



THE HONOLULU
 BIENNIAL DEBUTS
 MAR 8 - MAY 8 2017
 THROUGHOUT
 VARIOUS SITES
 WITHIN THE CITY .

MAR 8 →
 MAY 8

HONOLULU BIENNIAL 2017

M I D D L E O F N O W | H E R E

honolulubiennial.org

PRESENTED BY:

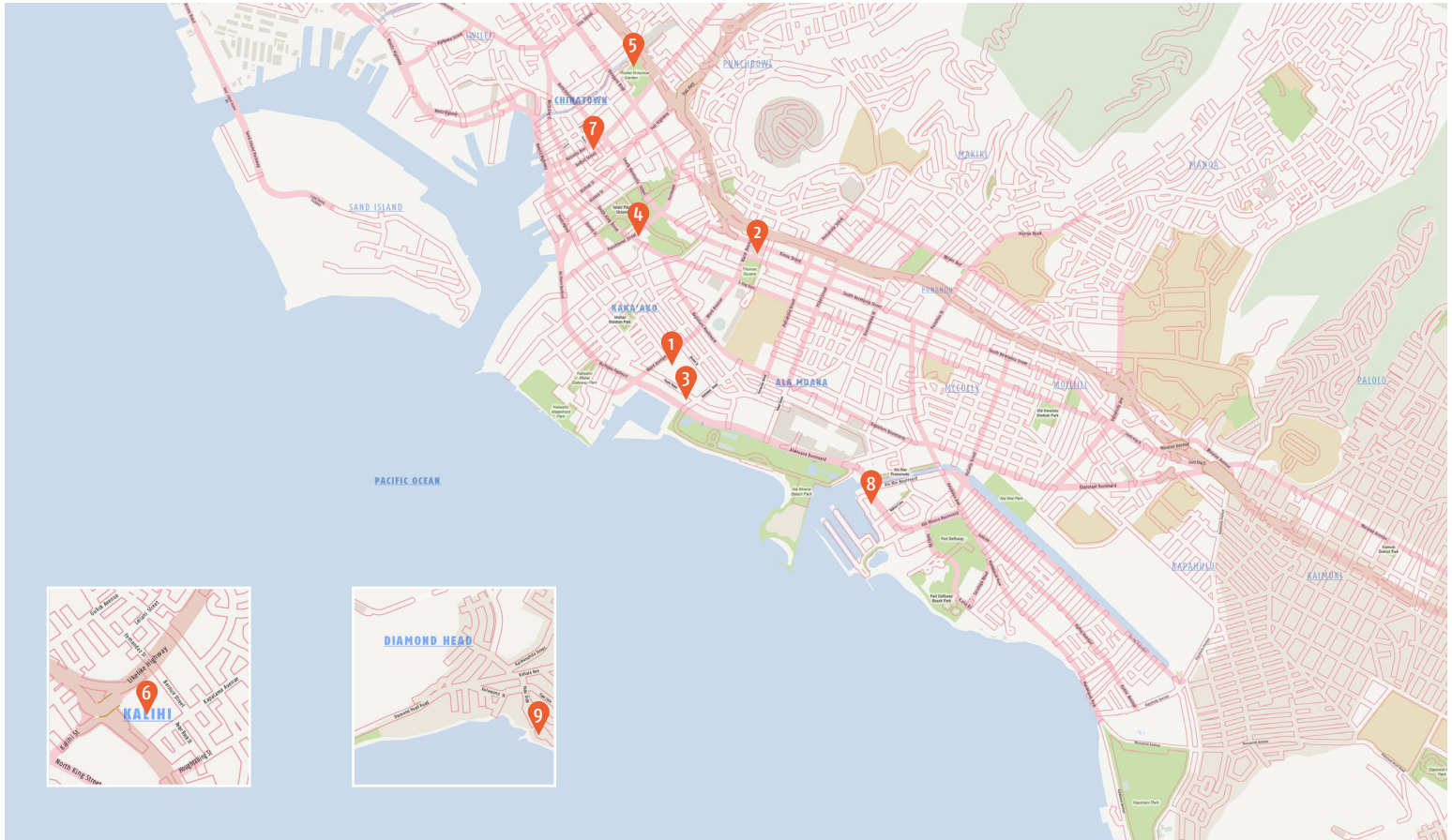


HONOLULU
 BIENNIAL
 FOUNDATION

CREATIVE BY:



HONOLULU
 BIENNIAL 2017



- 1 THE HUB OF HONOLULU BIENNIAL, WARD VILLAGE
- 2 HONOLULU MUSEUM OF ART
- 3 WARD VILLAGE (IBM BUILDING)

- 4 HONOLULU HALE
- 5 FOSTER BOTANICAL GARDEN
- 6 BERNICE PAUHI BISHOP MUSEUM

- 7 THE ARTS AT MARKS GARAGE
- 8 THE HAWAII' I PRINCE HOTEL WAIKIKI

- 9 SHANGRI LA CENTER FOR ISLAMIC ARTS AND CULTURES



HONOLULU BIENNIAL 2017

M I D D L E O F N O W | H E R E

E komo mai

Honolulu Biennial was conceived from our deep conviction that the artists of Hawai'i should be part of the global conversation on contemporary art. We believe that our hometown of Honolulu, a dynamic, multifaceted, urban city in the Pacific, is the ideal geographical position for a new model of biennial-making and regional focus. Honolulu Biennial includes artists from the countries and continents in and around the vast Pacific Ocean. Honolulu Biennial will have future iterations, with more conversations, ruminations, exchanges of ideas, and understandings of the countries, cultures, issues, and artists involved. We dedicate Honolulu Biennial to our island home, its people, and everyone who has helped take this community-driven arts festival from dream to reality.

Katherine Ann Leilani Tuider

Isabella Ellaheh Hughes

Dr. Kóan Jeff Baysa

Founders

A Message from the Board of Directors

Honolulu Biennial Foundation's Board of Directors extends a warm aloha to participants, residents and visitors to Honolulu Biennial 2017: *Middle of Now | Here*. It is our time and your time ... time to celebrate cultural diversity, exemplary contemporary artistic expression and our shared humanity. Hawai'i provides the perfect backdrop for this cultural exchange and the opportunity to contemplate the meaningful social, environmental, economic and political issues of today.

We are grateful to the gifted artists, fabulous curatorial team, steadfast founders, knowledgeable advisors, tireless staff, workers and volunteers, generous sponsors and donors, prestigious arts, culture and educational institutions, State of Hawai'i, City and County of Honolulu and our faithful families and friends. Thank you each for turning the vision of Honolulu Biennial 2017 into a shared reality.

Mona Abadir, **President**

Gloria Lau, **Vice President**

Sonny Ganaden, **Secretary**

Brett Zaccardi, **Treasurer**

Kristen Chan

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Meli James

Jon Kobayashi

Li Lundin

Sherron Rosenberger

Heather Shimizu

Tajji Terasaki

MAR 8 ↗
MAY 8

HONOLULU BIENNIAL 2017

M I D D L E O F N O W | H E R E

The Honolulu Biennial 2017 marks Hawai'i's entry into the international biennial circuit, focusing on art from the Pacific, Asia and the Americas. This new biennial highlights the vitality of Hawai'i in the global contemporary art scene. A cultural nexus is important in the world and the title, *Middle of Now | Here*, positions Hawai'i as interconnected and resonant: living in the now and here.

The Honolulu Biennial welcomes the 33 artists who will present significant artworks addressing local and international issues creating discourses about the environment, society and culture, raising questions and encouraging audiences to re-examine their own awareness of and engagement with crucial issues.

This guidebook will direct you to artworks that are on display in various sites within Honolulu. Each of you will have a unique experience with the artwork. We hope that you will make the journey to view the art within its selected location and be moved with surprise, inspiration, and enjoyment.

Fumio Nanjo, **Curatorial Director**

Ngahiraka Mason, **Curator**



VENUES

Artists at The Hub

Vernon Ah Kee
Sama Alshaibi
Alfredo and Isabel Aquilizan
Drew Broderick
Mariquita “Micki” Davis
Beatrice Glow
Brett Graham
Kathy Jetñil-Kijiner
Yuki Kihara
Alexander Lee
Marques Hanalei Marzan
Jane Chang Mi
Lee Mingwei
Eko Nugroho
Fiona Pardington
Chris Ritson
Michelle Schwengel-Regala
Greg Semu
teamLab
John Vea
Ken + Julia Yonetani

Venue Details

The Hub of Honolulu Biennial

(located at the former Sports Authority)
333 Ward Avenue, Honolulu, HI, 96814

Free parking onsite.
Wheelchair accessible.

Hours

EVERYDAY 12 PM - 7 PM, except Wednesdays

Admission

\$10 General
Free for Keiki (under 18 years)
\$7 Kamaʻāina and Military
\$5 University Students and Senior Citizens (62+)
\$25 The Hub Pass (unlimited Entry: You + 1 guest; non-transferrable)

Tickets can be purchased online at honolulu.biennial.org and at venue during hours of operation.

VERNON AH KEE

(b. 1967) AUSTRALIA

CantChant

2009

three-channel video installation
dimensions variable
courtesy of Milani Gallery, Brisbane, Australia
and the artist

ALFREDO AND ISABEL AQUILIZAN

(b.1962, b. 1965) PHILIPPINES | AUSTRALIA

Crossings: Project Another Country

2017

used boats, domestic objects
dimensions variable
courtesy of the artists

DREW BRODERICK

(b. 1988) HAWAII | USA

Billboard I. (The sovereignty of the land is
perpetuated in righteousness)

2017

neon, vinyl
3.7 x 7.3 m
12 x 24 ft
courtesy of the artist

The video installation *CantChant* is an open window into beach and surfing culture in Queensland Australia. The video component reflects history, humor and contemporary cruelty toward the indigenous people of Australia.

Wooden boats, cardboard boxes and domestic items are the raw materials for Alfredo and Isabel Aquilizan's installation project that remembers migrant sugarcane laborers introduced to Hawai'i starting 1803. The sugarcane industry boomed in Hawai'i bringing Chinese, Japanese, Korean and Filipino laborers to the islands.

Billboard advertisements are prohibited in the State of Hawai'i. Drew Broderick's biennial artwork is a large billboard that takes as its starting point a response to a historical painting by George Carter, depicting the death of Captain Cook in Hawai'i.



SAMA ALSHAIBI

(b. 1973) PALESTINE, IRAQ | USA

Wasl

2017

single-channel video with sound
9:00 duration
courtesy the Ayyam Gallery, Dubai, UAE and the artist

In this video work from the project *Silsilla*, *Wasl*, meaning “union” in Arabic, Sama Alshaibi focuses on global mass migrations due to increasing water scarcity and rising ocean levels. These environmental catastrophes link islands and coastal regions around the world, from the Maldives to Hawai'i.



BEATRICE GLOW

(b. 1986) USA

Rhnhattan Tearoom

2015

acrylic and decal collage on ceramics, ink on paper, terracotta infused with scents of colonial commerce
dimensions variable
courtesy of the artist

Banda Island Archipelago

2016

digital print on silk
137 x 137 cm
54 x 54 in
courtesy of the artist

The installation *Rhnhattan Tearoom* represents colonial expansion during the 1603–1800 spice trade period. This history is told through ceramics, drawings, and terracotta infused with the aroma of pungent spices. Nutmeg and mace were extracted from Rhun, part of the Banda Islands, Indonesia.

MARIQUITA “MICKI” DAVIS

(b. 1982) GUAM | USA

Magellan Doesn't Live Here

2012–2017

single-channel video with sound

21:23 duration

courtesy of the artist

This expanded story by “Micki” Davis reconstructs a lost voyaging history of the Chamorro people and a boat building tradition featuring a Sakman, or outrigger. Underpinning the shipment of the Sakman to the 2016 Pacific Arts Festival in Guam is a story of islanders returning to islands in the Pacific.

BRETT GRAHAM

(b. 1967) NEW ZEALAND

Target Island

2017

fiberglass-reinforced concrete

1300 x 1300 x 200 mm

51.18 x 51.18 x 7.87 in

courtesy of the artist

Target Island 2

2017

fiberglass-reinforced concrete

1750 mm diameter

68.89 in diameter

courtesy of the artist

Brett Graham’s four large rondels refer to obsolete U.S. Air Force calibration charts. Graham’s sculptures are placed at true cardinal points, the four directions of the compass: north, south, east and west. These points are instructional in indigenous knowledge systems and contemporary history.

KATHY JETŊIL-KIJINER

(b. 1987) MARSHALL ISLANDS | USA

Islands in a Basket

2017

single-channel video with sound installation
courtesy of the artist

This installation consists of three videos presenting baskets being woven from coconut fronds, rising ocean and spoken word. Kathy JetŊil-Kijiner uses poetry to raise awareness of the Compact Agreement that allows Micronesians to travel to the U.S. freely.

AL LAGUNERO

(b. 19XX) HAWAII | USA

The Nature of Nature

2017

live performance

supported by Pulama Collier

Japanese monk Myōe (1173–1232) lived at Kōzan-ji Temple in the mountains outside Kyoto. He wrote Letter to the Island which is the inspiration behind a performance work by Al Lagunero to be presented 8 March at The Hub.

MARQUES HANAIEI MARZAN

(b. 1979) HAWAII | USA

'A'ahu Kino Lau

2017

textile installation, cordage, foliage
dimensions variable
courtesy of the artist

'A'ahu Kino Lau is a textile installation by Marques Hanalei Marzan that honors Kanaloa, Kāne, Lono, and Kū, the four major gods of the Hawaiian pantheon, venerated for their divine dominion over heaven and earth.



YUKI KIHARA

(b. 1975) SAMOA | NEW ZEALAND

A Study of a Samoan Savage (series)

2015

c-print mounted on dibond aluminium
dimensions variable
courtesy of Milford Galleries, Dunedin,
New Zealand and the artist

Maui Descending A Staircase II

(After Duchamp)

2015

single-channel digital video
6:09 duration
courtesy of Milford Galleries, Dunedin,
New Zealand and the artist

Color photographs by Yuki Kihara draw attention to continuities between past and present representations of Pacific peoples. The series considers 19th century anthropometric studies of Polynesian men who were photographed as powerful, primitive, and objectified Pacific specimens.



ALEXANDER LEE

(b. 1974) TAHITI | USA

Te atua vahine mana ra o Pere (The Great Goddess Pere)

L'Aube où les fauves viennent se désaltérer
2017

multi-room installation, ceramic, ink on paper, acrylic on cotton, acrylic and ink on polypropylene, timed performances
dimensions variable
courtesy of the artist

Nuclear testing in French Polynesia (1966–1996) is the focus of Alexander Lee's installation of “star burst” monotype prints and hand-shaped porcelain objects. French nuclear testing detonations had “star” code names such as Arcturus (Hökūle‘a) seen in the south Pacific skies.



EKO NUGROHO

(b. 1977) INDONESIA

Above the Wall Under the Rainbow, Free Air I luna o ka paia i lalo o ke ānuenuē, ke ea ku'oko'a

2017

acrylic paint
dimensions variable
courtesy of the artist

“Make Humanism Great Again” is a text detail on a black and white mural created by Eko Nugroho for the biennial. The artist belongs to a generation of Indonesian artists who celebrate democracy yet point to interconnected problems shared by global societies.

JANE CHANG MI

(b. 1978) HAWAII | USA

The Eyes of the Gods

2017

single-channel video with sound
14:00 duration
courtesy of the artist

Pu'uloa

2017

pencil and ink drawings
dimensions variable
courtesy of the artist

Underwater archival video-documentation taken by US divers surveying the waters of Pu'uloa (Pearl Harbor) is central to Jane Chang Mi's installation *The Eyes of the Gods*. Pu'uloa is remembered for the December 1941 attack on Pearl Harbor and the resting place of the USS Arizona and its crew.

LEE MINGWEI

(b. 1964) TAIWAN | USA

100 Days with Lily (series)

1995 / 2017

Silver dye bleach prints (ilfochrome)
5 pieces, 166.5 x 115 cm each
65.6 x 45.3 in each
courtesy of the artist

Mourning the death of his grandmother, Lee Mingwei planted a lily bulb and cared for it for 100 days until it dried up. The five photographs document his daily life with the lily, teaching us how loss of a loved one heals over time.

CHRIS RITSON

(b. 1985) HAWAII | USA

The Corallinales (biogenerative painting)

2017

coralline algae, marine organisms, glass, metal, wood, acrylic, electronics, seawater
dimensions variable
courtesy of the artist

Ganoderma (biogenerative painting)

2017

ganoderma fungi, sawdust, varnish
dimensions variable
courtesy of the artist

Ganoderma and *The Corallinales* are living paintings, one grown from mushrooms and the other from corallinales, which have been scraped off of ocean trash collected from the Ala Wai canal O'ahu. Legally, ocean debris is the only thing one can remove from the beach in Hawai'i.



MICHELLE SCHWENDEL REGALA

(b. 1971) HAWAII | USA

Water Column 1

2016–2017
0.9 x 0.9 x 0.9 m
3 x 3 x 3 ft
wire (copper, aluminum)
courtesy of the artist

Water Column 2

2016–2017
1.5 x 1.5 x 1.5 m
5 x 5 x 5 ft
wire (copper, aluminum)
courtesy of the artist

Water Column 3

2016–2017
2.4 x 2.4 x 2.4 m
8 x 8 x 8 ft
wire (copper, aluminum)
courtesy of the artist

Scientific expeditions and ocean water sampling have inspired water column forms that describe ocean depths and water clarity. They reference the forces of nature, human inquiry, and the search for answers as to the condition of ocean water in the Pacific region.

FIONA PARDINGTON

(b. 1961) NEW ZEALAND

Nabokov's Blues: The Charmed Circle

(from the series)

2017

pigment inks on Hahnemuhle Photo Rag
dimensions variable
courtesy of Starkwhite Gallery, Auckland,
New Zealand and the artist

Fiona Pardington's new photographic series takes its title and starting point from the book *Nabokov's Blues: The Scientific Odyssey of a Literary Genius* written by Russian-American Vladimir Nabokov. He studied the history of butterflies and deplored insecticides and herbicides.

GREG SEMU

(b. 1971) SAMOA | NEW ZEALAND

After Hans Holbein the Younger - The Body of the Dead Christ (diptych)

2016
digital photographic prints on acrylic
lightbox
40 x 180 cm each
16 x 71 in each
courtesy of Sherman Contemporary Art
Foundation, Sydney, Australia

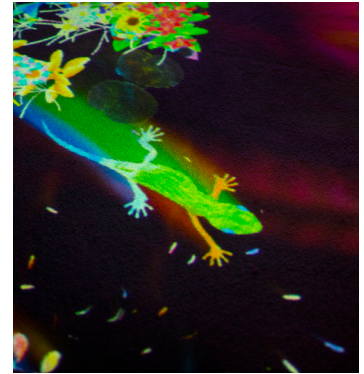
Earning My Stripes (triptych)

2015
pigment print on Hahnemuhle paper
100 x 133 cm each
39 x 52 in each
courtesy of Sherman Contemporary Art
Foundation, Sydney, Australia

Battle of the Noble Savage 1

2007
lightbox
150 x 200 cm
59 x 79 in
courtesy of Sherman Contemporary Art
Foundation, Sydney, Australia

Earning My Stripes by Greg Semu is a set of three photographs showing Samoan tatau (tattoo) across the artist's back and shoulders, depicted in three stages. The triptych is part of a set of a unique group of photographs in the exhibition.



TEAMLAB

JAPAN

Graffiti Nature

2016 –

interactive digital installation
dimensions variable
courtesy of the artists
made possible by the generous donations of
Bank of Hawaii Foundation, the Taiji and Naoko
Terasaki Family Foundation and Japanese donors.

In this educational and popular interactive media art project, participants draw a living thing and scan the image. The images then appear and move about on the floor of the exhibition space, expressing the concept of the food chain and the law of the jungle.



JOHN VEA

(b. 1985) TONGA | NEW ZEALAND

She Sows This 'Āina With Her Younger Siblings, Yet She Cannot Inherit That Same 'Āina

2016–2017

single-channel video, rocks, corrugated board, found materials

4:00 duration

dimensions variable
courtesy of the artist

Concrete is as Concrete Doesn't

2017

digital video

32:00 duration

courtesy of the artist

John Vea's art responds to the native Hawaiian concept of Aloha 'Āina (love of the land). His video and floor-based installation reflects on how he relates to family 'āina in his Tongan homeland, while living permanently in New Zealand.

KEN + JULIA YONETANI

(b. 1971, 1972) JAPAN | AUSTRALIA

Crystal Palace: The Great Exhibition of the Works of Industry of all Nuclear Nations (series)

(USA)

2015 | 174 x 174 x 248 cm | 69 x 69 x 98 in
uranium glass, antique chandelier frames and electrical components, UV lights
courtesy of Mizuma Art Gallery, Tokyo, Japan and the artists

(Japan)

2015 | 80 x 80 x 101 cm |
31.5 x 31.5 x 39.75 in
courtesy of Takahashi Collection, Mizuma Art Gallery, Tokyo, Japan and the artists

(China)

2016 | 150 x 150 x 130 cm | 59 x 59 x 51 in
courtesy of Mizuma Art Gallery, Tokyo, Japan and the artists

(Taiwan)

2013 | 30 x 30 x 83 cm | 12 x 12 x 33 in
courtesy of Mizuma Art Gallery, Tokyo, Japan and the artists

Four chandeliers of uranium glass glow with an eerie fluorescent green light in the dark. Each bears the name of a country, and its size corresponds to the number of nuclear power plants in operation there.

Artist at Honolulu Museum of Art

Zhan Wang

Venue Details

Honolulu Museum of Art

900 S Beretania St.

Honolulu, HI 96814

Metered street parking available. Paid parking located at the Honolulu Museum of Art School lot, Kinau Street lot, and Main building for visitors with disabilities. For more details, please visit www.honolulumuseum.org. Wheelchair accessible.

Hours

Sculpture on view 24/7. Museum hours: Tuesday-Saturday 10am-4:30pm, Sundays 1-5pm, closed Mondays.

Admission

Paid admission not required to view sculpture.



ZHAN WANG

(b. 1962) CHINA

Artificial Rock No. 133

2007

two pieces: stainless steel; stone

140 x 184 x 180 cm each

55 x 72 x 71 in each

ed. 4/4

courtesy of Taiji and Naoko Terasaki, Long March Space, Beijing China and the artist

This unique work by Zhan Wang pairs a natural rock with a stainless steel one of exactly the same shape, making us reflect on what it means to imitate nature. Does human activity supersede the workings of nature? What is nature telling us?

Artists at Ward Village (IBM Building)

Choi Jeong Hwa

Yayoi Kusama

Zhan Wang

Venue Details

Ward Village (IBM Building)

1240 Ala Moana Blvd.

Honolulu, HI 96814

Free parking located across the street at the Ward Village Shops Parking Lot. Wheelchair accessible.

Hours

EVERYDAY 10am–5pm, except Wednesdays.

Admission

FREE.

CHOI JEONG HWA

(b. 1961) KOREA

Breathing Flower

2015

fabric, air blower (motor+timer), LED lamp

3.5 x 8 m diameter

11.5 x 26 ft diameter

courtesy of the artist

made possible by the generous donations of Korea Foundation and Michael and Kristen Chan

This large-scale work is an inflatable lotus blossom with motorized fabric leaves that move as if breathing. In China it is said, “The lotus comes out of the mud, yet, is never tainted.” The work inspires one to create and maintain an identity within a globalizing society.

ZHAN WANG

(b. 1962) CHINA

Artificial Rock No.131

2007

stainless steel

435 x 245 x 160 cm

171 x 96 x 63 in

edition 3/4

courtesy of Howard Hughes Corporation, Long March Space, Beijing China and the artist

Traditional Chinese gardens often feature rocks that have eroded into strange shapes. Building on this tradition, Wang makes stainless steel molds of these rock formations and polishes them into works that reflect their setting and express a warped reality.



YAYOI KUSAMA

(b. 1929) JAPAN

I'm Here, but Nothing

2000 / 2017

vinyl stickers, UV lights, furniture, household objects

dimensions variable

courtesy of the artist

This installation overflows with polka dots of fluorescent paint that flicker in the black light, creating what appears to be another world. For Kusama, polka dots are primary forms, motifs that symbolize the sun and other principles of nature.

Artists at Honolulu Hale

Les Filter Feeders

Choi Jeong Hwa

Venue Details

Honolulu Hale

530 South King St.
Honolulu, HI 96813

Metered street parking. Wheelchair accessible.

Hours

Monday - Friday 7:45 AM - 4:30 PM

Admission

FREE



CHOI JEONG HWA

(b. 1961) KOREA

Gather Together

2017

recycled plastic, steel

dimensions variable

courtesy of the artist

made possible by the generous donations of
Korea Foundation and Michael and Kristen Chan

Choi Jeong Hwa's *Gather Together* installation involves making art from plastic buoys collected from Hawaiian Islands coastlines. The artist's intention is to transform ocean debris into sculptural pillars bringing the discarded, overlooked and the obvious together as a platform for seeing everything as art.

LES FILTER FEEDERS: SALLY LUNDBURG AND KEITH TALLEY

(b. 1971, b.1965) HAWAII | USA

Local Knowledge (series)

2017

archival inkjet print on Habotai silk, enamel paint,

powdered pigment, epoxy resin on wood panel

dimensions variable

courtesy of the artists

Local Knowledge is a series of paintings that recognize the way the "locals" talk. This is a dynamic living system of urban speech in Hawai'i, a place where many of its residents are from elsewhere. Some texts operate as instructional guides for newcomers.

Artists at Foster Botanical Garden

Andrew Binkley
Sean Connelly
Charleton Kupa'a Hee
Yayoi Kusama
Lynne Yamamoto

Venue Details

Foster Botanical Garden

180 N. Vineyard Blvd.
Honolulu, HI, 96817

Free parking onsite. Wheelchair accessible.

Hours

EVERYDAY 9am–4pm

Admission

\$5 Adults
\$3 Kama'āina
\$1 Keiki 6 - 12
Free for Keiki under 5

Admissions is paid upon entry to gardens.



ANDREW BINKLEY

(b. 1979) HAWAII | USA

Stone Cloud

2017

urethane-coated nylon, ink, air

4.9 x 3.7 x 2.1 m

16 x 12 x 7 ft

courtesy of the artist

Andrew Binkley's inflatable *Stone Cloud* is a floating boulder hanging in the air like a cloud. The painted stone cloud image is related to transcendence and letting go, as well as the Buddhist concepts of permanence and impermanence.

SEAN CONNELLY

(b. 1984) HAWAII | USA

Thatch Assembly with Rocks (2060s)

2017

wood, palm, rock

3.04 x 4.87 x 2.68 m

10 x 16 x 8.8 ft

courtesy of the artist

This anachronistic study invites discourse on the role of island-based materials in the future recovery of ahupua'a.

YAYOI KUSAMA

(b. 1929) JAPAN

Footprints of Life

2010–2016

fiberglass, paint

dimensions variable

courtesy of the artist

This installation was displayed in the courtyard of the IBM building in March 2016 as a preview for the Honolulu Biennial 2017. Resembling islands floating in a green ocean current, *Footprints of Life* highlights the theme of the biennial.



CHARLTON KUPA'A HEE

(b.1989) HAWAII | USA

Pohue: Storied Gourds

2016–2017

ceramic, paint, fiber

dimensions variable

courtesy of the artist

A background in science and conservation has inspired an installation of storied gourds by Charlton Kupa'a Hee. These large forms dramatically decorated sgraffito-style ("scratched" in Italian) depict present-day narratives that show cultural relationships between people and the land.

LYNNE YAMAMOTO

(b. 1961) HAWAII | USA

Borrowed Time

2017

wood

dimensions variable

courtesy of the artist

This installation by Lynne Yamamoto is inspired by the bungalow style homes that can still be seen in the neighborhood around Foster Botanical Garden. The artwork recalls the early 20th century period when Japanese immigrant enclaves wove around the land surrounding the Nu'uuanu and Puehuehu Streams.

Artists at Bernice Pauahi Bishop Museum

Kaili Chun
Charlton Kupa'a Hee
Lisa Reihana

Venue Details

Bernice Pauahi Bishop Museum

1525 Bernice Street
Honolulu, Hawai'i 96817

Paid parking onsite. Wheelchair accessible.

Hours

EVERYDAY 9am–5pm

Admission

\$22.95, Adult
\$19.95, Senior, 65 & over
\$14.95, Junior, ages 4-12
Free, Child, age 3 & under

Tickets can be purchased online at www.bishopmuseum.org and at venue during hours of operation.



KAILI CHUN

(b. 1962) HAWAII | USA

Veritas II

2012–2017

steel

dimensions variable

courtesy of the artist

Kaili Chun works with ideas of containment and exposure, agency and restraint through provocative gestures and narratives. Chun's large-scale metal installation *Veritas II* will be installed on the grounds of Bernice Pauahi Bishop Museum, Honolulu.

CHARLTON KUPA'A HEE

(b. 1989) HAWAII | USA

Pohue: storied gourds (detail)

2016–2017

ceramic, paint, fiber

dimensions variable

courtesy of the artist

Many varieties of gourds were grown, used and decorated throughout Polynesia and this tradition continues through Kupa'a Hee's hand-built ceramic vessels. The gourds have carved stories etched on them, in the manner of ancient Greek urns and vases.

LISA REIHANA

(b. 1964) NEW ZEALAND

Tai Whetuki – House of Death, Redux

2016

two-channel ultra HD video, stereo sound

14:20 duration

courtesy of the artist

Tai Whetuki – House of Death, Redux unfolds the dramatic story of a dying warrior whose death is avenged by a chiefly mourning party. Using “day for night” cinematography, Reihana's project evokes imagined rites and rituals set in a dark landscape.

Artist at The ARTS at Marks Garage

Mohammed Kazem

Venue Details

The ARTS at Marks Garage
1159 Nu'uanu Avenue
Honolulu, HI 96817

Metered street parking.
Paid parking in Mark's Garage.
Wheelchair accessible.

Hours

Tuesday–Saturday 12pm–5pm

Admission

FREE

MOHAMMED KAZEM

(b. 1969) UNITED ARAB EMIRATES

Directions (Honolulu)

2017

vinyl text, light
dimensions variable
courtesy of the artist

made possible by the generous donations
of Barjeel Art Foundation, Sharjah, UAE and
Ambassador Omar Ghobash

The geographic coordinates
(numbers and letters) of the artists
participating in the Honolulu
Biennial are at the heart of
Mohammed Kazem's project.
By mixing these GPS coordinates
they become borderless meeting
points that break down barriers
such as identity and belief systems
dividing humanity.

Artist at Hawai'i Prince Hotel Waikiki

Kaili Chun

Venue Details

Hawai'i Prince Hotel Waikiki
100 Holomoana Street
Honolulu, HI 96815

Valet and self-parking (daily fees
apply). Wheelchair accessible.

Hours

Sculpture is on view 24/7 in the
hotel lobby.

Admission

FREE

KAILI CHUN

(b. 1962) HAWAII | USA

Hulali I Ka Lā

2017

dimensions variable
courtesy of Hawai'i Prince Hotel and the artist

Hulali I Ka Lā is a hanging sculpture
in the foyer at Hawai'i Prince Hotel.
In the shape of schooling fish,
the work is comprised of 850
copper fish forms, reminiscent of
individual hinana, post-larval
goby fish that once thrived in the
nearby Pi'inaio Stream.

Artists at Shangri La Center for Islamic Arts and Cultures

Mohammed Kazem
Eko Nugroho

Venue Details

Shangri La Center for Islamic Arts and Cultures

4055 Papu Circle
Honolulu, HI 96816

A guided tour is required to view artworks at this venue. To book a tour of this venue, please visit: honolulumuseum.org/4883-tours_shangri_la

Admission

Admission on Shangri La's guided tour is by reservation only and advance reservations are required. All tours start at the Honolulu Museum of Art (900 South Beretania Street, between Victoria Street and Ward Avenue) and visitors are transported to Shangri La by van. Tickets are \$25.00, which includes van transportation to Shangri La, as well as admission to the Honolulu Museum of Art's permanent exhibitions. Discounted tickets are available for \$20.00 to Hawai'i residents.

MOHAMMED KAZEM

(b. 1969) UNITED ARAB EMIRATES

The geographic coordinates (numbers and letters) of the artists participating in the Honolulu Biennial are at the heart of Mohammed Kazem's project. By mixing these GPS coordinates they become borderless meeting points that break down barriers such as identity and belief systems dividing humanity.



EKO NUGROHO

(b. 1977) INDONESIA

Above the Wall Under the Rainbow, Free Air

I luna o ka paia i lalo o ke ānuenuē, ke ea ku'oko'a
2017

acrylic paint

dimensions variable

courtesy of the artist

Eko Nugroho's art invites reflection of everyday realities and global issues. Below the surface of his playful and joyous paintings lie serious world topics that the artist invites the public to contemplate. Eko completed his paintings while in Honolulu on an artist residency at Shangri La.



PUBLIC PROGRAMS

PUBLIC PROGRAM SCHEDULE

March 4 – May 8, 2017

EVERY THURSDAY & SATURDAY

Weekly docent-led tours of *The Hub* (former Sports Authority, located at 333 Ward Ave.)

Thursdays, 5:30-6:15 PM

Saturdays, 1:30-2:15 PM

MARCH 18, APRIL 15, MAY 6

Monthly, docent-led tour of *Foster Botanical Garden*

Saturdays, 11-11:45 AM

MARCH 18, APRIL 11, MAY 2

Monthly, docent-led lunchtime tour of *Honolulu Hale*

Tuesdays, 12-12:30 PM

Tours are open to the public and no pre-registration is required for individuals and small groups. For large groups (10+) and school tour bookings, please email carol@honoluluubiennial.org to book; please book at least one week in advance.

Special Focus Tours

Through a partnership with the

Center for Pacific Islands Studies, School of Pacific and Asian Studies at University of Hawai'i at Manoa, special, guided tours focused on artists of the Pacific will be given. For more information on specific dates, visit: www.honoluluubiennial.org or email isabella@honoluluubiennial.org.

Schools (K-12)

School bookings: tours for schools ages 4 and up are free and due to generous support by the Taiji and Naoko Terasaki Family Foundation, limited free transportation is available for field trips. For more information, please email: carol@honoluluubiennial.org.

Interested in Suggesting Public Programs?

The Hub is a space for the creative community. From March 13–May 8, 2017, if you have an idea for a public program that you'd like to present during normal operating hours, we welcome you reaching out with a proposal. Kindly note, a limited number of spots are available and not all programs will be accepted.

Please email Lala Nuss: lala@artsatmarks.com to submit your proposal.

Always check our website at www.honoluluubiennial.org for the most up-to-date public programs, which will be continuously updated during Honolulu Biennial!

Opening Week Public Programs Schedule

MARCH 3

First Friday, Preview Opening for *Mohammed Kazem*

The ARTS at Marks Garage, 5PM–9PM

Cost: free and open to the public.

MARCH 4

Lisa Reihana in conversation with Moana Nepia, with an introduction by Ngahiraka Mason

Bernice Pauahi Bishop Museum, 4-5:30 PM

Cost: free and open to the public, but registration is required. Please register by March 2 to michaela@honoluluubiennial.org.

MARCH 6

Ken + Julia Yonetani in Conversation with Ngahiraka Mason

‘Iolani School, 4:30-6:00 PM

Cost: free, Light refreshments at 4:30pm. Lecture from 5:00 - 6:00pm

MARCH 8

Artist Talk with teamLab founder, Toshiyuki Inoko in conversation with Greg Dvorak

IBM Building, 1–2 PM

Cost: free, but space is limited and registration is required. Please email michaela@honoluluubiennial.org.

Artist Talk with Ken + Julia Yonetani in Conversation with Ngahiraka Mason

IBM Building, 2:30-3:30 PM

Cost: free, but space is limited and registration is required. Please email Michaela@honoluluubiennial.org.

MARCH 8

Opening Party for Honolulu Biennial 2017 in collaboration with Mori by Art + Flea

The Hub, 5-9 PM

5:30 PM Opening Celebration

Halau Mele

6 PM welcome by Honolulu Biennial Foundation and Curatorial Director, Fumio Nanjo and Curator,

Ngahiraka Mason

6:30-8:30 PM commissioned

performance by Al Lagunero, The Nature of Nature, supported by Pulama Collier. Japanese monk Myōe (1173-1232) lived at Kōzan-ji Temple in the mountains outside Kyoto. He wrote Letter to the Island, which is the inspiration behind a performance work by Al Lagunero. Marques Hanalei Marzan will be doing a fashion show featuring new pieces created for the Honolulu Biennial. Cost: free.

MARCH 9

Defne Ayes in conversation with Isabella Ellaheh Hughes and Ngahiraka Mason: New Models for Biennial Making + Curating

The Hub, 1-1:45 PM

Cost: free, but space is limited and registration is required: michaela@honolulubiennial.org.

Alfredo and Isabel Aquilizan in conversation with Dr. Kóan Jeff Baysa

The Hub, 2-2:45 PM

Cost: free, but space is limited and registration is required: michaela@honolulubiennial.org.

Artist talk: Zhan Wang in conversation with Shawn Eichman and an introduction by Fumio Nanjo

Doris Duke Theatre at Honolulu Museum of Art, 4-5 PM

Cost: free, but space is limited and registration is required: tchang@honolulumuseum.org.

Artist Talk with Kaili Chun and Collaborators, “Hulali i ka lā: The Peoples Project”

Time: 5:30-6:30 PM

Location Hawai'i Prince Hotel

Cost: free, but space is limited so please register with michaela@honolulubiennial.org.

Courtyard Cinema, curated by

Hawai'i International Film Festival

IBM Building, located at Ward Village Doors open at 6 PM, screening starts after dusk

Cost: free, but to register for tickets and more information please visit: wardvillage.com/events/courtyard-cinema.

MARCH 10

Defne Ayes: Art in the Age of Crisis

Art Building Auditorium, UH Mānoa Campus, 4 PM

Cost: free.

'AWA Ceremony

Share Hawaiian 'awa (kava) and let's talk together

Awa protocols with Keala Kahuanui-Paleka and 'Awa Koa

Hosted by Nā Mea Hawaii

“Ke aka ka oukou, ka i’o ka makou.

The essence is for you, the substance is for us.”- Keala Kahuanui-Paleka

The Hub, 4:30-5:30 PM

Cost: free to attend, but space is limited, RSVP: michaela@honolulubiennial.org

Discussions You've Always Wanted to Have

Featuring various speakers, visit www.honolulubiennial.org for updated details

The Hub, 6-9 PM

Cost: free, but space is limited and registration is required: michaela@honolulubiennial.org

MARCH 11

Keiki Workshop in Partnership with Art Explorium: Floating Sculptures inspired by Choi Jeong Hwa

Instructor: Jordan Koffman

IBM Building Courtyard, 1:30-3:00 PM

Cost and registration: please visit www.artexplorium.org to register for workshop.

Honolulu Biennial Hikoi

Public performance

The Hub, 2 PM

Cost: free, but space is limited so registration is required: michaela@honolulubiennial.org.

Hikoi is conceived as a procession and series of vignettes that respond to artwork in one of the main exhibition venues in the biennial. This

site-specific work moves through the audience and envisages its gathering of voices as a choreographic affirmation of ancestral and contemporary connections to Oceania, its oceanic histories and rhythms of migration, settlement, conflict, celebration and cultural renewal.

Hikoi is devised by Maori, New Zealand choreographer/visual artist Moana Nepia, Assistant Professor Center for Pacific Islands Studies, University of Hawai'i at Manoa, in collaboration with Kara Miller, choreographer/video artist, Associate Professor, and students from the UH Manoa Department of Theatre and Dance.

ONGOING PROGRAMS

MARCH 12 – MAY 8, 2017

Keiki Workshops in Partnership with Art Explorium

To register and for more information, please visit: www.artexplorium.org.

Workshop: Ceramic Succulent Planters

Saturday, April 22, 1:30-3:00 PM
Instructor: Garid Chapman
Location: Foster Botanical Garden

Workshop: Animal Art and Technology inspired by teamLab

Instructor(s): Elemental Minds Art Explorium,
Sunday, April 23, 2:30-4:00 PM

Workshop: TBA at Bishop Museum

Instructor: Ualani Davis
Bishop Museum,
Sunday, May 7, 2:30-4:00 PM

(Workshop information is subject to change.)

Adult Public Programs

MARCH 14, 21, 28
APRIL 4, 11, 18, AND 25
MAY 2

Art Talk Tuesdays at The Hub

5:30-6:30 PM
Featuring artists, curators, cultural producers, community organizers, film makers, farmers, writers, publishers, academics, scientists, musicians and out-of-town guests ruminating on themes and ideas related to Honolulu Biennial 2017

Please check honolulubiennial.org for details on speakers
Cost: free and open to the public, but seating is limited so registration is required: michaela@honolulubiennial.org

MARCH 12

Roundtable on Art and Critical Geographies in Hawai'i

John Young Museum of Art, Department of Art + Art History, University of Hawai'i, Mānoa
12pm
Cost: free.

APRIL 15

Biennial Talks: Jens Hoffman on Biennial Making and Community, Co-presented with Nella Media Group and The ARTS at Marks Garage

Time: 3-4 PM
Cost: free, suggested donation \$5 and space is limited so register with lala@artsatmarks.com

APRIL 22

Artist and Curator Walk + Talk
Featuring: Kaili Chun and Charlton Kupa'a Hee in conversation with

Ngahiraka Mason on a tour of Honolulu Biennial artworks at Bishop Museum
Bishop Museum, 4-5:30 PM
Cost: free and open to the public, but seating is limited so registration is required: michaela@honolulubiennial.org

APRIL 23

State of the Arts, a Conversation on Hawai'i's Art Scene

Featuring: Healoha Johnson (Honolulu Museum of Art), Josh Tengan (CONTACT), Katherine Ann Leilani Tuider (Honolulu Biennial Foundation) and Jasper Wong (Pow! Wow!)
Honolulu Museum of Art Doris Duke Theatre, 4 PM
Cost: free, but registration is required as space is limited: tchang@honolumuseum.org.

MAY 6-8

Closing events, performances, symposia and party.
Please check: www.honolulubiennial.org for more information.



MAHALO

Mahalo nui loa to all of the volunteers, staff, interns, friends, partners, colleagues, superheroes, rockstars and believers that made this inaugural Honolulu Biennial possible.

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and all of you that continue to join
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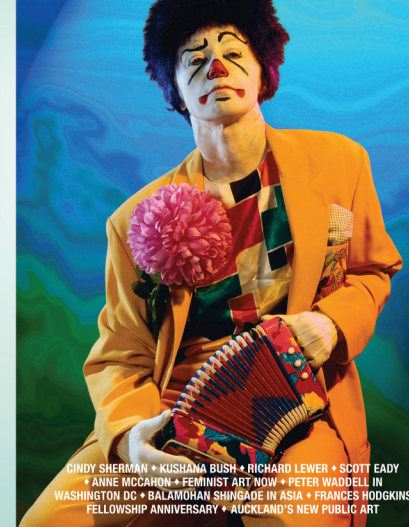
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To our dear friends at the Honolulu Biennial Foundation,

Congratulations on this tremendous achievement.

We know how hard you've all worked and we're glad to support your efforts. The Biennial is an important step forward for our island community.

Regards,

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View the inspirational
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a large-scale installation by native
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The Honolulu Biennial Foundation (HBF) is a registered 501(c)3 arts and culture organization that supports the local arts infrastructure with a global outreach by presenting a new arts festival, the Honolulu Biennial. The launch of Honolulu Biennial marks Hawai'i's first entry into the international biennial circuit. Honolulu Biennial focuses on art from the Pacific, the Asian continent and the Americas.

Throughout the year, HBF serves the local community by presenting educational outreach programs, with an emphasis on programming for Hawai'i's youth, as well as exhibitions and professional development opportunities for the local arts community.

HBF was founded in 2014 by Dr. Kóan Jeff Baysa, Isabella Ellaheh Hughes and Katherine Ann Leilani Tuidar.

www.honolulubiennial.org

Support HBF

As a 501(c)3, HBF relies on YOUR support to make events like Honolulu Biennial 2017 happen! Here are some ways you can help our work:

How can I donate to HBF and help support Honolulu Biennial 2017?

If you have enjoyed your experience, we welcome you to donate to support our work. Any donation amount is appreciated and you can make your tax-deductible donation by visiting: www.honolulubiennial.org/join.

For corporate sponsorship opportunities ongoing throughout Honolulu Biennial 2017, and for future iterations (2019 is right around the corner!), please visit: www.honolulubiennial.org/partners and/or email Katherine Ann Leilani Tuidar: katherine@honolulubiennial.org.

Do you still need volunteers for 2017?

YES! Email carol@honolulubiennial.org if you are interested to volunteer with us between March 8 – May 8 2017. We also run annual programs and are continuously looking for volunteers and interns post-Honolulu Biennial 2017, so keep your eye on our website for opportunities throughout the year!

Frequently Asked Questions

WHERE IS THE BOX OFFICE?

Tickets can be purchased online at www.honolulubiennial.org for The Hub, and at each venues' respective websites, or at the venues during hours of operation.

CAN I SHARE MY TICKETS?

All tickets for all venues are non-transferrable.

IS HONOLULU BIENNIAL KID-FRIENDLY?

YES! Kids and kids-at-heart are most welcome.

IS THERE A LOST AND FOUND?

The lost and found is located at The Hub (333 Ward Ave.). Please inquire with Visitor Services.

ARE VENUES ACCESSIBLE?

All venues are wheelchair-accessible.

CAN I GET A REFUND FOR MY TICKET?

All ticket sales are final.

QUESTIONS? COMMENTS?

info@honolulubiennial.org

FOR MORE INFO, PLEASE VISIT:

www.honolulubiennial.org

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