



HOWA



Aloha HoMA Community,

IT HAS BEEN A BUSY SUMMER at the museum, with the opening of a new, exciting slate of exhibitions—*Salman Toor: No Ordinary Love, Transformation: Modern Japanese Art*, and *Lauren Hana Chai: The Five Senses*. Additionally, we were delighted to share a new installation of Gallery 6 as *Impressionism and After*; celebrate the return of the Honolulu Surf Film Festival and a refreshed tour program; and welcome Matt Wedel as our featured artist in residence.

All these offerings are strategically conceived and developed to foster a culture of inclusivity and belonging that is so central to our way of life in Hawai'i. Our new exhibitions explore humanity's complex relationship to community in so many different ways—through the lens of family, culture, and place. In *Salman Toor: No Ordinary Love* and *Lauren Hana Chai: The Five Senses*, we see artists boldly carving out a place of belonging that melds together an exploration of their cultural backgrounds, personal histories, and astute yet playful engagement with a broad range of art historical themes.

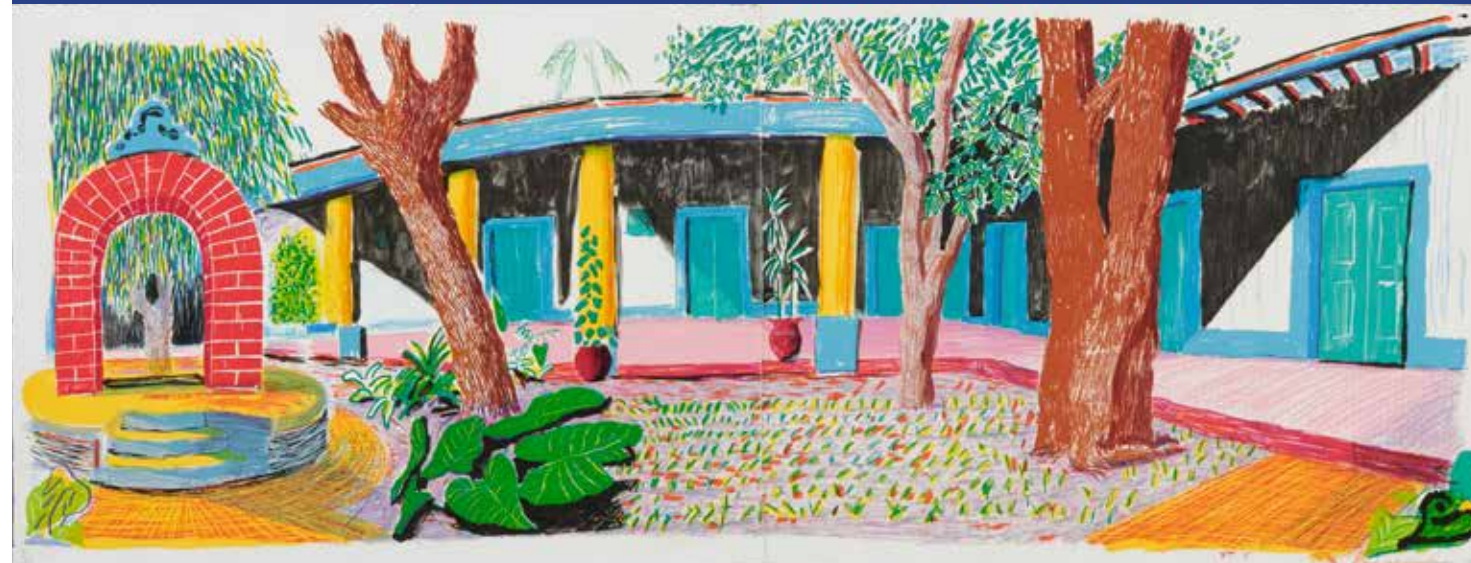
In November we open *David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation*, which highlights the British artist's exploration of human connection and a fascination with technology (see p. 6). It is the largest retrospective of Hockney prints ever presented and creates a compelling lens through which visitors can view his career-long accomplishments and discover new insights into our rapidly changing world.

At HoMA we are deeply committed to sharing with you a broad array of experience and perspectives, through the work of incredible artists who create art in which you can see yourself and develop an understanding of others. The museum is especially pleased to announce two new acquisitions. These works by artists Tuan Andrew Nguyen and Gaye Chan (see p. 14), one finding inspiration in Vietnam and the other working in Hawai'i, also offer deep reflection on the nature of cultural memory and shared narratives.

Please read on to find out about all the things going on here—from the opportunity to work with artists like Matt Wedel and Lauren Hana Chai to getting the scoop on art conservation and exhibitions—then come and join in. We want to be a place where the community connects in meaningful ways, whether in the galleries, over lunch at the café, or meeting new people in a class at the Art School. The desire to belong is part of being human and we want you to feel you belong at the museum. We can't wait to welcome you to HoMA this fall!

Warmly,

HALONA NORTON-WESTBROOK
Director & CEO



Rebecca Louise Law: Awakening

THROUGH SEPTEMBER 10, 2023 · This inspiring year-long installation comes to an end. It has spurred people to make multiple visits. Get in one last walk through this immersive experience that connects us to the natural world.

A'aru // Field of Reeds

THROUGH SEPTEMBER 17, 2023 · Shangri La artist in residence Sherin Guirguis considers the complexities of human relationships and community in stunning mixed-media works that include watercolor on layers of hand-cut paper.

Salman Toor: No Ordinary Love

THROUGH OCTOBER 8, 2023 · Acclaimed Pakistani-born, New York-based artist Salman Toor makes his Pacific-region debut with this exhibition. He uses a signature palette of rich emerald greens to tell stories of family life, queer desire, and immigrant experience.

Transformation: Modern Japanese Art

THROUGH OCTOBER 15, 2023 · This exhibition explores Japan's dynamic modern period (1860s-1930s), when dramatic changes in society were reflected in the arts.

The Exquisite Corpses of Takayanagi Yutaka

THROUGH DECEMBER 3, 2023 · Takayanagi Yutaka experiments with new media such as photography, etching, and silk screening, which offer unique opportunities for artistic innovation.

Lauren Hana Chai: The Five Senses

AUGUST 10, 2023-JANUARY 14, 2024 · Hawai'i artist Lauren Hana Chai juxtaposes traditional elements with contemporary identity in her vibrant paintings.

David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation

NOVEMBER 17, 2023-MARCH 10, 2024 · This major survey of one of the most influential British artists of our time showcases David Hockney's iconic, inventive style. See more than 145 colorful prints, collages, and photographic and iPad drawings in a variety of media spanning six decades.

David Hockney, British (b. 1937). *Hotel Acatlan: First Day*, 1984. Lithograph. Edition of 70. © David Hockney / Tyler Graphics Ltd. Photo Credit: Richard Schmidt.

FALL HIGHLIGHTS

Programs

Connect with museum curators, artists and creatives from Hawai'i and around the world. For more events and to book tickets go to honolulumuseum.org/events.



ART TALK
Asma Naeem:
Salman Toor's Brown Boys
FRIDAY, SEP 15, 7PM •
DORIS DUKE THEATRE

Asma Naeem is the Dorothy Wagner Wallis Director at the Baltimore Museum of Art and the curator of the exhibition *Salman Toor: No Ordinary Love*, on view through Oct. 8. Throughout his work, Toor mingles sensual pleasure with satire, and upends the conventions of European, American, and South Asian art history. Join Naeem for a discussion of Toor's work.

Lauren Hana Chai's
Hidden Paintings
FRIDAY, SEP 15, 6-9PM •
SATURDAY, SEP 16, 10AM-9PM •
FAMILY SUNDAY, SEP 17,
10AM-6PM • GALLERY 14

Lauren Hana Chai uses neon iridescent pigments on some of her paintings, sometimes including hidden images and messages that can be seen only under ultraviolet light. For one weekend only, HoMA will dim the gallery lights and provide blacklight flashlights in *Lauren Hana Chai: The Five Senses*—don't miss this unique experience, and discover the secrets hidden within Chai's work.



GALLERY WALKTHROUGH
Transformation: Modern Japanese Art
SATURDAY, SEP 23, 7PM • GALLERY 27

University of Hawai'i Associate Professor of Art History John Szostak leads a tour of the exhibition *Transformation: Modern Japanese Art*. Topics discussed will include the tensions between modernity and nostalgia in modern art; the influence of public education and national exhibitions on the arts; and cultural exchanges between Japan and the rest of East Asia.

Hawaii Burlesque Festival
THURSDAY & FRIDAY OCT 5-6, 7PM •
DORIS DUKE THEATRE

This annual favorite takes the stage for two nights of titillating performances.



ARTIST TALK & PANEL DISCUSSION
Takayanagi Yutaka
SUNDAY, NOV 5, 2-3:30PM • DORIS DUKE THEATRE
Takayanagi Yutaka joins HoMA Curator of Japanese Art Stephen Salel and Honolulu Printmakers Director Denise Karabinus in a discussion about his artistic process, his imagery, and his connection with Honolulu.



HiSk8 Films 2023
SATURDAY, NOV 11, 7PM •
DORIS DUKE THEATRE

See a showcase of exciting films from the Hawai'i skateboarding community.



ART TALK
Jordan Schnitzer and Special Friends
of the Artist: Befriending and
Collecting David Hockney
FRIDAY, NOV 17, 7PM • DORIS DUKE THEATRE
Following the opening of *David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation*, Jordan Schnitzer, along with special guests, will discuss his collecting strategies focusing on his particular interest in prints and the works of David Hockney.

David Hockney, British (b. 1937). *Artist and Model*, 1973-1974. Etching, soft ground etching, lift ground etching. Edition of 100. © David Hockney.

VISITING ARTIST WORKSHOPS



PRINTMAKING WORKSHOP
Takayanagi Yutaka: Rebellious Prints
THURSDAY, NOV 2, 1:30-4:30PM • ART SCHOOL ROOM 101
To register: honolulumuseum.org/art-classes

Internationally known artist Takayanagi Yutaka leads a workshop on prints that rebel against the ukiyo-e Japanese woodblock tradition. Rather than using multiple woodblocks, Takayanagi coats found objects with multiple layers of color to produce unexpected, one-of-a-kind impressions. Students will learn the techniques seen in the exhibition *The Exquisite Corpses of Takayanagi Yutaka*.

PAINTING WORKSHOP
Lauren Hana Chai:
Conveying Emotion Through Art
SATURDAY, OCT 21, 5-8PM •
KĪNA'U COURTYARD STUDIO
To register:

honolulumuseum.org/art-classes
Lauren Hana Chai, whose exhibition *The Five Senses* is now on view, leads this one-day workshop. The artist leads a discussion in the gallery, then students paint from a live model in the Kīna'u Courtyard Studio. Chai will share techniques that help visualize inner emotions.



ABOVE Takayanagi Yutaka (b. 1941). *Color Contrast*, Japan, 1976. Relief print; ink and color on paper. Gift of Yutaka Takayanagi, 2013 (2013-33-11).

OPPOSITE PAGE TOP Salman Toor (American, b. 1983). *Over His Shoulder*, 2021. Oil on canvas. Private collection. Courtesy of the artist and Luhning Augustine, New York. Photo by Farzad Owrang. BOTTOM Lauren Hana Chai (b. 1991, Hawai'i). *Monstress 2*, 2019. Oil on canvas. Collection of Bob Mace.

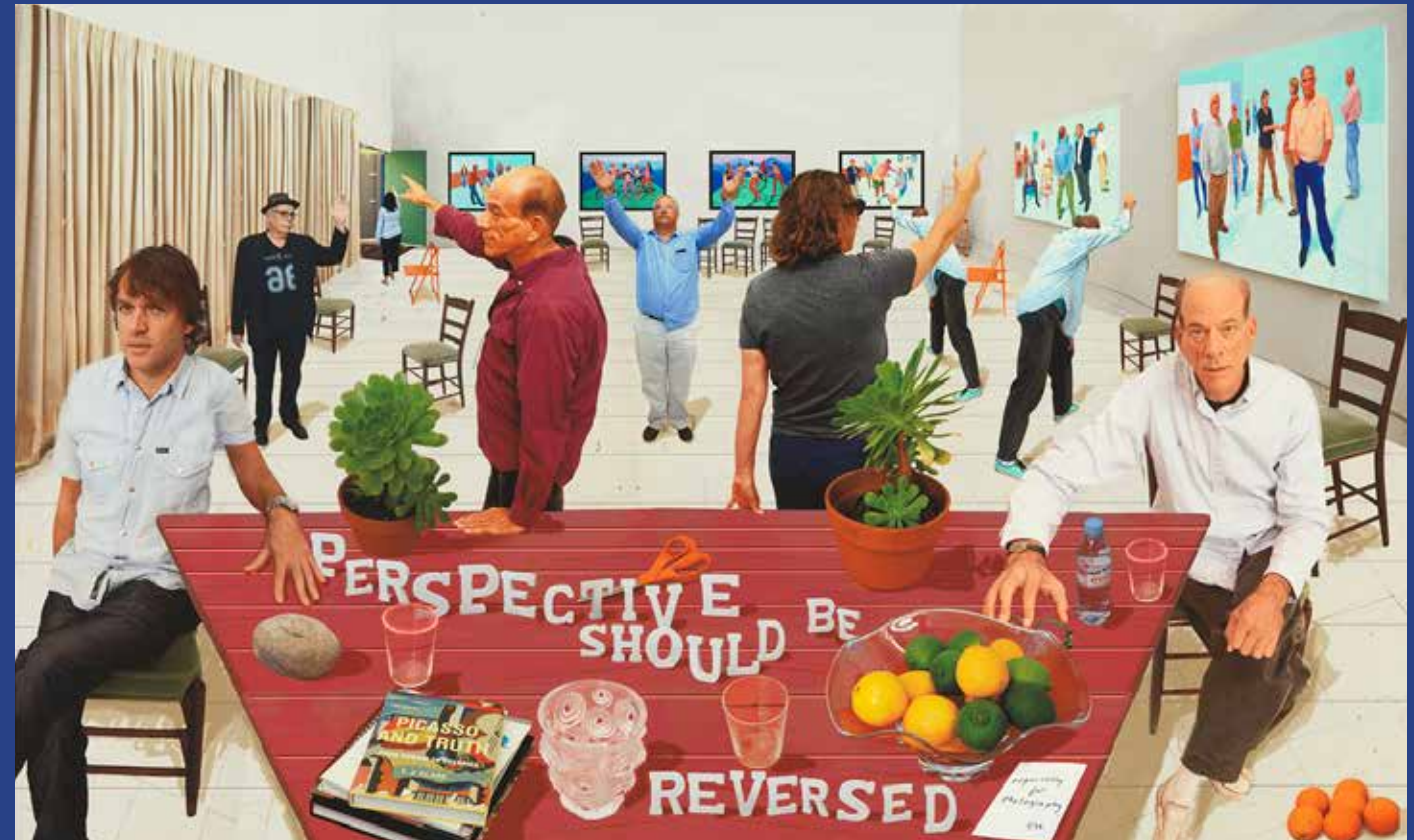
NOV 18, 2023-MAR 10, 2024

GALLERIES 27 & 28

David Hockney

Perspective Should Be Reversed

PRINTS FROM THE
COLLECTIONS OF
JORDAN D. SCHNITZER
AND HIS FAMILY
FOUNDATION



Organized by Honolulu Museum of Art in conjunction
with the Jordan Schnitzer Family Foundation.

JS JORDAN SCHNITZER
FAMILY FOUNDATION
jordanschnitzer.org

HoMA'S HIGHLY ANTICIPATED FALL EXHIBITION,

David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation, explores six decades of groundbreaking prints and multiples (1954-2022) by acclaimed British artist David Hockney (b. 1937). Many of Hockney's most beloved and iconic subjects—such as Southern California swimming pools, monumental landscape panoramas, playful theater designs, and sometimes tender, sometimes quirky portrayals of family, friends, and same-sex intimates—have earned Hockney an international reputation as a foremost avant-garde realist of our time.

Organized by the Honolulu Museum of Art in cooperation with the Schnitzer Family Foundation, the exhibition is the largest North American museum print retrospective on Hockney to date and highlights the artist's ongoing experiments with printmaking and technology, from his earliest etchings of the mid-1950s and 60s and whimsical photocopy prints of the 80s, to his experimental late iPad drawings executed during the Covid-19 pandemic. HoMA's exhibition also marks the museum debut of Hockney's most recent monumental iPad paintings on paper from 2022, one of which is more than sixteen feet wide, and which will hang alongside more than 145 prints, collages, and photographic and iPad drawings in a variety of media and dimensions.

Taken together, this vast and vibrant collection examines the artist's ongoing quest to expand the definitions of printmaking as well as our everyday assumptions about art history, perception, and the visual world in perspective-bending and riotously colorful ways.

To better understand how artists translate the visual world, Hockney, 86, has explored various historical modes of representation, including the expansive spaces of traditional Chinese scrolls, the condensed dimensionality of Cubism, and the linear perspective of the Italian Renaissance. His incorporation of new technology in the form of copier machines, photo editing software, iPhones, and iPads, has led him down fantastical and innovative new roads, many of which drive us toward reconsiderations of past artistic greats

like William Hogarth, Katsushika Hokusai, Vincent van Gogh, and Pablo Picasso, whose art Hockney responds to in many prints throughout the exhibition.

A 2014 photographic series, which inspired the exhibition's title, involves "reversed perspective." In it, the spectator's focus expands outwards in multiple, fluid directions into the distance, as opposed to staying fixed on a single, far-off vanishing point as was typical during centuries of Western painting tradition. In Hockney's atypical, oddly three-dimensional approach, he disrupts this one-point perspective standard and makes us aware of our moving focus, or how we see multiple objects in space over time while our eyes shift and move throughout the work. By way of explanation, he quips: "The European idea [is] to look at the world, to fix it. You have to stay still... [But] our eyes never stay still. If your eyes are still, you're dead!" Rather, Hockney enlivens his photographic and digital drawings with animated figures that gesture outwardly in a variety of directions and perspectives across time.

In other instances, the artist includes himself in his own work. The 1974 etching *Artist and Model* portrays Hockney as Picasso's nude muse and seated upright and across the table from the Spanish modernist icon while in another example produced almost fifty years later, *25th June 2022, Looking at the Flowers (Framed)*, Hockney portrays himself photographically in two different seated positions, gazing upon 20 painted still lifes he created and hung on a blue wall. We, as viewers, stand outside the frame and look at the artist's back while he looks upon his art on the wall in a sort of reflexive or dualistic theme of "looking."

In addition to highlighting Hockney's career-long interplays between tradition and technology, and spectacle and reality, the notion of contrasting opposites or dualities serves as an overall organizing principle for the exhibition, which is loosely arranged into the following five thematic sections across two galleries: Interiors and Exteriors; Tradition and Innovation; Ordinary Objects and Extraordinary Renderings; On Stage and Page; and Portraits of Self and Others. This curatorial framework expands critic Christopher Knight's analysis of Hockney's "play of dualities that characterizes his art" as



penned in his essay "Compositive Views: Themes and Motifs in Hockney's Art," for LACMA's Hockney retrospective exhibition and catalogue from 1988.

From the Schintzer Foundation's deep collection of more than 350 Hockney works, HoMA curators, in collaboration with the foundation, selected pieces that reinforce notions of opposing perspectival disruptions, which recur ubiquitously, and often humorously, throughout the artist's production and throughout the exhibition. This comparative lens of dualities will help

audiences come away with a broader understanding of Hockney's career-long accomplishments and whimsical abilities to deeply engage our ever-changing world with insightful, and delightful, new perspectives.

David Hockney, British (b. 1937). *Lithographic Water Made of Lines, Crayon, and Two Blue Washes*, 1978-1980 Lithograph. Edition of 85. © David Hockney / Tyler Graphics Ltd.

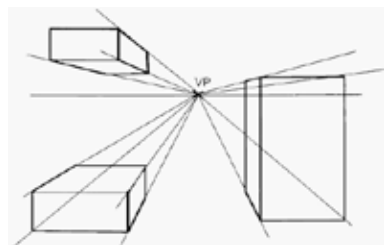
PREVIOUS PAGE *Perspective Should Be Reversed*, 2014. Photographic drawing printed on paper, mounted on Dibond. Edition of 25. © David Hockney.



Floating Pictures: Landscapes by Utagawa Toyoharu

NOV 26-FEB 18, 2024 • GALLERY 21

Funding for this exhibition is provided by the Robert F. Lange Foundation



The *uki-e* (literally, “floating pictures”) of Utagawa Toyoharu (1735-1814) utilize Western perspective techniques from the Italian Renaissance (14th-16th century) to depict three-dimensional landscapes and architectural structures. Japan’s policy of diplomatic isolation (1633-1853) forbade the importation of Western art. During the 1730s, however, European engravings were smuggled into the country through the port of Nagasaki and circulated within the artistic community. The most common examples feature the technique of one-point perspective. The artist draws a horizontal line (the horizon line) across the composition and selects a vanishing point somewhere along that line. All planes that face the viewer (see illustration at left) are depicted as rectangles, while the edges of those sides oriented away from the viewer recede towards the vanishing point. This introduction of Western perspective is remembered as an important milestone in the technical evolution of Japanese printmaking.

Shibata Zeshin in the Japan and Buddhism Galleries for fall

THROUGH FEB 4, 2024 • GALLERY 20

The autumn rotations in the Japan and Buddhism galleries open on October 5 and will feature works by Shibata Zeshin (1807-1891), one of the first generation of Japanese artists to gain international renown.

Zeshin lived at a time of tumultuous change when Japan opened to the world after more than two centuries of isolation imposed by the last shogunate. By the time this shogunate fell in 1868, he was already well established with his own studio producing lacquer and was also known as a skilled painter. The newly restored imperial household of the Meiji Emperor (r. 1868-1912) commissioned several works from Zeshin for the palace when the government was moved to Tokyo. Imperial patronage led to works by Zeshin being represented at several international expositions in which Japan participated, starting with the Vienna Exposition in 1873.

Zeshin’s innovative lacquer techniques inspired foreign artists who began to imitate Japanese lacquer, which they called “japanning.” HoMA has a superb collection of lacquer and paintings by Zeshin, in large part thanks to the generosity of leading collectors James Edward and Mary Louise O’Brien, who donated their collection in the 1970s.

Works by Zeshin will be on view through February. 4.

OPPOSITE Utagawa Toyoharu (1735-1814). *The Tenma Tenjin Festival at Night in Osaka*. From the series *Perspective Pictures*, Japan, Edo period (1615-1868), mid 1770s. Woodblock print; ink on paper with hand-coloring. Gift of James A. Michener, 1973 (16507).

Shibata Zeshin (1807-1891) *Plum Branch and Mandarin Ducks* (detail). Japan, Meiji period (1868-1912), c. 1870s. Hanging scroll; lacquer on paper. Gift of the James Edward and Mary Louise O’Brien Collection, 1978 (46491).





**Navid Sinaki:
The Infinite Garden**

**OCT 5, 2023-MAR 3, 2024
GALLERY 26**

Navid Sinaki is a video artist and writer from Tehran currently living in Los Angeles, California. In association with his 2023 residency at Shangri La Museum of Islamic Art, Culture & Design, Sinaki's work *The Infinite Garden* will be presented in HoMA's Arts of the Islamic World gallery. Inspired by his research into the historic collections of Shangri La, Sinaki's works will be shown alongside 19th-century Qajar paintings from Persia. Sinaki's video work reimagines and activates objects from the Shangri La collection to tell a queer epic story inspired by the mythological works of Persian poets Ferdowsi (940–c.1025) and Nizami Ganjavi (1141-1209).

Sinaki's work has screened at museums and art houses around the world, including the Modern Museum in Stockholm, Lincoln Center, British Film Institute, REDCAT, and Cineteca Nacional in Mexico. His debut novel *Medusa of the Roses* will be released by Grove Atlantic in 2024.

Navid Sinaki, still image from *The Infinite Garden*, 2023. Courtesy of the artist.

**Hawaiian culture protector
Edith Kanaka'ole**

In March 2023, the U.S. Mint released the seventh coin in the American Women Quarters Program, featuring revered kumu hula, chanter, composer, educator, and advocate for Hawaiian culture Edith Kanaka'ole (1913-1979). Created in partnership with the Smithsonian American Women's History Museum and the Edith Kanaka'ole Foundation, the coin features an image of Kanaka'ole, her hair intertwined with the Hawaiian landscape.

To celebrate this milestone, the museum has added Honolulu-based photographer Franco Salmoiraghi's portrait of Kanaka'ole to Gallery 1's installation *In Human Terms*. Kanaka'ole grew up on Hawai'i Island and devoted her life to perpetuating Hawaiian history, language, and culture. Salmoiraghi, well known for his striking black-and-white photographs of Hawai'i's landscape and people, made this image of Kanaka'ole as she performs a chant in the Kipukapuauulu koa forest in Hawai'i Volcanoes National Park. Kanaka'ole titled the photo *Ulu A'e Ke Welina A Ke Aloha*, which translates to "The Growth of Love is the Essence Within the Soul." You can see this poignant image, on loan from HoMA emeritus trustees Cherye R. and James F. Pierce, through Oct. 30.

Franco Salmoiraghi (b. 1942. Lives and works in Honolulu). *Ulu A'e Ke Welina A Ke Aloha*, 1977. Gelatin silver print. The Cherye R. and James F. Pierce Collection of Photography. ©Franco Salmoiraghi.



Three works expand representation in HoMA's collection



ACQUIRING AND DISPLAYING ART by internationally significant artists, while also deepening the museum's connection to the place we call home, is an important way that HoMA serves its community today. In May, the Collections Committee approved three new acquisitions—by artists Gaye Chan, Tuan Andrew Nguyen, and Jaume Plensa—that do just this.

Immediately familiar to kama'āina of a certain age, wooden hangers from Young Laundry were once found in many Honolulu households. Highlighting this artifact of local history, along with the experience of Chinese immigrants to Hawai'i and elsewhere, Honolulu-based artist Gaye Chan incorporates one of these hangers in her work *Colony (Young Laundry)* (1999). A gift from Arnold and Pamela Lehman, this is the first sculpture to join 13 other works by the artist already in the museum's permanent collection.

Although the founder of Young Laundry, Alexander Young, moved to Honolulu from Scotland in 1869, *Colony* plays on the likely assumption that the name belongs to a person of Asian descent. Many immigrants from China in this period faced limited job prospects and turned to fields, such as laundry service, that were physically demanding but also provided a sense of community. Alluding to this history and the split realities faced by immigrants, in Chan's work, cork carvings of miniature trees and pagoda-style buildings commercially produced in China are suspended upside down from the hanger. In addition to broadening its representation of Chan's work, *Colony (Young Laundry)* joins a number of works in HoMA's collection created from found materials. This includes work by Hawai'i-based artists Renee Iijima and Diane Chen KW, as well as American artists Lenore Tawney and Joseph Cornell.

Born in Vietnam and raised in Oklahoma and California, Tuan Andrew Nguyen confronts the lasting impacts of the Vietnam War with *Rays from a Sinking Sun* (2022). The mobile sculpture is strongly reminiscent of works by American artist Alexander Calder (1898-1976). It is suspended, however, from an American-made 57mm artillery shell casing found in Vietnam that has been polished and tuned to a healing frequency. Along with a related film called *The Unburied Sounds of a*

Troubled Horizon (2022), HoMA's work was inspired by the artist's visit to Quang Tri on the North Central coast of Vietnam. The region is filled with undetonated explosives, and residents there transform the remnants of war into building materials, tools, craft, and currency.

Nguyen's film relays the fictional story of a woman who makes sculptures from scrap metal while caring for her mother who lives with PTSD. Throughout the film she is drawn to making sculptural mobiles out of bomb casings, and when she sees a magazine article on Calder, comes to understand that she is the reincarnation of the American artist. Though it stands independently from the film, HoMA's sculpture *Rays from a Sinking Sun* embodies this story. "Nguyen confronts issues of colonialism, militarization, war, and displacement in a way that seems to offer a path through those experiences toward healing and solidarity," says Tyler Cann, senior curator of modern and contemporary art.

Presented at HoMA, Nguyen's work joins three sculptures by Calder, including the 1936 wall-relief *Object with Yellow Background*. It also reflects elements of Hawai'i's own history—the United States used bases on O'ahu to stage troops, equipment, and supplies during the Vietnam War. Hawai'i was also one of the first states to accept refugees from Vietnam and is today home to a relatively small but flourishing Vietnamese community.

Jaume Plensa's *Hortensia (Nest)* (2021) has been on view in Gallery 1 since February, on loan from HoMA trustee Sharon Twigg-Smith. She has now generously donated the work to the museum. The 2,370-pound alabaster sculpture from Plensa's *Nest* series explores the head's role as the protector of one's thoughts and dreams. "*Hortensia (Nest)* is a valuable addition to the collection as it may be shown in dialogue with other contemporary works, as well as with ancient Greek and Roman stone sculpture," says Cann. "Like Chan and Nguyen's work, it is a striking example of how artists can be inspired by the past and make something that resonates with the world today."

Tuan Andrew Nguyen, *Rays from a Sinking Sun*, 2022. 57mm brass artillery shell tuned to #F5 at 685 Hz with hanging mobile, steel and powder coated paint. Photo Matthew Herrmann, courtesy James Cohan Gallery.

A Collector's-Eye View: Jordan Schnitzer on David Hockney

THE OREGON PHILANTHROPIST FINDS JOY IN ART—AND SHARING IT WITH THE WORLD

THE SON OF A GALLERIST, Jordan Schnitzer bought his first work of art when he was 14 years old. Now, decades later, the Portland, Oregon, real estate investor and philanthropist has a collection of more than 20,000 works by 1,500 artists. And he has a special connection to the collection's 350 works by David Hockney, 146 of which appear in the HoMA exhibition *David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation*, opening Nov. 17 (see p. 6).

"I don't remember as an adult not being inspired by his work," says Schnitzer. "For more than 50 years I've been a David Hockney fan." He recalls going to LACMA as a high school student and seeing the influential British artist's painting *Mulholland Drive: The Road to the Studio*. More than 20 feet wide and bursting with color, it had a huge impact on the young man, and remains one of his favorite works of art today.

"Every artist is a chronicler of our time—their job is to make art that speaks to us, takes us away on a beautiful, aesthetic journey or makes us think. Hockney does this," says Schnitzer.

The collector becomes animated with wonder as he talks about Hockney's work.

"We've had portrait artists since time immemorial, but Hockney has a way of breaking up faces in amazing, abstract ways that take me to the heart and soul of the subjects when I look at them," says Schnitzer. "He does the same thing with landscapes—he somehow magically draws you in so you can hear the raindrops, you can smell the cut grass, you can hear the wind whistling through the trees."

Schnitzer is also inspired by Hockney's famed reputation as an early adopter of technology in his work, citing the artist's use of photocopiers, Polaroid cameras, and iPads. Schnitzer had the opportunity to see firsthand how Hockney uses an iPad. In 2017,

he sponsored the Getty Center's two-part exhibition *Happy Birthday, Mr. Hockney*, in celebration of the artist's 80th birthday. During the opening festivities, Schnitzer spent three days with the artist, including time at his Hollywood Hills studio.

"He got his iPad out, with his cigarette flopping out of his mouth, and he showed us how he works on it," Schnitzer shared. "He creates drawings using the Brushes app, and emails them to his production studio in LA, which prints the amazing images out on an industrial-grade Epson printer. He talked all about perspective, vision, and image."

Schnitzer is also impressed by Hockney's work ethic. With the artist pushing his envelope this year with the immersive *David Hockney: Bigger & Closer (not smaller & further away)* in London and *David Hockney: A Year in Normandie* touring Europe, he has not slowed down at age 86.

"He could stop making work right now and his reputation is set," says Schnitzer. "He's in every major museum in the world, but he gets up every day, mainly in France now, and puts in eight hours. As people will see in the HoMA exhibition, the work is jaw dropping. And when you see the work, you don't think about the medium, you feel the emotion of his creative genius."

In 1986, inspired by an exhibition of prints and multiples by contemporary artists such as Ellsworth Kelly and Robert Rauschenberg, Schnitzer veered off his collecting path of Pacific Northwest artists and purchased his first prints—a small triangle print by Frank Stella, Jim Dine's *Garrity Necklace*, and Hockney's *What Is This Picasso?* from *The Blue Guitar* series, 1977.

In 1997, Schnitzer established the Jordan Schnitzer Family Foundation, originally to manage his collections and provide supplemental funding for education and outreach in conjunction with related exhibitions and publish scholarly texts. The following year, he organized

his first exhibition of prints at the University of Oregon's art museum (which now bears his name) and saw how it successfully engaged visiting families.

"I said, let's put some mission to the madness and assemble a substantial collection of prints and multiples that I can make available for free to museums in diverse communities," explains Schnitzer. While he loves all mediums of art, he realized that prints, because they are more affordable than paintings, allowed him to purchase more art to fulfill the mission. So far, the foundation has lent works to 180 exhibitions at 120 museums.

"For me and my staff of 11 people, it's an honor to serve these institutions across the country," says Schnitzer. "The foundation is like a Johnny

Appleseed of art. I take immeasurable joy knowing *Perspective Should Be Reversed* is going to Honolulu, giving people who perhaps haven't had the chance to experience Hockney's work in person the opportunity. I have a great sense of stewardship, not ownership, of this collection. The art and audience—that is what our program is all about."

David Hockney: Perspective Should Be Reversed, Prints from the Collections of Jordan D. Schnitzer and His Family Foundation is organized by the Honolulu Museum of Art in conjunction with the Jordan Schnitzer Family Foundation and curated by Catherine Whitney, Director of Curatorial Affairs, and Katherine Love, Assistant Curator of Contemporary Art.



Deep Cleaning Pieter de Hooch's *A Musical Conversation*

**A HoMA FAVORITE IS ON
VIEW AFTER A PAINSTAKING
CONSERVATION PROCESS**

Pieter de Hooch (Dutch, 1629-1684).
A Musical Conversation, 1674. Oil on
canvas. Purchase, 1971 (3798.1).



AFTER A SIX-MONTH HIATUS, the museum's painting *A Musical Conversation* by Dutch Golden Age painter Pieter de Hooch—a peer of Jan Vermeer who also found his greatness in quiet domestic scenes—is back on view. Now hanging in Gallery 2 as part of the installation *Treasures of Devotion*, the painting may appear refreshed to you, like a 10-year-old car after a wash and wax. That's because it underwent a deep clean by paintings conservator Kathryn Harada.

Stewardship of artwork is a big part of every museum's mission. When a collection includes more than 55,000 works, prioritizing which painting, sculpture, sealskin parka, Hawaiian quilt, scroll, or wood carving gets the TLC it needs is key. Each year, the museum has a budget for art conservation, and HoMA Registrar Kyle Swartzlender thought it was time to devote some of it to *A Musical Conversation*.

"It wasn't in bad shape, but it was very dark, which is what happens as varnish ages," explains Swartzlender, who has helped care for the collections of the National Gallery of Art and the University of Texas at Austin's Fine Arts Library.

So he enlisted Harada, whose area of expertise is Dutch master works, to assess the 349-year-old painting. In addition, Harada, who is based in Los Angeles, has Hawai'i roots. HoMA converted a natural-light-filled Art School classroom into a studio for her, and in July 2022 she began a close examination of the condition of the work, which would determine her course of treatment.

"The painting is in excellent condition considering its age," says Harada, who has worked at such institutions as the National Gallery of Art, the Royal Picture Gallery Mauritshuis, the Fine Arts Museums of San Francisco and the J. Paul Getty Museum.

Because the work is in such relatively good shape, Harada focused on cleaning the old, discolored natural resin varnish layer, which she conducted last December.

"Natural resin varnishes are made from tree resins such as damar or mastic, and while they create a very beautiful surface that deeply saturates the paint colors, these varnishes naturally darken toward an amber color as they age, making the composition more difficult to see," explains Harada. "After extensive testing to make sure that I could reduce the varnish but not affect the paint layer, I cleaned the varnish using a special type of non-woven synthetic tissue, designed to act as an effective poultice. This tissue, when saturated with a tailored mixture of solvents and applied to the surface of the painting, was able to pull the re-solubilized varnish into its structure. This allowed me to safely remove the varnish from the painting's surface with very minimal mechanical action." ➤

About *A Musical Conversation*

While Pieter de Hooch is nowhere near as well-known as his contemporary Jan Vermeer, whose one-person exhibition at Amsterdam's Rijksmuseum earlier this year was a global phenomenon, his impulses, contexts and peer groups were similar, says Director of Curatorial Affairs Catherine Whitney.

The work has an important place in the HoMA collection. Whitney notes how the painting "transports the viewer to another time and place—a period of great wealth and prosperity in Calvinist Netherlands" and is also an innuendo-filled tableau.

"This is what is known as a merry-company scene and involves the possible invitation for a 'musical duet,' which would have been known by Dutch people of the era to speak to sensual and mischievous undercurrents versus chaste love," explains Whitney. "The dog and the background painting of Venus, the goddess of sensual love, would have added recognizable implications."

All these details are why from 2010 to 2018, *A Musical Conversation* played a key role in the for-credit elective Enhancing Clinical Skills Through Art that the museum created with the John A. Burns School of Medicine, designed to help medical students be more observant, while remaining unbiased.



LEFT TO RIGHT Chief Operating Officer Penni Hall with paintings conservator Kathryn Harada, Assistant Registrar Schamarra Smith and Registrar Kyle Swartzlender carefully handle the painting's frame. • UV light reveals de Hooch's signature.



Stripping the varnish revealed areas of damage that had been previously conserved—something museum curators hadn't been aware of. And she found the painting is lined—adhered to a secondary fabric support—which was probably done to stabilize old tears in the primary canvas. Harada removed much of the old retouching at the same time as the varnish, and once cleaning was completed, she reassessed the painting's surface.

"In conservation, we follow ethical guidelines and use materials known for their stability and reversibility, so that the future caretakers of our cultural heritage will be able to identify and reverse our work if necessary," says Harada. "Along these lines, I applied a layer of clear synthetic varnish to the painting before I added any retouching materials to camouflage the damages and losses in the composition."

She retouched only damaged areas, taking great care to avoid applying any color over original paint surfaces. "The goal is to make the damages 'disappear' so the work of the artist can be seen without esthetic distraction," Harada explains.

Swartzlender is thrilled with the results, pointing out that, "You can see significantly more detail." Before conservation, the central figure's dress was yellowish. Now it is a shimmering bluish white. Details in the paintings hanging in the background have also emerged.

In addition, oil paint can increase in transparency over time, leading to loss of detail. Harada reveals a hidden secret—invisible to the naked eye, de Hooch's signature emerges when UV light is trained on a spot just above the doorway in the painting.

Painting conservation is more than a technical exercise for Harada. "Working so closely on a painting really puts you in touch with the artist, and you can observe so much about their techniques and methods," she says. "I am very grateful that I had the opportunity to work on this gem of a painting by Pieter de Hooch. I would characterize this treatment as one where there were no big surprises in terms of condition or stability, but it held many challenges nonetheless."



ON JUNE 26, Olivia Calvo, Adriana Muñoz, Danielle Nomura, and Dala Alhindi (pictured left to right) joined the Honolulu Museum of Art as the first cohort of Ipu Kā'eo, HoMA's new eight-week paid internship program that has museum-curious undergraduates, graduates, and beginning workforce professionals working in four departments—Curatorial, Collections, the Lending Collection, and the Robert Allerton Art Library

The museum has welcomed interns on a case-by-case basis in the past. Now, Ipu Kā'eo, which means "the full calabash" or "an abundance of immeasurable knowledge," takes internships to a new, structured level. Developed by HoMA Volunteer Coordinator Kaylee Clark, the program is part of the museum's mission to be an integral part of the community.

Ipu Kā'eo is designed to build skills for Hawai'i's youth, opening doors to new opportunities. Interns explore career paths and gain hands-on experience from assigned mentors. In 2024, with the support of First Hawaiian Bank, the program will expand to ten weeks and additional departments.

"HoMA has been a special place for me ever since I was a child," says Calvo, who works with the Lending Collection. "I wanted to work at this museum—or get involved somehow—because it has such a vast collection of art and artifacts from diverse cultures." After completing the internship, she plans to earn a master's degree in art history and archaeology, and hopes to work as a researcher at a museum.

For Curatorial intern Muñoz, getting the role was a stroke of good luck. As graduation loomed, the University of Hawai'i art history student knew she wanted to go into curation. What she wanted to specialize in, however, was less clear. "I was looking for curatorial internships and was fortunate that HoMA was offering

Ipu Kā'eo: HoMA's new paid internship program

one through Ipu Kā'eo, so I wouldn't have to relocate," says Muñoz. "Dipping my toes into a bunch of different specialties and getting guidance from curators helps me see what I like and want to pursue as a career."

Muñoz has already had an impact on the museum. While flipping through the *Kent Bicentennial Portfolio: Spirit of Independence* alongside Alejandra Rojas Silva, HoMA's Works on Paper, Photography, and New Media Fellow and one of her mentors, she spotted Colleen Browning's *Union Mixer* (1976). She suggested highlighting the print for an Independence Day Instagram post and drafted the caption for the Communications Department to use.

Through project- and field-based activities, interns gain extensive insight into museum operations while developing their appreciation for art, community, and culture. A day in the intern life varies with each department. Working with the Lending Collection? That involves assembling loan boxes for educators and updating the collection's inventory. Part of the Curatorial team? Duties might include locating prints within the database for a curator and working with a curator to determine if an artwork merits accession.

For Library intern Alhindi, who was drawn to art museums after working at Outique Art Space in Amman, Jordan, her typical day involves shelving, labeling, and cataloging books. She also has plans for the library's artist files. "I want to come up with a system to have them in a database. Make them easier to access."

Clark is optimistic about the future of Ipu Kā'eo. "I look forward to seeing our interns take their new toolbox of skills and knowledge with them as they continue their educational and professional pathways," she says. "Ultimately, I hope our interns have a fun, educational experience and will stay connected with HoMA while on their journey."



Art and the Library: Marginalia

A new Robert Allerton Art Library program highlights connections between rarely seen objects from HoMA's permanent collections, current exhibitions, and the artistic and technical processes often found on the edges of creative work.

In January, HoMA librarian J. Vera Lee assembled a display of items in the Robert Allerton Art Library that offered a glimpse into artist Rebecca Louise Law's process and practice as a complement to *Awakening*, on view through Sept. 10. This display has developed into *Marginalia: The Allerton Art Library Display Series*.

Up next is a collaboration between artist Lauren Hana Chai and HoMA's curatorial department. Chai has selected a group of Korean objects from the museum's permanent collection that resonate with her solo exhibition *Lauren Hana Chai: The Five Senses*, on view through Jan. 14. You can see Chai's picks in the library Sept. 13 to Jan. 14, 2024. Visit the [website](#) for info on future *Marginalia* displays.

J. Vera Lee, artist Lauren Hana Chai, Assistant Curator of Contemporary Art Katherine Love, and Collections Manager Marc Thomas review Korean objects from the collection.



Artists of Hawai'i opens at Downtown Art Center with HoMA juror

Artists of Hawai'i made its debut at the Honolulu Museum of Art (then the Honolulu Academy of Arts) in 1950, making it the longest-running, all-media juried exhibition in the state and one of the oldest in the nation. This year the exhibition opens in November at Downtown Art Center (DAC), Chinatown's dynamic center for O'ahu creatives. HoMA is thrilled that Senior Curator of Modern and Contemporary Art Tyler Cann is the juror for this year's exhibition. In addition, the museum will continue to grant its endowed awards that recognize artistic achievement.

"Helping to support artists in Hawai'i and cultivate a healthy arts ecosystem is part of who we are as an institution," says Cann. "I really look forward to learning more about the work being made here as the juror for *Artists of Hawai'i*."

Artists living in Hawai'i are invited to submit work through Sept. 17. Details for submission can be found at downtownarthi.org/artistsofhawaii. The juried exhibition will be on view Nov. 3 to 25.

The Museum Shop's local artist spotlight is focused on **Lauren Hana Chai**, whose exhibition *The Five Senses* is on view through Jan. 4. Choose from limited-edition prints, ceramics, and stickers featuring Chai's work. The artist also selected books and art materials that inspire her. They're all available through Jan. 4.

On Sept. 15, the spotlight shines on Colleen Kimura of **Tutuvi**, 5-8pm during HoMA Nights. The notable designer will be in the shop with examples of her printmaking process. Browse limited-edition prints, and new table runners and aloha shirts. Enjoy complimentary pogmosas, live music, and a Tutuvi notecard with every purchase.

Our HoMA logo collection continues to grow—pick up a 2023 **HoMA Pride tote bag**, created as part of our continuing support of Hawai'i's Pride month and partnership with the Honolulu Rainbow Film Festival, screening at the Doris Duke Theatre Sept. 8 to 10.

New in the Museum Shop



Carroll Leilani Schuman: A Gift of Appreciation



Some people quietly enjoy the Honolulu Museum of Art, visiting the galleries, shop and café as a member for years, then show their appreciation in surprising ways. HoMA received one of those surprises in June, when Chief Advancement Officer Jessica Welch learned that Carroll Leilani Schuman, who passed away in 2020, left a generous gift to the museum in her will.

A HoMA member for 40 years, at the Individual and Supporting levels, Schuman had a particular interest in the arts of Hawai'i and stopped in at the HoMA Shop for gifts, says Dorothy Asahina, Schuman's friend.

"She was always very interested in art," says her nephew Richard Schuman. "Her passion was the Honolulu Museum of Art. Her other passion was animals and she left a sizeable gift to the Humane Society as well."

The daughter of Gustav William Schuman, of Schuman Carriage Company fame, Schuman had an adventurous life. She grew up in Mānoa and was a gifted, classically trained harpist, but also worked as a Pan American Airways reservationist for her first job. In 1961, she moved to New York, where she was a model, a stage actress, and a master puppeteer, performing at the 1964 World's Fair. She divided her time between New York and Honolulu, where she remained a HoMA visitor.

"HoMA is grateful to Ms. Schuman for making the museum a part of her estate planning," says Welch. "It is an honor to receive gifts like this—it speaks to the positive impact the museum has on people's lives. Now Ms. Schuman's generosity will have a major impact not just on the museum, but her O'ahu community."



The Power of Partnerships: JCB



As the only Japan-based international payment brand, JCB is a business pioneer. The creator of Japan's first credit card in 1961, JCB today is a major part of Hawai'i's hospitality landscape, with its JCB Plaza Lounge in the Waikiki Shopping Plaza and partnerships with organizations such as the Honolulu Museum of Art and services like the Waikiki Trolley. Supporting its more than 154 million customers while they travel overseas is an important part of JCB's mission.

JCB has been a supporter of the Honolulu Museum of Art since 2016. The company views its card holders as seasoned Hawai'i visitors who appreciate arts and culture, so aligning with HoMA makes it possible for JCB to go beyond Waikiki and promote all that Honolulu has to offer. For JCB,

the most rewarding part of working with HoMA is being part of cultural education via the arts. The company is continually impressed by the breadth of the museum's collection and exhibition program. In 2023, JCB is supporting the exhibitions *Animals in Art* and *Transformation: Modern Japanese Art*, which is on view through Oct. 15.

When asked about the benefits of a HoMA corporate partnership, account executive Christopher Takahashi shares that "working with HoMA is a great way for companies to get good brand recognition from a very cultured, educated audience."

HoMA thanks JCB for its thoughtful, professional partnership, helping to achieve the museum's vision to inspire and uplift our community through transformative art experiences.

**Salman Toor:
No Ordinary Love
opening**

There was a line down the block for the opening of **Salman Toor: No Ordinary Love**. The artist and his gallery representatives Caroline Burghardt and Donald Johnson-Montenegro of Augustine Luhring were in attendance, as singer-songwriter Izik performed and guests enjoyed a spread from Town. The museum is honored to debut Toor's work in the Pacific region, expanding representation and dialog through the show. Thank you to Shangri La Museum of Islamic Art, Culture & Design and Doris Duke Foundation for their generous support of the exhibition in a unique cultural partnership.



TOP, LEFT TO RIGHT Caroline Burghardt and Donald Johnson Montenegro (in white shirt) of Augustine Luhring with Salman Toor (second from left) and Senior Curator of Modern and Contemporary Art Tyler Cann. BOTTOM: David Chang and daughter.

OPPOSITE, CLOCKWISE FROM TOP LEFT Artist in Residence Matt Wedel with daughter Eleanor Wedel. • University of Hawai'i American Studies Specialist and independent curator Noelle Kahanu and HoMA Trustee Julian Ako. • Salman Toor in Central Courtyard. • Hawai'i Contemporary Associate Director Josh Tengan and Altres Senior Marketing Specialist Lee Mar. • Tyler Cann introduces the exhibition.



Honolulu Surf Film Festival Opening Night

It was a who's who of Hawai'i surf at the opening night of the **14th Honolulu Surf Film Festival**—the first in-person gathering in four years. The guest of honor was 80s pioneer Tom Curren, who spoke after the screening of *Searching for Tom Curren*. Bravo to Doris Duke Theatre Manager & Programmer Sarah Fang and festival committee members Crystal Thornburg-Homcy, Martina Duran, and Jon Santos for creating a dynamic program that illustrated surfing yesterday, today, and tomorrow.

THIS PAGE, CLOCKWISE FROM RIGHT Surf legend Tom Curren; Temple Waves performing; surf memorabilia display in the theater lobby.

OPPOSITE, CLOCKWISE FROM TOP LEFT Director Halona Norton-Westbrook and Chief Advancement Officer Jessica Welch. • Pro surfer and star of *Through the Doggy Door* Sheldon Paishon (second from right) and friends. • Zen in the house. • Events Manager Amy Endres, former Programs Manager Brandy Antonelis, and Events Manager Pilar Kirk. • Crystal Thornburg-Homcy, David Homcy, Tom Curren, Derek Hoffmann, Jon Santos, and Sarah Fang. • Festival illustrator Manny Aloha and family.





**Transformation:
Modern Japanese Art opening**

The evening started with a talk by collector and renowned garden designer Terry Welch, whose recent gift of 126 artworks are the basis for the exhibition **Transformation: Modern Japanese Art**. Welch's relationship with the Honolulu Museum of Art began in 1972, and he said he is happy to see his "children" in their new home. An opening reception followed, with guests enjoying sushi bars by Yatai Sushi, and live music by Ensemble Izumi. Thank you to HoMA emeritus trustee Ruedi Thoeni and David Franklin of the Robert F. Lange Foundation, which funded the exhibition, and JCB for additional support.



THIS PAGE, FROM TOP University of Hawai'i Associate Professor of Japanese Art History John Szostak, Bob Meyer, independent Japanese art scholar Michiyo Morioka, Terry Welch, HoMA Curator of Asian Art Shawn Eichman, and HoMA Research Associate Kiyoe Minami. • Terry Welch in the gallery. • HoMA Works on Paper, Photography, and New Media Fellow Alejandra Rojas Silva, intern Adriana Muñoz, and intern Olivia Calvo.

OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT Terry Welch, Halona Westbrook Norton, and David Franklin and Ruedi Thoeni of the Lange Foundation. • Dr. David Ball, HoMA Trustee Amber Makiau, and Alejandra Rojas Silva. • HoMA Curator of Japanese Art Stephen Salei with guests. • Christopher Takahashi, Yushi Otani, and Kokoro Matsumoto of JCB. • A Yatai Sushi chef. • Shawn Eichman addresses guests.





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COVER
David Hockney, British (b. 1937). *In the Studio, December 2017* (detail). 2017. Photographic drawing printed on paper, mounted on Dibond. Edition of 25. © David Hockney assisted by Jonathan Wilkinson.

INSIDE BACK COVER
David Hockney, British (b. 1937). *The Arrival of Spring in Woldgate, East Yorkshire in 2011* (twenty eleven) - 4 May (detail). iPad drawing printed on paper. Edition of 25. © David Hockney.

