



Public Programming

All events are free unless otherwise specified

April 2 / Thurs

Opening Pā'ina – CONTACT with artists

Join us for a Hawaiian style party, great dialogue, pūpū, music and artists of Hawai'i.

Main Gallery, First floor, 5P – 8P

April 4 / Sat

KŪPAA – Holding ground, standing firm

Poetry, stories, conversation inspired by writer John Dominis Holt and CONTACT

Community Room, 6P – 8P

April 7 / Tue

(Re)placing Memories

Dr. Manulani Aluli Meyer will provide insights on two photographic books produced when Hawa'i was a U.S. Territory. Books were purchased from a second-hand store in rural New Zealand, and are typical of the period yet their reception today is far from their original purpose.

Community Room, 6:30P – 8P

April 8 / Wed

KŪKĀKŪKA: Dialogue - Ngahiraka & Noelle

Listen in on ruminations, future visions, and observations from jurors.

Main Gallery, First floor, 6P – 8P

April 10 / Fri

PechaKucha 23: CONTACT

Eight creative community members will share 20 slides x 20 seconds each, generated from a CONTACT experience. Come early and enjoy Hawaiian music, ono food and drink. Exhibition will be open.

Courtyard, Sketch garden, 7P – 9P

April 11 / Sat

PAST CONTACT: Happy Birthday, Tūtū Ruth

(27 min) and Homealani (60 min)

Director Ann Marie Nalani Kirk's two films bring into focus some of the complexities of this period - exploring the ways in which Hawaiians navigated the enormous cultural, political, social and economic changes in both the urban-core as well as in rural Hawai'i - reflections by the director to follow. Tickets: \$10 General / \$8 HMA Members

Doris Duke Theatre, 7:30P – 10P

April 15 / Wed

He Mele Aloha Sing-a-Long

Bring your 'ukulele and join old time musicians, Auntie Noe Mahoe, Vicky Hollinger and Kimo Hussey along with historian Puakea Nogelmeier and publisher of He Mele Aloha, Carol Wilcox, as favorite old-time Hawaiian songs are discussed and sung with the audience. Tickets: \$25 General / \$20 HMA Members

Doris Duke Theatre, 6:30P – 8:30P

Not a Closed Circle

By *Ngahiraka Mason* | CONTACT 2015 juror

In a global sense, the contemporary art scene in Hawai'i is situated somewhere between detectable and emerging. This does not mean there is not an active contemporary arts scene; it is just differently rendered to other parts of the Pacific region and the world. And this is the good news!

Despite the politics of place, race and identity, the cultural offerings of an arts community shift and develop according to its cultural particularities. It is what it is. The layers of histories accrued to Hawai'i's indigenous population mostly describe a place and its peoples as occupied, politically-colonized and American-ized through contact with the rest of the world. This is a fact of history but not the sum of Hawai'i or her people who have survived and are thriving on their own terms. Their story is not a closed circle, but ripple-effect vignettes.

Beneath the surface of CONTACT sits a platform for magic waiting to happen. This second iteration of a series of exhibitions is also themed and juried with two curators invited to assess the relational ambitions of the artists. The topic of contact is the same idea differently for non-native and indigenous artists whose historic reflections and personal stories separate and simultaneously draw people closer together. A showcasing of new ideas and styles is part of the logistics of exhibition making, but the fun aspect is the public gets to make their mind up about what they like and why, as will the funders, critics and discerning buyers.

Where I come from (Aotearoa New Zealand), juried exhibitions are not a cultural norm. To understand what I was getting myself in for as a juror, I looked to understand how a paradigm of judging contemporary art is good for the visual arts community. This is partly a rhetorical inquiry because there are obvious benefits and opportunities for artist's works to be exhibited, recognized and supported. I asked myself three questions. (1) How are juried exhibitions different from invitational and curated art museum exhibitions; (2) Is exhibition making a lottery, dependent on the tastes, values and inclinations of jurors? (3) If curating is my 'game of chance' and follows a pattern of potential possibilities, how am I engaging this process? This writing seeks to contribute ideas concerning past and emerging models and thinking pertaining to the globalization of art and culture and how it relates to Hawai'i as a future location for large-scale exhibition making.

The Market

A market for art has long existed dating back centuries to the ancient Greeks and Romans who were commissioning, buying and selling art for as much profit as could be turned. Staying in Europe, the Renaissance period produced a market for Michelangelo and Leonardo de Vinci's art and these artists did very well. They are still the subject of museum market discussions and a measure for a standard for bankable art. Playing the art market in ancient times during the renaissance and into the late 19th century period was the purview of royalty, nobility and the wealthy. This patronage baton has since been passed on to wealthy corporates and individuals. Acquiring art has become lucrative and also trickier than it was at any other time in history. Nonetheless, there is a willingness from this sector to support artists albeit there are a growing number of artists who are seeking patronage from a smaller pool of patrons.

Collecting is part of the market and historically churches commissioned and collected art. The Vatican in Rome possesses a large collection of objects of worship from cultures that were converted to Christianity. Explorers are also part of the 'collecting' story; they obtained objects from the places they visited and these items are now some of the most sought after pieces by collectors across the globe. For the most part, the art collected by

institutions such as the Vatican and those who inherited and gifted art handed down the ages was exhibited in palatial homes and churches before the art transitioned from private hands to public art museums.

Making art 'public' paved the way for art and artists outside of elite patronage to enter the art market. Artists who did not paint landscape, portraits or historic narratives entered the field because a gap was created in the market. Artists turned their backs to the norms of art of the time and those who 'made good' include a roll-call of art heroes from this groundbreaking period. They include Pablo Picasso, Vincent van Gogh and Henri Matisse to name a few. Modernity and the end of the 20th century brought competition, extreme speculation and ambition to the front of our experience of contemporary art. The opportunities that ushered in Picasso et al. diversified and remained largely unrestricted until recent times. It is demonstrably clear today we are currently in a market that places an obscene monetary value on art.

I worry about the proliferation of contemporary art on the market that ends up at high-end auctions. There is no lack of art production today in fact this has exploded exponentially; rather, there is an absence of depth, heart and clear thinking. Critics say that contemporary art is out of control and there are too many rock stars, inflated prices, ugly art and individuals, gallerists, art auctioneers, corporates rule the market. Bluntly, art is a commodity and when fed into a continuum of capitalistic priorities it is hard to make the logistics of contemporary art look pretty or to acknowledge that this is what art has become. Art is no longer the sole domain of cultural and competent art makers. Anyone can become an artist, curator and cultural expert. Theories are being produced; some which precedes the making of art! It is hard to ignore the realities of this cycle of commerce and exchange to which contemporary art is currently attached.

Going Forward

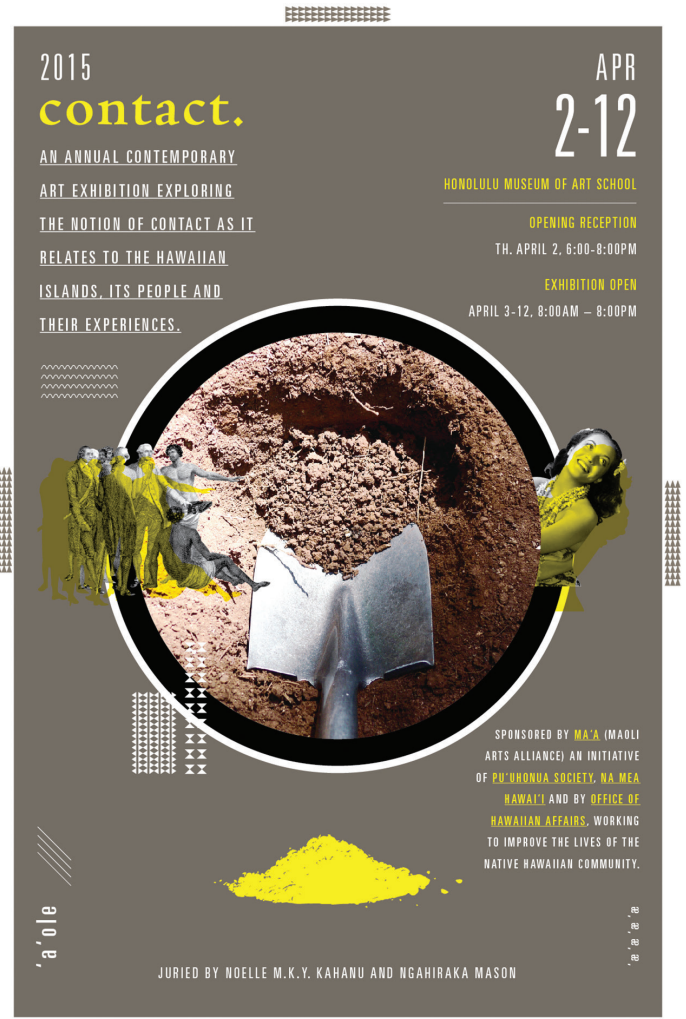
Hawaii, I feel is poised to philosophically pave a way forward for how we approach global art practice, and for how to be in the world. Despite its reputation as the home of President Obama, or a mecca for some of the worlds wealthiest people, and a beacon for tourism, sun, surf, sand and hula, Hawai'i is the world's flagship for aloha - something that its people still value and practice. I know from personal experience that one eventually succumbs to aloha which is a way of life, and culturally specific to Hawai'i. In a world where aloha is not often enough practiced, encouraged or exhibited, it is a platform for radicality. By this I mean that we are in a time that created a gap not too dissimilar for artists such as Henri Matisse in the 1920s to enter the field and create paintings and prints that were bold, simple and emotionally unconstrained. Contained in aloha are the same elements that Matisse and others seized on, which produced the freedom to nurture creativity, raise consciousness and shift paradigms from one reality to another.

Aloha does not make its population pushovers or its artist's less-than anyone making contemporary art in China, New York, Japan, LA or Berlin. Notwithstanding, Hawai'i has been part of the global art market since contact with European explorers in the 1700s. The market has yet to see or experience Hawai'i in all its diversity and magic. Hawai'i will rise to the challenge of contact with the global art scene that will make landfall in late 2016. It is true of other places as much as it is true of Hawai'i; visual art firstly evolves through recognition and support of artists and a relationship with place. The 2015 exhibition CONTACT is part of the ripple effect. Ho'omākaukau? Ae!

[1] This essay is not purposed to address 'contact' as a topic, rather, to shape an argument for discussing contact as a contemporary subject that is ongoing yet reaches back into deep history.

[2] The inaugural Honolulu Biennial launches in October 2016. The theme for the Honolulu Biennial has yet to be announced. The curator is Fumin Nanjo, Director of Mori Art Museum, Tokyo.

[3] Saatchi and Saatchi has amassed an international contemporary art collection and support selected art projects the world over. The 19th Biennale of Sydney held in 2014 attracted protests from artists who objected to the event's major sponsor's involvement in mining. The 2014 Kiev Biennale in the Ukraine was also plagued by political protesters.



MATA

By Solomon Enos

Contact Confessionals

Opening in CONTACT 2015

By *Henry Mochida*

Today *being* Hawaiian is an act of empowerment that comes about through current iterations of *contact*. Contact Confessionals is a project that explores such iterations as a means to touch one another as part of an island community. From this point of exploration this installation is a call to share how others have touched us, in particular through intergenerational storytelling. These stories can often times be difficult to tell and to share. They are personal stories. They can be healing and revealing. They can be inspiring and regenerative. Contact Confessionals (CCs) is a unique initiative in Honolulu, Hawai'i to capture these intergenerational stories to pass on to future generations. Ultimately it is the creation of a safe space for sharing stories of our beloved Hawai'i nei.

This interactive installation opens up Contact 2015 to public participation. In this initial iteration CCs is a call to invite our tutu, our elders, our kumu, and ourselves to reach out and confess a meaningful reflection. Bring in someone that was significant in your life that shed light on your identity, culture, and historical present. In an intimate one-on-one setting you will have the chance to create a 45-minute audio recording in high quality of your dialogue. Your recording will have the option of becoming part of a collective time capsule that serves as an archive for the stories of Hawai'i's communities. Part talk story, part oral history, and part confessional CCs is a weaving of our narratives into the quilt of Hawai'i's history.

For more information contact: henrymochida@gmail.com

E kūpa‘a ma ke aloha i ka ‘āina: Be steadfast in aloha for your land

By *Noelle M.K.Y. Kahanu* | CONTACT 2015 juror

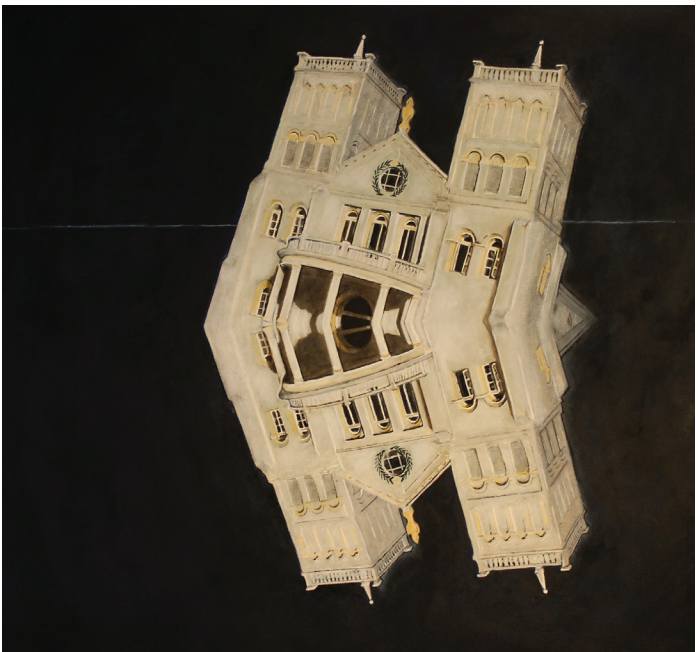
CONTACT 2015 invited artists to reflect on one of the most tragic periods of Hawaii's history, from the U.S. backed overthrow of the Kingdom of Hawai'i to the illegal annexation, up through the 1930s with placid lei bedecked Hawaiians greeting boat loads of tourists. For me, as a kanaka maoli and one of the show's co-curators, I initially found it difficult to focus on such a narrow window of time, on a time when so little light was allowed to filter through. Much of the rhetoric of this time period characterized Hawaiians as despondent and destitute, plagued by alcoholism, having been forced off the land and living in urban squalor, such that the Hawaiian Homes Commission Act of 1920 was needed to "rehabilitate the Hawaiian race."

But just as our ancestors found strength and unity in the face of abject racism, in the face of cultural, social, and political oppression, so too have a generation of scholars brought these very efforts back to light. The work of Noenoe Silva, Jonathan Osorio and others have shown that our chiefs and the lāhui were not mere pawns of foreign desire but were active agents in their own collective destiny. When deprived of nationhood, the lāhui rose in response, taking pen to paper as more than 38,000 Hawaiian citizens signed petitions protesting annexation to the US "in any form or shape." When their flag was taken down, hundreds of

women instead sewed flag quilts to show their enduring love for Queen and country. Mele were composed and articles were written, all protesting the actions of the Western American oligarchy and the United States. In the words of Keauluna Kaulia (as translated by N. Silva), president of Hui Aloha 'Āina, one of the groups which circulated the petitions and presented them in Washington, D.C., "Mai makau, e kupaa ma ke aloha i ka aina, a e lokahi ma ka manao, e kue loa aku i ka hoohui ia o Hawaii me Amerika a hiki i ke aloha aina hope loa." "Do not be afraid, be steadfast in aloha for your land and be united in thought. Protest forever the annexation of Hawai'i until the very last aloha 'āina."

But History did not come to pass as they had envisioned it, for while the lāhui successfully blocked passage of the annexation treaty, they were not able to stop the Newlands Resolution which annexed Hawai'i by only a simple majority, an illegal action which is contested to this day. Nonetheless, even when Hawai'i became part of the United States, Hawaiians recognized the wisdom of participating in a government whose very authority they questioned. Queen Liliuokalani herself, consulted about the possible formation of a kanaka maoli political party in 1900, stated that "We have no other direction left to pursue, except this unrestricted right [to vote], given by the U.S. to you the lāhui, grasp it and hold on to it. It is up to you to make things right for all of us in the future." (N. Silva, Translations of Articles from the Hawaiian Nationalist Newspaper Ke Aloha Aina). The Independent Home Rule party was thus established and it sent its first non-voting delegate, Robert Wilcox, to Congress. Unfortunately, the fledgling party ultimately did not take root and was disbanded in 1912. Other attempts to secure a measure of social and political control, however, did withstand the test of time, such as the establishment of Hawaiian civic clubs, which continue today.

These Hawaiian scholars, by revealing the words, the wisdom, the strength and the resolve of our own kanaka maoli people, have thus deconstructed false paradigms and raised a new awareness and political consciousness. This imperative role of scholar as critic, as questioner, as one who challenges presumptions that we have lived our entire lives by, is a role that I believe is shared by both academics and artists. As a co-curator of Contact 2015, I thus wondered how the artist, as protester, as prophet, as seer, as spokesperson, might respond to this conflicted, complicated chapter in our history? I was not so interested in whether they were addressing the content of the times but rather the emotionality of it. How do we individually, collectively, and as a nation, respond when our very physical, spiritual, and political well-being is threatened? And is it even fair to place this res(pono) sibility on them? In the end, I remain indebt to these artists for being the conduit through which our ancestors make manifest not only their past pains, but their hopes and desires for our collective future. Through these ancestral remembrances, in word and deed, are we reminded of the inevitability of our nationhood and that the past and the present are but a continuum. It is the artists who have moved me to see beyond the veil, to question my realities, and to understand the kuleana I bear to my family, my home, and my place in this 'āina.



Manatu (2013)

By *Dan Taulapapa McMullin*, Oil on canvas on panel, 48 in x 48 in, from the Bernice Pauahi Bishop Museum Collection.

Manatu translates to memory. Taulapapa remembers the church he went to as a child, built by his great grandfather Leoso of Leone Village, Tutuila Island, American Samoa. He reflects on the tsunami that struck the Samoa Islands in 2009, as well as the role of religion in the colonization of Samoa and islands throughout the Pacific.



John Dominis Holt by Tom Coffman.

John Dominis Holt / Patron of Hawaiian Art & Culture

from the Kamehameha Archives

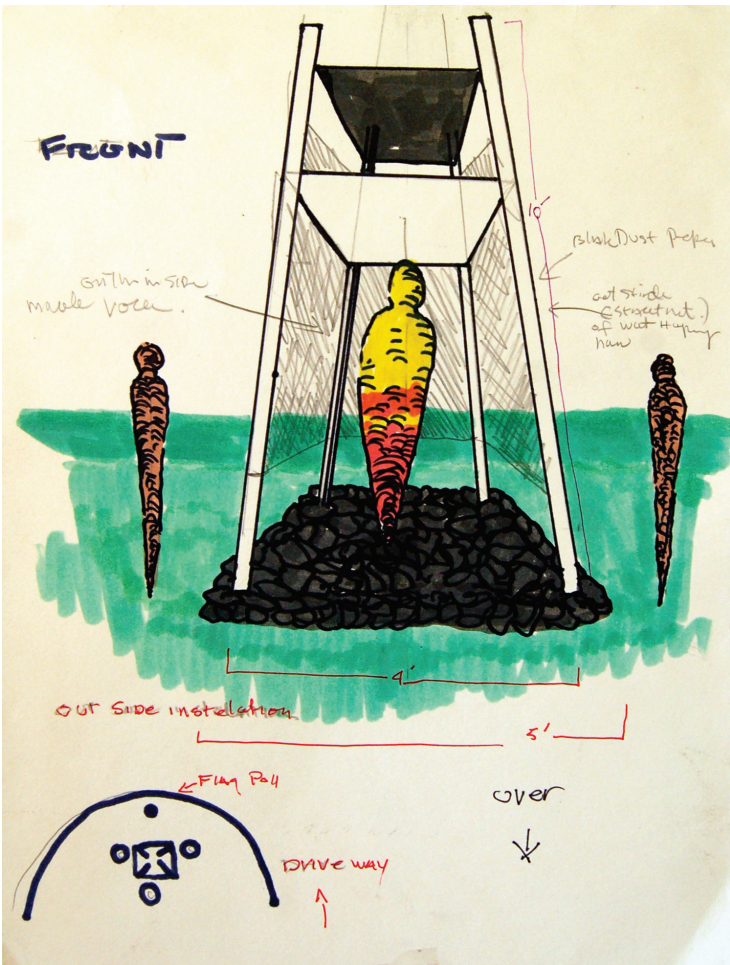
“... As a writer, his 1964 essay, *On Being Hawaiian*, spurred the Hawaiian renaissance in language, culture and the arts. As publisher of Toppallant Publishing Company, Ltd., Holt was a generous supporter of Hawaiian writers and of the Hawaiian culture. He was a trustee of the Bishop Museum. Some called him a raconteur and bon vivant; others called him an elegant and artful communicator. Whatever the description, he was an erudite gentleman of the fading, privileged hapa-haole world of the early 20th century.

from his autobiography

“Our family identity was created and nurtured in part by those hapa-haole house odors, creating a greenhouse effect that flowed through the rooms. But the air itself was Hawaiian. The smells of the land, trees, shrubs and flowers, the appearance of rocks covered with lichen and the various smells of the seashore were all unmistakably Hawaiian. The enormous reality of our having been people with Hawaiian ancestors who had lived for eons separated and distinct culturally and spiritually from the other people of the world was a powerful, silent determinant in our emotional attachment to the idea of being natives of Hawai’i. Like it or not, somewhere in the complex regions of psyche, we kept this realization alive. It set us apart, linking us physically to the brilliant culture that existed here before Captain Cook, and later others, arrived to see for the first time this group of islands, its people, and their way of life.

“... How could I doubt being Hawaiian? This was something that was innately lodged in my consciousness... But with the rapid changes that came to the islands, I also became rapidly disconnected from things Hawaiian. Ours was a life in which we continually balanced the native and the foreign. ...At times, it was wonderful to have a mixed heritage. It was a pleasure to be at home in Hawai’i picking and eating ‘opihi, dancing the hula, saying old prayers and listening to the old folks unravel stories of the past in the beautiful cadences of the Hawaiian language; it was also a pleasure to sit at a beautifully appointed dinner table in Paris or London discussing world problems, dressed in wonderfully heavy and well-cut clothes; or racing from one end of New York to another for a period of years absorbing haole culture. At times, however, it could also be all quite confusing and quite painful.

John Dominis Holt, Recollections: Memoirs of John Dominis Holt, 1919-1935. Honolulu, Hawaii: Ku Pu’a Publishing Incorporated, 1993, p. 370, pp. 355-358.



Sketch for ‘Imaikalani Kalahale’s ‘Anu’u for John Dominis Holt

Kalahale's piece is a contemporary interpretation of an ancient structure unique to Hawai’i and only found in heiau. According to Krauss, an ‘anu’u or lananu’u mamao was “a tall truncated pyramid-or obelisk shaped structure. Strong timbers were used for corner posts, with the space between covered with rafters of lesser diameter and constructe similar to purlins of houses; however no thatching was applied. Instead, the outside were decorated with white tapa.”^[1] Kalahale uses modern materials (steel, cement, roofing tar paper) in his construction. In place of traditional rough white kapa, Kalahale uses roofing paper covered, which he covers in poetry. The anu’u stands as a channel from heaven to earth, earth to heaven, where offerings and requests are made and wisdom is received.

[1] Beatrice H. Krauss, *Plants in Hawaiian Culture* (Honolulu: University of Hawaii Press, 1993), 118.



MATA

By Solomon Enos

Mahalo

CONTACT 2015 was made possible through the generous support of Maoli Arts Alliance (MAA) an initiative of Pu’uhonua Society, Na Mea Hawai’i, ii Gallery, WCIT Architecture and Office of Hawaiian Affairs, working to improve the lives of the Hawaiian community.

- Jurors**
Noelle M.K.Y. Kabanu and Ngabiraka Mason
- Pu’uhonua Society Executive Director**
Maile Meyer
- Honolulu Museum of Art School Director**
Vince Hazen
- Exhibition Manager**
Josh Tengan
- Graphic Design**
Ara Feducia and Joshua Lake

Mahalo to Lala Nuss, Katherine Tuidar, Honolulu Biennial Foundation, Anderson/Andia, Drew Broderick, Jason Teraoka, Storekeeper, Moana Meyer, Marika Emi, Duncan Dempster, Honolulu Printmakers, Kalani Largusa, Solomon Enos, ‘Imaikalani Kalahale, Henry Mochida, Jon Staub, Auckland Art Gallery, Bishop Museum, UH American Studies Department, Jason Foley, Dr. Manulani Aluli Meyer, Meleanna Aluli Meyer, Healoha Johnston, Richard Hamasaki, Ann Marie Kirk, Abbie Algar and Taylour Chang of Doris Duke Theatre, Vicky Hollinger, Noelani Mahoe, Dr. Puakea Nogelmeier, Kimo Hussey, Carol Wilcox, the Holt ‘Ohana, and the artists and many members of Hawai’i’s vibrant art community. Our sincere apologies for anyone else we may have forgotten.



MATA

By Solomon Enos continues in the exhibition

