image Context:

Ansel Adams was only in the Islands briefly, yet his ability to network with community members allowed him to capture some of Hawai`i's most treasured citizens from an array of diverse groups and backgrounds. His desire to step outside the traditional exoticized tourist images of Hawaiian landscapes and people helped him capture the lives of the lesser celebrated heroes of the era, and elevated them into the national spotlight.

### Discussion:

Use the images provided to examine how a person's character and role in society can be captured by a photograph.

1. How does the manner in which a person is captured lead us to form an impression of that person?
2. Do you think these impressions and opinions are fair to place on someone based on a single photograph?
3. How can a photograph give someone status, or bring them shame?
4. Do either of these men look like someone you know? What is that person's relationship to you?
5. How do these portraits tell of the relationship between the artist and the subject?
6. Do you think these people trusted Adams?

### Dan Liu

1. How did Adams' choice to present the chief of police on a rooftop overlooking the city, help to tell the story of this man?
2. What can we tell about this man by looking at his face?
3. What does his expression make you think and feel about him?
4. Would you be likely to speak to him? Does his character seem inviting?

### Naluahine Kaopua

1. How does Adams choice to zoom in on the face of famous paniola, Naluahine Kaopua help tell his story?
2. What can we tell about this man by looking at his face?
3. What does his expression make you think and feel about him?
4. Would you be likely to speak to him? Does his character seem inviting?

### Community

1. What does the word community mean to you?
2. Out of all the community members across all the Islands, why do you think Adams chose to photograph these two men?
3. What do they contribute to the community?
4. How do the individual strengths of each person help build a strong community?
5. If everyone focussed on succeeding at only one thing, would we have a very diverse and thriving community?
6. Why is diversity important?

### Activity:

What person or group today is making significant contributions to your community? What qualities about them do you admire?

1. Set up an interview with this person to learn more about their life. If an interview is not possible, use other sources to collect information about this person.
2. Focus your questions and research on investigating what has led them to be in their current position. Be sure to ask why they wanted to do this job in the community, and why the community is important to them.
3. Write a persuasive letter to the local newspaper, radio, or tv station asking them to run a story honoring this person or group. Your letter should praise the community member(s) by giving examples of their achievements, and explain why they have made such a positive impact on you and the community.
4. Include a photograph, drawing, painting, or video clip of this person or group with your letter.

Don't forget to submit your letter to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"





Ansel Adams - *Hawaiian Lady* [Mary Kawena Pukui], Bishop Museum, Honolulu, 1958

# Mary Kawena Pukui

Teachers: Nānā i ke kumu - Look to the Source

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ART

### Social Studies:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical understanding: INQUIRY, EMPATHY, AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 5: Political Science/Civics: PARTICIPATION AND CITIZENSHIP

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

### Language Arts:

Standard 1: Reading: CONVENTIONS AND SKILLS

Standard 2: Reading: READING COMPREHENSION

Standard 3: Reading: LITERARY RESPONSE

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

### Career and Technical Education:

Standard 2: Career Planning

## Image Context:

Teachers come in many different ages, genders, societal roles, and even lifeforms. The phrase “nānā i ke kumu” was used as a means of educating the youth to seek answers from the elderly people around them, as they were closest to the source of the ancient knowledge. It also meant that one must study and observe nature itself. There is much knowledge that can benefit humans held in the forest, streams, the ocean, and the air and environmental conditions that keep everything alive. Nature is the true “source” in this parable, and a human’s ability to observe it provides many answers to life’s questions. Mary Kawena Pukui’s work in recording Hawaiian knowledge was integral to sparking the Hawaiian renaissance movement of the mid 1900’s. One of her most notable contributions, coauthorship of the Hawaiian-English dictionary, is seen in her arms in this image.

## Discussion:

Mary Kawena Pukui is credited with recording the following phrases:

- Nānā i ke kumu - Look to the source.
- `A`ole pau ka `ike i ka hālau ho`okahi - All knowledge is not taught in one school. One learns from many sources.

1. What do these sayings mean to you?
2. What other people and places do you consider to be “teachers” or “schools” of knowledge?
3. If you only learn from one person and from one perspective, are you likely to have a well-rounded idea of the world?
4. How can having a narrow view of the world be detrimental to your life and the lives of those around you?
5. How does learning different perspectives of an event, provide clarity of that event?
6. Why is recording history in this way important?
7. If some “voices” are not recorded, does that perspective and story get lost?
8. Does omitting this perspective change how these people are viewed by outsiders to that culture?
9. How can history textbooks benefit from the recording of multiple perspectives?
10. How can learning from different schools of knowledge better prepare you for a career?
11. How can learning from different schools of knowledge better prepare you for life?

## Activity:

Research a famous “teacher” (philosopher, scientist, natural phenomenon, anyone or anything that has contributed to human knowledge and life). Create a resume or portfolio for this person as if they were applying to be included in a history textbook.

The portfolio should include:

1. A persuasive cover letter briefly explaining why this person deserves to be included in the history books.
2. A resume cataloging their achievements, education, jobs, quotes, references (other people who influenced their work or someone who worked with them).
3. Create a drawing or other visual representation of degrees and awards that have been presented to them. It can be based on a real award this person received, or one you would like to give them.

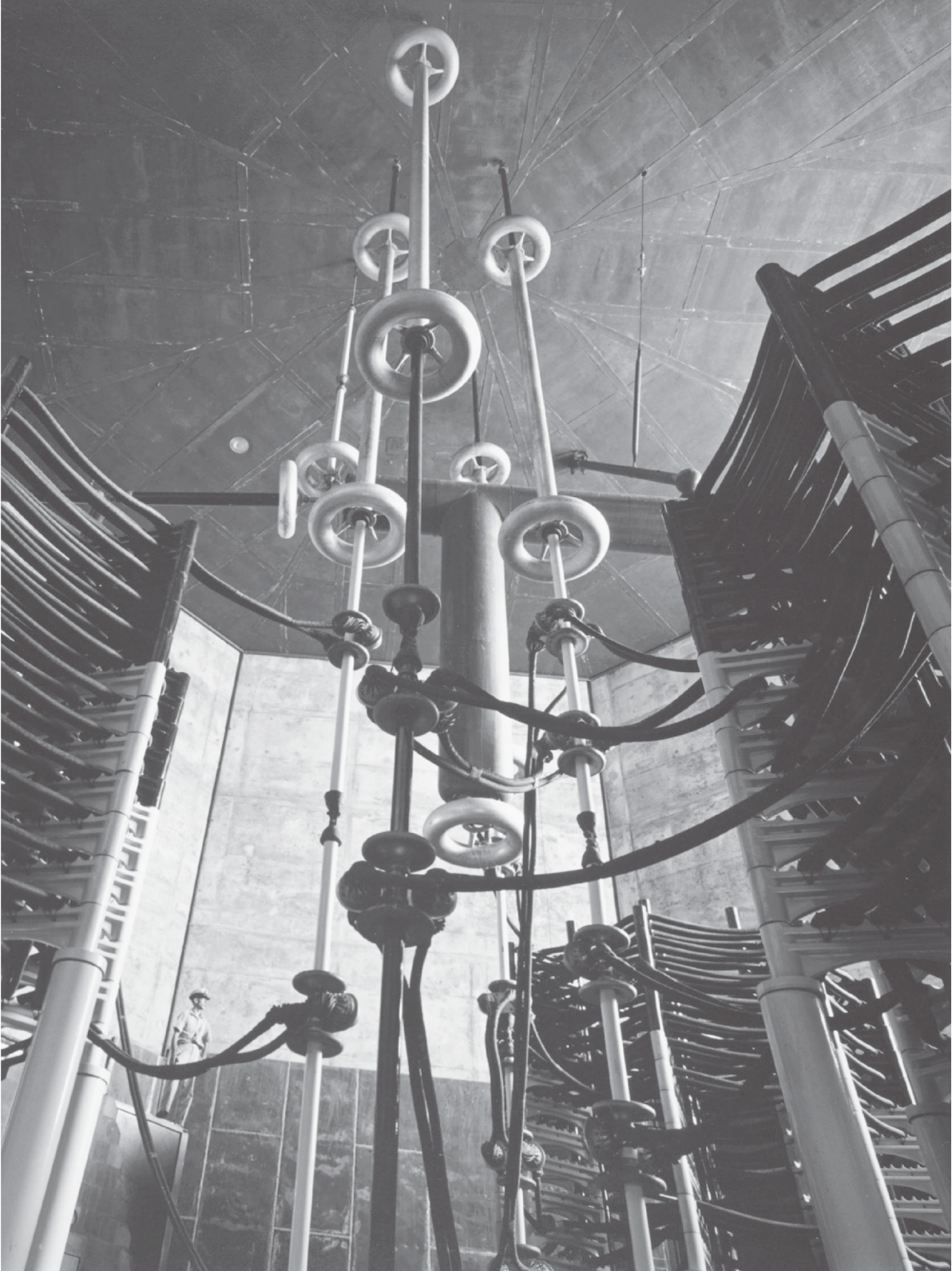
Submit your portfolios to the Honolulu Museum of Art’s online student exhibition, **“Document Hawai`i”** and be the source of knowledge for others to learn from!

## Commerce and Technology

When Adams arrived in 1957 to photograph Hawai'i, he found a robust and varied economy. The sugar and pineapple industries were thriving, tourism was booming, and the United States military was increasing its financial investment in bases and technology. In many of the photographs that detail the commerce and industry of Hawai'i in the 1950s, Adams juxtaposes the natural world, which he was so famous for photographing, and the man-made environment. *Freighter in Kahului Harbor, Maui* contrasts the jaunty bow of a cargo ship with the sharp peaks of the West Maui Mountains. On O'ahu, Adams uses the Ko'olau Mountains as a backdrop for fast-moving military operations in *Marine Helicopters, Kāne'ohe, O'ahu*. Such images belie the conventional perception of Hawai'i as an isolated tropical paradise.

*There are undoubtedly many conventional subjects that we must include—but they should be done in an unconventional way. That is, a truly interesting way, without obvious striving for superficial effects. the interplay of large and small things—details of nature, people and vast vistas—will all combine to produce an experience, rather than just a series of statements of fact.*

*-Ansel Adams*



Ansel Adams - *Naval Wireless Station, O`ahu, 1958*

# Naval Wireless Station

## Changing Technologies

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ART

#### Social Studies:

Standard 2: Historical Understanding: INQUIRY, EMPATHY, AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Geography: WORLD IN SPATIAL TERMS

#### Language Arts:

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

#### Career and Technical Education:

Standard 1: TECHNOLOGICAL DESIGN

#### Science:

Standard 1: The Scientific Process: SCIENTIFIC INVESTIGATION

Standard 2: the Scientific Process: NATURE OF SCIENCE

### Image Context:

As part of Adams' task to show the world that Hawai'i was capable of participating and competing in global commercial industries, he chose to capture a few simple images of advanced technological objects of the time. With Hawai'i's advantageous geographic location, this naval wireless transmission station was an important link in the military communications chain across the globe. This bizarre shot of massive hunks of metal is not the typical subject matter or composition for Adams, but it stands as an important indicator of how far we've come in technology since this bygone era.

### Discussion:

Use visual cues from the images provided to answer the following questions.

1. How large do you think this object and the building it is housed in are?
2. Have you seen anything that resembles this structure?
3. Where did you see it and what was its function?
4. What do you think this structure does? Give examples from the image and personal experience to support your ideas.

Contemplate technology, resources, and eventual waste of structures like the ones found in this image by answering the following questions

1. What kind of materials do you think this structure is made of?
2. Where do those materials come from?
3. If the materials needed to build this structure are not found in Hawai'i, how did these structures get here?
4. How has the technology of wireless transmission changed in Hawai'i and the world since this time?
5. What kind of objects, structures, and systems replaced the towers in this image?
6. Have our technological objects gotten larger or smaller?
7. Of what kind of materials are smartphones, computers, and televisions made?
8. From where do those materials come?
9. Are the materials renewable or nonrenewable resources?
10. How are raw minerals and metals extracted from our natural environment?
11. How are these natural resources turned into useful components for technology objects?
12. What do we save with the smaller new technological objects? (time, space, materials)
13. What happens to old technology that is no longer useful? Where does it go?
14. As a global industry, how do we deal with the large amount of waste from obsolete technology?
15. Is our current manner of waste management environmentally responsible?
16. What are some ways we can change waste management to be more environmentally responsible?
17. Can this old technology be recycled in part or in whole?
18. Can these objects be reused as something else?
19. Why is it important to try and recycle and reuse things?
20. What is your favorite piece of technology?
21. What company makes it, and where is it made?
22. In what kind of facility is it manufactured?

### Activity:

Ask your family members and teachers to explain some old technological devices and how these things have changed over the course of their lifetime. Once you've seen where technology has been, and where it is now, you'll be ready to create the newest popular technological device.

1. Create a drawing or painting of your invention.
2. Write an essay explaining what this device does, how it works, and how it will impact human life in Hawai'i.
3. Decide what material the device will be constructed out of, where it will be made, and what its ecological impact might be.
4. Use the discussion questions stated above to help you write about this amazing invention.

Submit the drawing or painting of your invention to the Honolulu Museum of Art's online student exhibition, "**Document Hawai'i.**"



Ansel Adams - *Freighter in Kahului Harbor, Maui, 1958*

# Freighter

Trade: Understanding Hawai`i as a port for the transfer of goods and services

## \* Benchmarks \*

### Fine Arts:

Standard 1: VISUAL ART

### Social Studies:

Standard 5: Political Science/Civics: PARTICIPATION AND CITIZENSHIP

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 7: Geography: WORLD IN SPATIAL TERMS

Standard 8: Economics: RESOURCES, MARKETS, AND GOVERNMENT

### Science:

Standard 1: The Scientific Process: SCIENTIFIC INVESTIGATION

Standard 2: The Scientific Process: NATURE OF SCIENCE

Standard 3: Life and Environmental Sciences: ORGANISMS AND THE ENVIRONMENT

Standard 6: Physical, Earth, and Space Sciences: NATURE OF MATTER AND ENERGY

## Image Context:

Hawai`i is the most geographically remote inhabited island chain in the world. Through modern shipping technology, Hawai`i stays connected to the rest of the world, and has even become a Pacific hub for shipping between Asia and the Continental United States. While Hawai`i's position may be good for the shipping industry, and provides our residents with food and goods that are not currently in production locally, there are some serious dangers to our reliance on this system. When a ship is at port it must pull water into, or dump out of the ballast tank to maintain balance as it travels thousands of miles across the rough ocean. Organisms, toxins, and rubbish from that port are often picked up with the water. When this water from the port of origin is dumped a few miles away from its Hawaiian destination, these organisms, toxins, and rubbish are introduced into our ecosystem. How might our reliance on the shipping industry be hurting Hawai`i?

## Discussion:

In Honolulu, we may see dozens of ships like the one Adams photographed. Examine the science behind the shipping industry to gain a better understanding of its impact.

1. What is an ecosystem?
2. What are alien/introduced, invasive, native, and endemic species and how are these specifications important to understanding a healthy ecosystem?
3. What problems can occur when alien species are introduced to our fragile ecosystem?
4. What problems can occur when toxins and rubbish are introduced to our fragile ecosystem?
5. Why is a healthy ecosystem important for humans?
6. Why is a healthy ecosystem important for all other living things in it?
7. How far in miles is it from Hawaii to California? Alaska? Japan? South America? Tahiti? Australia?
8. How much fuel is needed to sail a ship from California to Hawai`i?
9. Where do you think most of our foods and goods come from?
10. What percentage of our food is shipped in?
11. What percentage of our food is grown and made locally?
12. What do you think will happen if shipping is cut off by a natural or other disaster?
13. How long will we have food if the ships stop coming?
14. What resources would your family need to secure first to ensure survival?
15. What are some ways your family could be better prepared for this kind of disaster?
16. What are some alternative methods of acquiring goods and services that could diminish our reliance on shipped goods?
17. Why is it important that we consider these alternatives for the future of Hawai`i?
18. How can we use Hawaiian values and the ahupua`a system as a guide for these alternative methods?
19. How can we urge politicians and companies to support local agriculture and production of goods and services?

## Activity:

Draw, paint, collage, or use photographs to design a bumper sticker or t-shirt campaign that supports local production of goods, services, and agriculture. The aim of your sticker should be to use as few words as possible to convey your message. Your design should have a custom color palette, a slogan, and an image that will be associated with your cause. Keep in mind that colors, words, and images have powerful meanings and feelings connected to them.

Submit your design ideas to the Honolulu Museum of Art's online student exhibition, "**Document Hawai`i.**"



Ansel Adams - *Marine Helicopter*, Kaneohe, O`ahu, 1958



# Marine Helicopter

## Military Presence in Hawai`i

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ART

#### Social Studies:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding: INQUIRY, EMPATHY, AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 5: Political Science/Civics: PARTICIPATION AND CITIZENSHIP

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

#### Language Arts:

Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 5: Writing: RHETORIC

### Image Context:

At the time of this photo, images of military men and women in Hawai`i had been fairly limited to harrowing shots of the attack on Pearl Harbor, and tranquil images of aloha shirt clad military personnel interacting with a seductive foreign paradise and its people. Adams' decision to capture the action of Marines in training against the backdrop of the Ko`olau Mountains breaks both of these conventions. The image may only show a simple task in the daily life of a member of the armed services, but there is a sense of urgency felt. The soldiers, dressed in helmets and combat gear, carry guns and leap from the plane before it has touched ground. It is an image ripe with deep contemplation for how wide the military's presence is felt, and the often complicated relationship between the military and civilian populations in the Islands.

### Discussion:

Use the image and the following questions to think about your relationship with the United States Armed Forces.

1. How many branches of service are present on O`ahu?
2. How many military bases can you name?
3. How many service members make up the population of O`ahu?
4. Do you recognize a large military presence in Hawai`i? In a single day, how many military people, places, or things do you see?
5. How do you feel when you see a military vehicle pass with uniformed and armed men and women inside? Does it frighten you? Excite you? Make you feel pride?
6. What is your relationship to the military?
  - Do you have family members in the service?
  - Is military service something that interests you for a future career?
7. If you live on base...
  - How is living on base different than you imagine living in a civilian area would be?
  - How many times have you moved in your life?
  - What are the perks of living on a base?
  - What are some downfalls to living on base?
  - What is one thing you want civilian kids to know about life on base?
8. If you live in a civilian area...
  - Have you ever been granted access onto a military base? What was your impression of it?
  - What do you imagine it is like living on base?
  - What might be some perks to living on base?
  - What might be some downfalls to living on base?
  - What is one thing you want kids living on base to know about civilian life?
9. Based on things you've heard on the news or from adults, what do you imagine are threats to Hawai`i's safety?

### Activity:

Explain how the following might be different if Hawai`i did not have a military presence.

- Culture and Customs
- Language
- Land Use
- Population
- Public Safety
- Other

Write an essay or poem describing this place. The Hawai`i you envision can be as realistic or imaginary as you like. Create an illustration, painting, or manipulated digital image of your vision of Hawai`i to accompany your poem or essay.

Submit your works to the Honolulu Museum of Art's online student exhibition, **"Document Hawai`i."**



Ansel Adams - *Hawaiian Pineapple Company Canning Lines*, Honolulu, O`ahu, 1958

# Pineapple Canning Lines

## Jobs: Our Role in the Economy

### \* Benchmarks \*

#### Fine Arts:

Standard 1: VISUAL ART

#### Social Studies:

Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY

Standard 2: Historical Understanding: INQUIRY, EMPATHY, AND PERSPECTIVE

Standard 3: History: HISTORICAL CONTENT

Standard 5: Political Science/Civics: PARTICIPATION AND CITIZENSHIP

Standard 6: Cultural Anthropology: SYSTEMS, DYNAMICS, AND INQUIRY

Standard 8: Economics: RESOURCES, MARKETS, AND GOVERNMENT

#### Career and Technical Education

Standard 2: Career Planning

### Image Context:

Hawai`i's diverse industries provided a wide array of jobs for its equally diverse citizens in 1958. This image presents the Hawaiian Pineapple Company Cannery (Dole) in full workday swing. Adams' choice to photograph a large section of the factory floor helps to show the large number of workers necessary to keep up with the world's pineapple demand. This again exemplifies his commissioned assignment -- to show Hawai`i's thriving business industry to the world.

### Discussion:

Use the image provided to examine a person's role on the job.

1. What are these people doing?
2. How do their uniforms help us understand what they do at their job?
3. Why are there so many workers?
4. How does the large number of workers give us an idea of the production of this factory?
5. Do you think anyone works like this today in Hawaii? in the world?
6. How have machines changed factory jobs?
7. Where else do you see machine or technology helping people do there job?
8. Where do you see machines or technology taking the place of a human worker?
9. Why do people have to have jobs?
10. What would happen if nobody worked for one whole day?
11. How are some of the things we need in life dependent on people doing their job?
12. What kind of jobs do the members of your family have?
13. How does their job contribute to the community?
14. Does the way your parents talk about their job make you think they work in a place like this?
15. Do your family members wear a uniform or certain kind of dress to their job? Explain their outfits.
16. When you see strangers in similar uniforms as your family members, do you think they do the same kind of work?

### Activity:

Think of a job that does not exist yet, but could be a great contribution to the community.

1. Act as president of the company that employs people for this new kind of job.
2. Create a Craigslist ad (do not post it to the website) seeking employees for your new company.
  - The ad should use persuasive and informative language to get the reader's attention.
  - Please include the job title, description, qualifications, responsibilities, hours, and pay.
3. Include an illustration, painting, or manipulated digital image of what the job's uniform looks like. The uniform should be functional for the duties of the job, but expressive enough so people know that this employee works for your company.

Submit your works to the Honolulu Museum of Art's online student exhibition, **"Document Hawai`i."**

# GEORGIA O'KEEFFE

AND

# ANSEL ADAMS

## THE HAWAI'I PICTURES

### DOCUMENT HAWAI'I

### Online Exhibition of Student Art

The Honolulu Museum of Art exhibition highlights paintings and photographs of Hawai'i by 20th-century American masters Georgia O'Keeffe and Ansel Adams. These works capture their visions of Island people and places before statehood.

The Honolulu Museum of Art Education Department would like you to document Hawai'i today through your artwork for an online exhibition called "Document Hawai'i." You are invited to submit your artwork or writing that shows your view of the sights, sounds and happenings in Hawai'i today.

Even if you think you are not an artist, don't be afraid. Instead of getting hung up on drawing a realistic landscape or person, try to capture the spirit of your subject in a creative way. Write, paint, sketch, photograph or make a collage. Give it a try and have fun!

Once you submit your work, it will be a part of the online exhibition "Document Hawai'i" on the museum's website.

#### **Come be inspired!**

Visit the Georgia O'Keeffe and Ansel Adams: The Hawai'i Pictures exhibition with your family, or ask your teacher to book your class for a free 1.5 hour guided school tour that includes fun art activities.

#### **For tour information, your teacher can visit:**

<https://www.honolulumuseum.org/pages/13801-hipics>

Honolulu  
Museum of Art



## We accept submission of artwork in any media:

- **2-D:** Paint, photograph, collage, mixed media
- **3-D:** Ceramics, sculpture, found objects
- **Writing:** Poetry and short stories. One-page (450 words) maximum.
- **Video:** Post your performance art, song, short film to YouTube.  
\*2:00 maximum length. Send us a link to your YouTube post. Your YouTube channel must be public.
- **Instagram:** Take a “Hawai’i Pictures” shot and post with the hashtag **#documenthawaii**. We will choose one photo daily to be featured in the online gallery. Your Instagram account must be public or we won’t be able to see your images.

### Tips:

- Include your name, age, school, and short description of your work
- We accept clear, in-focus, high-resolution photographs
- For paintings, collages, sculptures and other non-photographic submissions, take a photo or scan of your masterpiece
- Images should be 300dpi and min. 600KB and max. 1MB file size.
- Photograph your work against a solid background color  
(black or white bedsheets work great)
- Make sure the work is well lit and avoid using flash

**Email your file or link to: [hawaiipictures@honolulumuseum.org](mailto:hawaiipictures@honolulumuseum.org)**