MAR 8 – MAY 8

HONOLULU BIENNIAL 2017

MIDDLE OF NOW | HERE

honolulu.biennial.org

PRESENTED BY:

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 Pauahi Bishop Museum
7. The Arts at Marks Garage
8. The Hawai‘i Prince Hotel Waikiki
9. Shangri La Center for Islamic Arts and Cultures
**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  
Katherine Don  
Shaunagh Guinness Robbins  
Meli James  
Jon Kobayashi  
Li Lundin  
Sherron Rosenberger  
Heather Shimizu  
Taiji Terasaki
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

HONOLULU

VENUES
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 honolulubiennial.org and at venue during hours of operation.

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
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

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.

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
Rhunhattan Tearoom
2015
acrylic and decal collage on ceramics, ink on paper, terracotta infused with scents of colonial commerce
dimensions variable
courtesy of the artist

The installation *Rhunhattan 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’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.

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 JETNIL-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 Jetnil-Kijiner uses poetry to raise awareness of the Compact Agreement that allows Micronesians to travel to the U.S. freely.

AL LAGUNERO
(b. 19XX) HAWAI’I | 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 HANALEI MARZAN
(b. 1979) HAWAI’I | 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

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 (Hōkūle’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 ānuenue, ke ea kuʻokoʻa
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.

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.

JANE CHANG MI
(b. 1978) HAWAI‘I | 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.

CHRI ST RITSON
(b. 1985) HAWAI‘I | USA
The Corallinales (biogenerative painting)
2017
coralline algae, marine organisms, glass, metal, wood, acrylic, electronics, seawater
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.
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.

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.

MICHICLE SCHWENGEL 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

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

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 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 ʻĀina With Her Younger Siblings, Yet She Cannot Inherit That Same ʻĀina
2016–2017
digital 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 ʻĀina (love of the land). His video and floor-based installation reflects on how he relates to family ʻāina 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

(Canada)
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.
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.

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?
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 TALLET
(b. 1971, b. 1965) HAWAI’I | 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 Kamaʻaina  
$1 Keiki 6 - 12  
Free for Keiki under 5  

Admissions is paid upon entry to gardens.
**ANDREW BINKLEY**  
(b. 1979) HAWAI'I | 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.

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**SEAN CONNELLY**  
(b. 1984) HAWAI'I | 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.

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**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.
Lynne Yamamoto
(b. 1961) Hawai’i | 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’uanu and Puehuehu Streams.

Charlton Kupa’a Hee
(b. 1989) Hawai’i | 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.
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.
CHARLTON KUPA’A HEE  
(b. 1989) HAWAI’I | 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.

KAILI CHUN  
(b. 1962) HAWAI’I | 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.
MOHAMMED KAZEM  
(b. 1969) UNITED ARAB EMIRATES
Directions (Honolulu)  
2017  
v 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.

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

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.

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
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 ānuenue, 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.
### 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@honolulubiennial.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@honolulubiennial.org.

### 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.honolulubiennial.org or email isabella@honolulubiennial.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@honolulubiennial.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.honolulubiennial.org for the most up-to-date public programs, which will be continuously updated during Honolulu Biennial!

**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@honolulubiennial.org to book; please book at least one week in advance.

**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.honolulubiennial.org for the most up-to-date public programs, which will be continuously updated during Honolulu Biennial!

**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@honolulubiennial.org.

**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@honolulubiennial.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
Define Ayes in conversation with Isabella Ellaheh Hughes and Ngahiraka Mason: New Models for Biennial Making + Curating

MARCH 10
Defne Ayas: 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

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 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@honolulumuseum.org.

**MAY 6-8**
Closing events, performances, symposia and party.
Please check: www.honolulubiennial.org for more information.
Mahalo nui loa to all of the volunteers, staff, interns, friends, partners, colleagues, superheroes, rockstars and believers that made this inaugural Honolulu Biennial possible.

**HBF TEAM**

Katherine Ann LeiLani Tuider, Director and Co-Founder
Isabella Ellaheh Hughes, Director and Co-Founder
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Fumio Nanjo, Curatorial Director
Ngahiraka Mason, Curator
Yoko Ott, Project Manager
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and all of you that continue to join and help!
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- Consulate General of Japan in Honolulu
- Foster Botanical Garden
- Hawai‘i International Film Festival
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Howard Hughes.
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,

SUMMIT

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View the inspirational

Hulali i ka lā

a large-scale installation by native Hawaiian artist, Kaili Chun.

While here, please join us at 100 Sails Restaurant & Bar for inventive culinary small bites or partake in local buffet favorites.

Hawaii Prince Hotel Waikiki
100 Holomoana Street • Honolulu, Hawaii 96815

Reservations, call 808-944-4494
100Sails.com
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

FOR PRESS INQUIRIES, PLEASE CONTACT:
PAVE Communications & Consulting

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alina@paveconsult.com
646-369-2050

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sascha@paveconsult.com
917-544-6057

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 Tuider: 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!

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 Tuider.

www.honolulubiennial.org