E KOMO MAI

On behalf of Hawai‘i Contemporary, it is my honor to welcome you to Pacific Century – E Ho‘omau no Moananuiākea. As with the Honolulu Biennials of 2017 and 2019, Hawai‘i Triennial 2022 (HT22) shines a light on artists and art collectives from Hawai‘i, Asia-Pacific, and beyond. Mindful of the pivotal moment in which we find ourselves, the curators have devised an approach to HT22 that reflects upon the past, while giving footing to the potential path ahead, touching upon histories, social activism, technology, and environmental concerns. We believe in the transformative power of art, and hope that the art and ideas in HT22 will inspire, challenge, compel, and spark curiosity within audiences.

As we continue to grow as an arts organization, we remain ever grateful to our valued and enthusiastic partners, whose commitment to and belief in HT22 have helped to make this, the largest periodic exhibition of contemporary art in Hawai‘i, possible. We look forward to continuing this collaborative work to bolster a robust arts ecosystem and make contemporary art accessible in Hawai‘i nei.

Katherine Don
Executive Director
Hawai‘i Contemporary
PACIFIC CENTURY –
E HO'OMAU NO MOANANUIĀKEA

The location of the Hawaiian archipelago, midway between North America and Asia, may be characterized as one that is ‘in-between’—and never has this quality seemed as relevant as it does today. While the twentieth century became known as the American Century, the twenty-first century has been touted as the Pacific Century, describing Asia-Pacific’s rise to prominence. The idea of the Pacific Century prescribes a shift from trans-Atlantic or U.S.-European economic and cultural supremacy toward the growing significance of Asia. In recognition of this dynamic, Hawai‘i Triennial 2022, Pacific Century – E Ho’omau no Moananuiākea, proposes subject positions that address legacies of an American twentieth century while turning to a very different twenty-first century; one dominated by Pacific political powers and cultural concerns.

We began this curatorial process, working collaboratively and with difference, at a center of Moananui, a ‘Crossroads of the Pacific’, in occupied Hawai‘i nei. This archipelago lends itself, as it has for centuries, to complex and nuanced intercultural exchanges. Daily life is increasingly defined by macrocultural shifts in the geopolitical realm and microcultural shifts within communities negotiating intergenerational conflict and social and environmental justice movements.

As an internationally oriented and locally rooted exhibition, Pacific Century – E Ho’omau no Moananuiākea focuses on pasts and presents—looking back at a number of late twentieth-century themes and situating them in relation to recent ideas around technology, migration, identity, community, and place in the early twenty-first century; just some of the many issues artists and artworks in this exhibition address from a myriad of vantage points.

Melissa Chiu, Washington D.C.
Miwako Tezuka, New York
Drew Kahu‘āina Broderick, Mānoa
Hawai‘i Triennial 2022 Curators
HT22 ARTISTS

ʻAi Pōhaku Press
   (Maile Meyer and Barbara Pope)
Ai Weiwei
Richard Bell
Herman Pi‘ikea Clark
Double A Projects
   (Athena Robles and Anna Stein)
EATING IN PUBLIC
ʻElepaio Press
   (Richard Hamasaki and Mark Hamasaki)
Chitra Ganesh
Theaster Gates
Ed Greevy and Haunani-KayTrask
Masanori Handa
Tsuyoshi Hisakado
Ai Iwane
Michael Joo with Alchemyverse
   (Yixuan Shao and Bicheng Liang)
Karrabing Film Collective
Izumi Kato
Yuree Kensaku
Sung Hwan Kim and
   David Michael DiGregorio
Liu Xiaodong
Dan Taulapapa McMullin
目[mé]
Miao Ying
Beatriz Santiago Muñoz
Nā Maka o ka ‘Āina
   (Joan Lander and Puhipau)
Leeroy New
Shinro Ohtake
Jamaica Heolimeleikalani Osorio
Pacific Sisters
Piliāmo‘o
   (Mark Hamasaki and Kapulani Landgraf)
Ahilapalapa Rands
Lawrence Seward
Jennifer Steinkamp
Sun Xun
Mika Tajima
TOQA
   (Isabel Sicat and Aiala)
Momoyo Torimitsu
Tropic Editions
   (Marika Emi)
Gaku Tsutaja
Ming Wong
Xu Bing
Chikako Yamashiro
Justine Youssef
Zheng Bo
1. Royal Hawaiian Center
2201 Kalakaua Avenue

2. Honolulu Museum of Art
900 S Beretania Street

3. Iolani Palace
364 S King Street

4. Hawaii Theatre Center
1130 Bethel Street

5. Foster Botanical Gardens
180 N. Vineyard Boulevard

6. Hawai’i State Art Museum
250 South Hotel Street

7. Bishop Museum
1525 Bernice Street

— Pu’uokapolei
Unrealized exhibition site
Artists
Chitra Ganesh
Michael Joo with Alchemyverse (Yixuan Shao and Bicheng Liang)
Karrabing Film Collective
Izumi Kato
Pacific Sisters
Ahilapalapa Rands
Lawrence Seward
Gaku Tsutaja

Address
1525 Bernice Street
Honolulu, Hawai‘i 96817

Hours
9am–5pm, Daily

Parking
Available onsite, $5

Admission
Free with HT22 All-Access Pass or with Bishop Museum membership. Adult $25.95 ($14.95 kama‘āina). Senior, youth, and military admission rates are also available. $14.95 for adults, $12.95 for seniors, $10.95 for youth (4–17).
He mele inoa kēia no ka aliʻi wahine Bernice Pauahi i manaʻo ‘ia ai he aliʻi i hoʻomalualo ma luna o kona lāhui me ka hoʻoikāika pū i nā hana lokomaikaʻi i mea lawelawe no ka lehehu, a ua kapa ‘ia ka inoa o kēia hale hōʻiʻikeʻike i hoʻomana o nona i ka hemo ‘ana o nā ‘ipuka i ka makahiki 1889. Ke kū maila ka hale hōʻiʻikeʻike ma ke kahua kula o ke Kula Kamehameha i Kaiwiʻula, a ua kūkulu ‘ia i mea e hoʻāhu ai i nā mea waiwai like ‘ole he nui ma ke ‘ane no Hawaiʻi maoli, nā mea waiwai a me nā mea hōʻiʻi, hui ‘ia nō me nā mea a Bernice Pauahi a me ka Mōʻi Wahine Kāne Make o Emma i mālama ai ko lāua mau huakaʻi hele ‘ana maʻAmelika Hui ‘ia a me ʻEuropa.

I ke au ‘ana o ka manawa, ua hoʻohui ‘ia nā mea hōʻiʻikeʻike o ka noho ‘ana o ka lāhui Hawaiʻi i mālama ‘ia ma ka Hale Hōʻiʻikeʻike Aupuni ma loko o ka Hale Hōʻiʻikeʻike o Kamehameha. I ka makahiki 1872, ua pūlima ka Mōʻi Kamehameha V i ke kānāwai. He Kanawahi e hoonohonoho ai i Waihona Aupuni no na mea e pili ana i ka Wā Kahiko, ka Oihana Naua ao, Botanica, Geologia, a moolelo o na mea ola o ko Hawaiʻi Paeaina. Ua manaʻo ‘ia e lilo ka Hale Hōʻiʻikeʻike Aupuni i kula no ke a o ‘ana i ko kākō poʻe ʻōpio, a ua kū ia hale ma kahi o ka Hale Waihona Puke Aupuni hou i kūkulu ‘ia ma loko o Aliʻi iōlani Hale. ‘O Charles Reed Bishop, ‘io ka kane a Pauahi, ka luna mau loa o ka hale hōʻiʻikeʻike i kona wā nō hoʻiʻi ‘o ia ka pelekikena o ka Papa Hoʻonaʻauao.

Ua hoʻomaka ‘ia ke kūkulu ‘ana o ka Hale Hōʻiʻikeʻike o Kamehameha i ka makahiki 1888, a ua wehe ‘ia ka hale nui loa i kapa ‘ia o Hawaiian Hall, i ka 1891. I ka wā e kūkulu ‘ia ana ka hale, na Charles Bishop i ʻimi a kūʻai i nā mea waiwai hou aku no ka hale hōʻiʻikeʻike, ua kūʻai o ‘ia i nā mea waiwai Hawaiʻi i me nā mea no nā wahi like ‘ole o ka Pākīpika mai ka hale hōʻiʻikeʻike, ‘o ka Boston Museum of the American Board of Commissioners for Foreign Missions, a loa a maila ia ia kekahai mau mea hou aku ma ke kuʻakuʻai me ka nā hale hōʻiʻikeʻike ma ʻAukekulelia a me Aoteaaria.

ʻOiai nā limahana o ka hale hōʻiʻikeʻike hou e palapala ana i ka moʻolelo o nā mea hōʻiʻikeʻike, ua ʻike ‘ia ʻaʻole lawa kahi e hōʻiʻikeʻike ‘ia ai nā ukana like ‘ole a pau loa o loko o ka hale. ‘O ka mea i hoʻohola ‘ia, e kūkulu ‘ia kekahai hale ʻekolu ona papahele ma hope o ka hale nui mau loa o ka hale hōʻiʻikeʻike. Ua hemo nā keʻena hōʻiʻikeʻike o Polynesian Hall, a ua kapa hou ‘ia kona inoa i kēia wā, ʻo Pacific Hall, ma Kēkēmapa 1894 no ka lehehu. Ua hoʻomaikaʻi ʻia kekahai hale nui hou aʻe, ʻo Hawaiian Hall, ma Nowemapa 1903.

I kona wā māhūhua loa, ua nui loa ka hana paʻi palapala a ka hale hōʻiʻikeʻike i laha laulā akula ʻa pune ka honua, a ʻo ia ihola ke kikowaena no ka noʻiʻi i nā kumuhana hoʻonaʻauao like ʻole he nui nō, ʻo ka huli kanaka ʻoe, ka huli mea kahiko, ka huli mea ulu, a me nā ukana like ʻole o ke au kahiko, a hoʻomau ia ka paipai ʻana i ka nokenoke i ka hoʻopāa i ka ʻolelo Hawaiʻi, ka huli palapala, ka nohona kanaka, ka hoʻomana akua, a me ka unuhi palapala ʻana e kekahai poʻe noʻeau loa i ka hana e like me Mary Kawena Pukui. ʻOiai nā limahana o ka hale hōʻiʻikeʻike hou e palapala ana i ka moʻolelo o nā mea hōʻiʻikeʻike, ua ʻike ‘ia ʻaʻole lawa kahi e hōʻiʻikeʻike ‘ia ai nā ukana like ‘ole a pau loa o loko o ka hale. ‘O ka mea i hoʻohola ‘ia, e kūkulu ‘ia kekahai hale ʻekolu ona papahele ma hope o ka hale nui mau loa o ka hale hōʻiʻikeʻike. Ua hemo nā keʻena hōʻiʻikeʻike o Polynesian Hall, a ua kapa hou ‘ia kona inoa i kēia wā, ʻo Pacific Hall, ma Kēkēmapa 1894 no ka lehehu. Ua hoʻomaikaʻi ʻia kekahai hale nui hou aʻe, ʻo Hawaiian Hall, ma Nowemapa 1903.

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Hail, O lady who walks in the sunshine of Kaiona,  
Who seeks the mirages upon the plain of ‘ōhai blossoms  
In the pouring chill rain of the Koʻolau  
My companion of the shade of kī and kukui of Kahoʻiwi.

A Name Song For Pauahi  
— Composed by Liliʻuokalani

Named in honor of the aliʻiwahe known for extending a malu of protection over her people through her benevolent works, Bernice Pauahi Bishop Museum opened its doors in 1889. Historically situated on the grounds of the Kamehameha Schools at Kaiwiʻula, the museum was established to house the extensive collection of possessions of Hawaiian design, both ancient and contemporary, as well as those objects collected by Bernice Pauahi and the Dowager Queen Emma during their many travels to the U.S. and Europe.

Pauahi’s museum would eventually incorporate the exhibits and material culture that had once been part of the Hawaiian National Museum. In 1872 King Kamehameha V signed ‘An Act to Establish a National Museum of Archaeology, Literature, Botany, Geology and Natural History of the Hawaiian Islands’. The National Museum was imagined as providing another ‘form of school for the education of our youth’, and was housed along with the National Library in the newly built Aliʻiʻiolani Hale. As president of the Board of Education at the time and husband of Pauahi, Charles Reed Bishop was the museum’s first supervisor.

Construction began on Bishop Museum in 1888, with the first building, now the entrance of Hawaiian Hall, opening in June 1891. During construction, Charles Bishop successfully negotiated the purchase of additional collections, including Hawaiian and Pacific antiquities from the Boston Museum of the American Board of Commissioners for Foreign Missions, and acquisitions by ‘exchange and purchase’ from collections in Australia and New Zealand.

As the new museum’s team was cataloging and arranging items for display, it became apparent that there would not be enough space for all the exhibits. The solution was to design and begin construction of a three-story building at the back of the original museum. The Polynesian Hall galleries, now renamed Pacific Hall, opened to the public in December 1894. One more major addition, Hawaiian Hall, was dedicated in November 1903.

In its heyday, the museum had a vibrant press that published internationally circulated books and was home to a research culture employing experts in rising academic disciplines that included anthropology, archaeology, botany, and material culture, while continuing to foster deep learning in Hawaiian language, literature, culture, religion, and translation by experts such as Mary Kawena Pukui.

NA
Chitra Ganesh

b. 1975, New York; lives and works in New York

*Untitled/Kapa Moon*, 2022, mixed media on wall including ink, textile, kapa, natural pigments, and glass; *Before the War*, 2021, digital animation, 3 mins, 50 secs. Animated by THESTUDIO NYC, music by Saul Williams

Working across various media including drawing, painting, mural, sculpture, installation, and moving image, Chitra Ganesh’s work addresses issues around feminism, queer identity, decolonial futures, power, and social and racial equity. *Before the War* explores the profound transformational potential of the current moment of social unrest, political tension, and pandemic. *Untitled/Kapa Moon*, a new mixed-media mural, expounds upon Ganesh’s interest in female characters in Polynesian mythologies, recentering Western notions of epic heroes around Indigenous heroines.

Michael Joo

b. 1966, Ithaca, New York; lives and works in New York City

With *Fossil Bed*, created for HT22 in collaboration with multimedia artists Yixuan Shao and Bicheng Liang (Alchemyverse), Michael Joo ruminates on human relationships to deep time, space, and land. Developed in response to kapa in the collection of Bishop Museum and the histories of Hawai‘i, the installation consists of a large fossil slab, one of many that Joo has collected over the past fourteen years from Morocco. Containing the 400-million-year-old fossilized remains of the Crinoid (sea lily), the audience is invited to relax on the slab, which itself is set upon a four-poster bed frame. Hawaiian creation chant Kumulipo is transmitted through the piece of ancient seafloor to those who rest, drawing participants into a meditative space in which to consider time, place, displacement, and origins.
Karrabing Film Collective

Lives and works in the Belyuen Community, the Northern Territory, Australia


An expression of Indigenous grassroots activism in art, Karrabing Film Collective approaches film and installation-making as a means of interrogating the legacies of settler colonialism and ongoing social conditions of inequality that define their ways of being today. Shot on handheld cameras and phones by a rotating cast, the collective has stated that many of their films ‘dramatize and satirize the daily scenarios and obstacles that members face in various interactions with corporate and state entities.’
Izumi Kato

b. 1969, Shimane, Japan; lives and works in Tokyo and Hong Kong

*Untitled*, 2021, fabric from Hawai‘i, acrylic, pastel, leather, embroidery, thread, fabric, chain, lithograph, stone, aluminum

Izumi Kato’s paintings bear a mysterious air of ancient myths inhabited by figures that are primitive in form, with rounded faces and bellies. Intentionally avoiding any linear narrative, these figures are suspended in time; otherworldly creatures as if representing the early stages of life or the gestation of the fetus inside the mother’s womb. For HT22, Kato has made several new works including a monumental fabric work, flanked by a series of small painted sculptures formed from locally found materials. The fabric is painted with Kato’s totem-like figure which arrests the viewer with its enigmatic expression.

Pacific Sisters

Lives and works in Ōmāpere, Tāmaki Makaurau, Heretaunga, and Te Whanganui-a-Tara, Aotearoa

Rosanna Raymond, Ema Lyon, Ani O’Neill, Feeona Clifton (née Wall), Salvador Brown, Ruth Woodbury, Nephi Tupaea, and Suzanne Tamaki

*Te Pu o Te Wheke*, 2021, photographic image on fabric, aluminum, wood, lightbox

*Te Pu o te Wheke* refers to the center of the octopus, where eight tentacles join. Here, it is a central point where the creative energies of the eight Pacific Sisters come together as one. Arranged in a semicircle, the full-body portraits, produced in close collaboration with photographer Pati Tyrell, are activated through augmented reality developed by iSPARX. Drawing upon the Moana Oceania tradition of body adornment, each portrait depicts a different aitu, which addresses the foundational question, ‘Who are you?’ Through representations of their individual and collective powers, narratives, and sounds, future ancestors shine in the present.

**Ahilapalapa Rands**

*b. 1987, Te Tai Tokerau, Aotearoa; lives and works in Tāmaki Makaurau, Aotearoa*

*Lift Off*, 2018, 3-channel animation and tinsel installation, 3 mins, 15 secs

Projecting the ongoing and longstanding efforts of many Koa Aloha ʻĀina, *Lift Off* calls attention to Maunakea, Hawaiʻi, where a battle over self-determination and sovereignty continues to unfold. As the animated videos progress, activated by the beat of an ipu heke (played by kumu hula Auliʻi Mitchell), renderings of the numerous international telescopes and observatories that have been constructed on the Mauna for over half a century ‘lift off’ from the sacred summit—a vital reminder for witnesses near and far of what a future free of scientific-colonial intrusions looks, sounds, and feels like. Produced abroad, HT22 marks *Lift Off*’s long-overdue homecoming, connecting peoples over distances in solidarity and steadfast support of an ancestral homeland and culture.

**Lawrence Seward**

[See page 59 for more information.]
Gaku Tsutaja

b. 1974, Tokyo; lives and works in New York

**ENOLA’S HEAD**, 2021, linen fabric, blackout fabric, paint, wood, electric metallic tubing, plastic, vintage lampshade, vintage bomber seat belts, vintage protective hood, vintage backpack, vintage canteen, glass bottles, bamboo, legless seatbacks, turtle shell, elk’s horns, wood powder, wheat flour, wood glue, hemp cloth, Sumi ink, paper clay, projector, amplifier, speakers, video.

The large-scale video installation **ENOLA’S HEAD** attempts to create an alternative view of the history of Enola Gay, the Boeing B-29 Superfortress that dropped the atomic bomb on Hiroshima in 1945. Gaku Tsutaja conducted research on the Manhattan Project and the atomic-bomb legacies of Hiroshima and Nagasaki, visiting various sites in the United States associated with the development of the nuclear bomb. Populated with animal-headed characters, the video presents a cross section of affected communities—local inhabitants of historical and present nuclear hotspots in both Japan and the United States, the military, and the scientific community—and their entanglement with the ongoing effects of the nuclear industry.
Artists

Ai Weiwei
Leeroy New
TOQA (Isabel Sicat and Aiala)

Address
180 N. Vineyard Blvd.
Honolulu, HI 96817

Hours
9am–4pm, Daily

Parking
Available onsite

Admission
Ka Māla Ulu Lā’au a Foster

‘O ka Māla Ulu Lā’au a Foster ho’okahi o ‘elima mau māla ula lā’au ‘elima o O’ahu o loko o ka ‘ōihana māla ula lā’au o Honolulu. ‘O ia ka ‘ōihana māla ula lā’au kahiko loa o Hawai‘i a helu ‘ia ma ka papa National Register of Historic Places ma ka makahiki 1993 mai, a ua ulu kēia māla mai loko mai o ka hoihoi o ka Dr Wilhelm Hillebrand i ka hapalua hope o ke kenekulia ‘umi kumamāiwa. ‘O ka puke a ka mea kālena maoli, ‘o Hillebrand, ‘o Flora Hawaiensis (1888), ka puke mu a loa i hō‘ike‘ike ai i nā mea māla ulu lā’au o Hawai‘i nei. I ka hoaloha ‘ona o kona mau makahiki iwakālua ma Hawai‘i nei (1851–71), ua lawelawe ‘o Hillebrand i kauka lapa‘au ma lalo o Kamehameha IV a i luna ho‘omalu ma luna o ka Hale Maʻi Mōʻi Wahine ma kona wā mai i hoʻokumu ‘ia ia i ka makahiki 1859. Ua hilina‘i ‘ia o Hillebrand i hoa kūkā no ke aliʻi, a he lālā ‘o ia o ka ‘aha kūkā malu o ka Mōʻi Kamehameha V.

I ka makahiki 1865, ua hele aku nei ‘o Hillebrand i ka huaka‘i hoʻoloholo a puni ‘Āsia, nā mokupuni ‘Akole, a me Makela, ma kona ‘ao‘ao he komikina o ka ‘Ōihana Ho‘opae Limahana, a ma laila ‘o ia i ho‘olale ai i nā limahana kepa no nā hui hale kō. Lā ia ma ia huaka‘i, ‘ua ‘imi o ‘ia a loa‘a nā mea ulu a me nā holoholono no ka ho‘opae ‘ana ma Ko Hawai‘i Pae‘āina nei ma ke ka ho‘olako ‘ia o ke kālā e ka ‘Ahahui Mahi Kō. Ua ‘ohi‘ohi ‘o ia i nā mea ulu like ‘ole, ‘o ke kūpelo, ke kinamona, ka ‘ananaka, ka laiki, ka ‘alani Pākē, a me ke kumu mēlia mua loa mai Sinapoa mai, Kalekuka, Kilona, lawa, a me Kina kekahai. Nāna nō ho‘i i ho‘opae i nā ‘ano manu like ‘ole he nui, ‘o ka manu piha‘ekelelo nō kekahai i loa‘a ma nā wahi a pau ma nā mokupuni o Hawai‘i nei i kēia wā.

Aia ka Māla Ulu Lā’au a Foster ma kahi i hoʻolimalima ‘ia ai e Hillebrand i ka makahiki 1853 na ka haiā aliʻi mai, ‘o Kalama Hakaleleponi Kapākuhailii. Ua kapa ‘ia nō ho‘i i wahi ma mua o ke aliʻi wahine Pele‘ula i akamai i ka pā‘ani kilu me Hi‘iaka a me Lohi‘auipo. Ua kū‘ai lilo ‘ia aku nei kēia ‘āina i Thomas R. Foster a me Mary E. Foster i ka makahiki 1884. I ka make ‘ana o Mrs Foster i ka 1930, ua lilo ka ‘āina i ke Kūlanakaukala a Kalana o Honolulu i ‘āina ho‘oilina, me ke koi pū e mālama ‘ia ia ‘āina a mau loa aku nō i kihāpai no ka lehulehu. Aia ma ‘ō ma ‘ane‘i o ka māla, he nui nā kia ho‘omana‘o a me nā kī‘i kālai ‘ia no ka lehulehu, a he kope nō kekahai ma laila o kekahi ki‘i o Kamakura Daibutsu, no ka ho‘omana‘o ‘ana i ka piha ‘ana he 100 mau makahiki o ka ho‘opae ‘ia ‘ana o nā kānaka Kepa‘ani i Hawai‘i nei, a he pōhaku kia ho‘oma‘o nō kekahai ma kahi o ka hale kula a‘o ‘ōlelo Kepa‘ani ma O‘ahu.

Ua pau ka pili o ka inoa, ‘o Hillebrand, me ka Māla Ulu Lā’au a Foster, akā, nāna i halihali mai i nā mea ulu, nā pua, a me nā ‘ano holoholona like ‘ole, a ‘aʻole e loa‘a ia mau mea ma kona ‘āina noho wale nō, ‘ike ‘ia nō ho‘i ma ka ‘āina nō o ka Hale Ma‘i Mōʻi Wahine ma kahi kokoke a ma nā wahi like ‘ole nō o Honolulu a me nā ‘āina a pau nō o Ko Hawai‘i Pae‘āina. NA
Foster Botanical Garden

Foster Botanical Garden is one of five public botanical gardens on O‘ahu comprising the Honolulu Botanical Gardens System. The oldest in Hawai‘i and listed on the National Register of Historic Places since 1993, the garden grew out of the interests of Dr Wilhelm Hillebrand in the latter half of the nineteenth century. A talented botanist, Hillebrand’s *Flora Hawaïiensis* (1888) was a first-of-its-kind volume on Hawaiian plants. In his twenty years in the islands (1851–71), Hillebrand served as a physician to Kamehameha IV and Queen Emma, and as a director of Queen’s Hospital from its founding in 1859. A trusted adviser to the ali‘i, he was also a member of King Kamehameha V’s privy council.

In 1865 Hillebrand traveled through Asia, the Azores, and Madeira where, in his capacity as a commissioner of the Bureau of Immigration, he recruited laborers for the sugar plantations. While on this journey, he sourced plant and animal specimens for introduction to the Hawaiian Islands with funds given to him by the Sugar Planters Association. He collected specimens of plants from Singapore, Calcutta, Ceylon, Java, and China, including camphor, cinnamon, jackfruit, lychee, mandarin orange, and the first plumeria tree to be brought to Hawai‘i. He also introduced many species of birds, including the ever-prevalent mynah found on all islands today.

Foster Botanical Garden stands on the site originally leased to Hillebrand in 1853 by Queen consort Kalama Hakaleleponi Kapakuhaili. The site is also named for the ali‘iwahine (chiefly) Pele‘ula who matched wits in a game of Kilu with Hi‘iaka and Lohi‘au. The property was sold to Thomas R. Foster and Mary E. Foster in 1884. On Mrs Foster’s death in 1930, the land and home were bequeathed to the City and County of Honolulu with the condition that the property be maintained in perpetuity as a public garden. Throughout the grounds are several memorials and public sculptures, including a replica of the Kamakura Daibutsu, commemorating 100 years of Japanese immigration to Hawai‘i, and a memorial stone on the site of the first Japanese-language school on O‘ahu.

Though his name is no longer synonymous with Foster Botanical Garden, Hillebrand’s introduced plants, flowers, and animal species have not been relegated to his homestead property, rather, they can be found on the grounds of the nearby Queen’s Medical Center, all over Honolulu, and, indeed, across the archipelago.  

NA
Ai Weiwei

b. 1957, Beijing; lives and works in Beijing, Berlin, Cambridge, and Lisbon

Iron Tree, 2020, iron tree sections; Tree, 2010, wood; Tree, 2010, wood

The Tree series, which began in 2009, reveals Ai Weiwei’s continued interest in tradition and contemporaneity. By compositing different parts of old trees collected from the mountainous regions in Southern China, Ai creates a serene and mystical forest. Employing traditional assembly methods used in building temples made of wood, Tree brings together the roots, trunks, and branches of old trees with traces of differing temporality to form a new tree. However, visitors immediately notice the artificiality of the newly composited tree and become aware that these trees were not born in nature, but fabricated by human hands. This artificiality serves as an allegory for the reality of China, namely the assimilation of geographically and culturally diverse groups to become “One China” and the uniform artificial landscape of contemporary Chinese cities that lack diversity due to rapid urbanization and development.

Iron Tree comprises multiple, unrelated pieces held together by oversized nuts and bolts, emphasizing the concepts of assembling and copying. The joints between the different pieces of iron are fitted with the same classic Chinese craftsmanship that was once used to build temples, commenting on culture and critiquing the broader societal structure in China.

Leeroy New

b. 1986, General Santos City, The Philippines; lives and works in Manila

Balete, 2022, collected plastic bottles, bamboo, abaca rope, and assorted found objects. Taklobo, 2022, donated surfboards, bamboo, wooden base, abaca rope, GI wire, and paint.

Employing various upcycling techniques, Leeroy New’s site-specific, environmentally focused works reimagine urban landscapes and our relationship to designed spaces. Taklobo, Filipino for giant clam, confronts visitors as an otherworldly floral structure constructed out of retired surfboards and bamboo. Engulfing an existing trellis is a new version of New’s biomorphic sculpture Balete—this iteration made from water bottles and found objects. Like a mysterious vessel from outer space that has landed to transplant a colorful shape-shifting organism, New’s work sprouts on the lawn, perhaps alluding to the history of the gardens and a wider one of human exploration that saw the introduction of foreign species to newly found lands.
Isabel Sicat, b. 1993, New York; lives and works in Manila and Honolulu, Kona, O‘ahu
Aiala, b. 1995, Honolulu; lives and works in Honolulu and Manila


*Midnight Smoothie* is a collective work nurtured by a cast of friends, family, and accomplices, and grounded in an immersive experience that merges the collection with a film featuring the pieces in action. Both the adrenaline and tranquility of ‘the outdoors’ swirl together in a two-part theme-park-inspired installation within Foster’s orchid conservatory and the Friends of Honolulu Botanical Gardens gift shop. Collection prints were made in collaboration with local designer Tutuvi; the film was directed by Paco Raterta; the installation experience was crafted by RenkoFloral, Patrick Parsons, and Hiraya; and the flowers included throughout were cared for by the staff and many friends of the garden.
Artist
Ming Wong

Address
1130 Bethel Street
Honolulu, HI 96813

HT22 Hours
Wednesday–Sunday, 11am–2pm.
First Fridays: March 4, April 1, May 6, 5pm–8pm. Or, call Hawaii Theatre Box Office for an appointment at (808) 528-0506.

Parking
Street and surrounding area

Admission
Free
Ke Kekowaena Hale Keaka o Hawai‘i

Ua hemo kona ‘ipuka i ka 7 p.m. ma Kepakemapa 6, 1922 i mua o kekahai anaina kanaka pihoihoi loa i ke komo aku e māka‘ika‘i iā loko o ka hale hou o ka Hale Keaka o Hawai‘i. Ua ho‘omalu ‘ia kēia hale keaka hou loa e ka hui Consolidated Amusement Company, a ua kū ma kahi i kū ai ka Hale Keaka Bijou kahi ko ke Alanui Bethel ma Luna o ke kahiko ‘apana ‘āina i ‘ona ‘ia e ka Bishop Estate. Ua lō‘ihi ka hō‘ike i o ia pō, ua loa‘a ‘eiwa hana keaka na ka pō’e hīmeni ‘opela kaulana, ‘o Tandy MacKenzie a me Ululani Robertson o ka Hawai‘i Symphony Orchestra. ‘O ka mea i ‘i‘ini nui loa ‘ia ai ka ho‘oloho o ia pō, ‘o ia ka ‘okana, ‘o ka Morton Unified Orchestral Organ i ho‘okani ‘ia e Percy Burraston. Ua wehe ‘ia ka papa hana o ia ahiahi me ka mele, ‘o ‘The Star Spangled Banner’, he mau mele na Strauss, a me ‘My Old Kentucky Home’. Ua lilo ka ‘okana i mea i holo pono loa ai ka hale keaka, ‘oiai ua hoʻo‘olaha ‘ia me ka ‘ōlelo ua ‘Hoʻohui ‘ia ka Symphony Orchestra i loko’, a me ka hui pū ‘ia nō me ka pu‘ukani kaulani loa, ua kōkua nui nā mele i nā kī‘i‘oni‘oni hāmāu i hoʻoleʻele ‘ia ma ka pākū. Ua nui ka mahalo ‘ia o ka ‘okana he ‘elima makahiki ka lō‘ihi ma mua o ka hoʻoleʻele ‘ia ‘ana o ke ki‘i‘oni‘oni kani mua loa, ‘o The Jazz Singer, i ka makahiki 1927.

Iwakālua kumamāhā mau makahiki ma hope o ka hoʻokahului kūʻē kānāwai ‘ia ‘ana o ke aupuni o ka Mō‘i Wahine Liliʻuokalani, ua kū ‘o Lorrin Thurston, ka mea i kākau i ke kumukānāwai o ke aupuni Lewumperika maka‘oi, i mua o kekahai anaina kanaka i kēlā ahiahi no ka ha‘i‘iʻolelo ho‘omaika‘i aku ma hope o ka haʻiʻolelo ‘ana a ke kiaʻaina o ke Kelikoli o Hawai‘i, ‘o Wallace R. Farrington. Ua hoʻomaikaʻi ‘ia ka Hale keaka hou i wahi hoʻoleʻaleʻale a hou loa ma nā ‘ano like ‘ole nō, ‘o nā pono hale nō o loko, a me nā hana noʻeau kekahii i hōʻikeʻike ‘ia ma loko. Ua mahalo nui nō nā ana o Hawai‘i i ke kāpili ‘ia o ka mikini ea huʻihuʻi i ka 1936 me ka hoʻoʻolaha pū aku i ka ʻōlelo, ‘hoʻopau ‘ia 100 pakeneka o ke ehu lepo, ka ‘anoʻano mā‘i, ke ea hohono, a me ka ikiiki o waoho i loa‘a ma loko o nā hale keaka ma’amau.’

I ka hiki ‘ana mai o nā makahiki 1960, ua hele ā emi ka māhuahua o ke kikowaena kaona a haʻalele nui aʻela nā hale kūʻai a me nā hale keaka e neʻe ai ma kahi o Ala Moana, Waikīkī, a me nā wahi like ‘ole ‘e aʻe o ka mokupuni, a emi hou ihoala o nui ku nā kanakana i hele i nānā i ke kīʻoniʻoni. I ka hiki ‘ana mai o ka makahiki 1984, ua hoʻoˈolaha ‘ia ka pau ‘ana o ka hoʻoilimuma o ka hale keaka a ua nui ka hopohopo ‘ia o wāwahi pau loa ‘ia ia hale kanaono kumamālua ona makahiki. Ua ‘imi ka hui waiwai puka ‘ole, ‘o ka Hawaiʻi Theatre Center, e ‘ohi hoʻokahi miliona kālā no ke kūʻai i ka Hale keaka a wehe hou i kona ‘ipuka i wahi hana i māhele o ka hana e hoʻāla hou ai i ka mea e māhuahua hou ai ‘o Honolulu. Ma hope o ka nokenoke nui ‘ana, ua hoʻokoe ‘ia ka Hale keaka a palapala ‘ia i wahi kū i ka moʻolelo o ke aupuni, a mālāma ‘ia nā hō‘ike a nā hui kaulana like ‘ole o ka honua a me nā puʻukani a me nā hālau hula kaulana pū o ka āina. Ma mua, ua manaʻo nui ‘ia ‘o nā kaila paikini hou loa, no ‘Eulopa a i ‘ole ‘Amelika mai nō, akā, ma ka Hale Keaka o Hawaiʻi i ke kēia manawa, leʻaleʻa loa nā lehulehu a komo nā kamaʻāina ma nā hana keaka a me ka anaina pū nō kekahai. NA
Doors opened at 7 p.m. on September 6, 1922 to a crowd excited to enter the lavish interior of the new Hawaii Theatre. Hawai‘i’s newest theater, run by the Consolidated Amusement Company, was located on the site of the former Bijou Theater on Bethel Street on land then owned by Bishop Estate. The evening’s lengthy program featured nine acts that included performances by Hawaiian opera sensations Tandy MacKenzie and Ululani Robertson and a section dedicated to the Hawaii Symphonic Orchestra. The star of the evening was the new Morton Unified Orchestral Organ, played by Percy Burraston who opened the evening’s festivities with ‘The Star Spangled Banner’, selections of a piece by Strauss, and ‘My Old Kentucky Home’. The organ, which had been advertised as ‘A Reproduction of the Symphony Orchestra’, and its virtuoso were key to the success of the theater, as musical interpretation necessarily accompanied the silent films on screen. The organ enjoyed five years on center stage before the first talkie, The Jazz Singer, was released in 1927.

Twenty-four years after the illegal overthrow of the Hawaiian Kingdom and Queen Lili‘uokalani, Lorrin Thurston, who drafted the constitution of the usurping republic, stood before the assembled crowd that evening to give the congratulatory address, following governor of the Territory of Hawai‘i Wallace R. Farrington’s dedicatory address. The new palace of entertainment was touted as modern in every respect, from the furnishings to the art. Hawai‘i audiences were probably most pleased by the installation of air conditioning in 1936 which promised that the air inside was now ‘100 per cent dust and germ proof, eliminating all odors and unpleasant humidity which normally exist in the average crowded theater.’

By the 1960s downtown Honolulu was in decline, and an exodus of retail shops and theaters from the area towards Ala Moana, Waikīkī, and other parts of the island meant fewer crowds for the movies. By 1984 the theater’s lease was up for grabs and there were substantial fears that the sixty-two-year-old structure would be demolished. The new non-profit Hawaii Theatre Center sought to raise a million dollars to buy the theater and return it to operation as part of the ongoing renewal and redevelopment of Honolulu. After much effort, the theater was protected and registered as a historic site, hosting players from around the world and musical headliners and hālau from Hawai‘i. In a place where modern and fashionable often meant European or American, Hawaii Theatre is today a place for all to be entertained and see themselves both on stage and in the audience. NA
Ming Wong

b. 1971, Singapore; lives and works in Berlin

Bloody Marys—Song of the South Seas, 2018, mixed-media installation

Singaporean artist Ming Wong’s performative and multimedia art practice seeks to expose stereotypes, omissions, and received wisdoms. Wong often transforms his physical self by taking on multiple personas or characters, splicing his performances with those of the original source. In Bloody Marys—Song of the South Seas, Wong appears as the character Bloody Mary from Rodgers and Hammerstein’s 1958 musical film South Pacific, which was inspired by Tales of the South Pacific (1947) by James A. Michener. Originally played by a variety of Black, Asian, Pacific Island actors, Wong’s own dramatic hamming up of Bloody Mary seeks to call attention to the negative racial stereotyping that anchors some of the original character’s repugnant qualities.
Artists
Richard Bell
Jamaica Heolimeleikalani Osorio
Jennifer Steinkamp

Address
64 S King Street
Honolulu, HI 96813

Hours
Tuesday–Saturday, 9am–4pm

Parking
Available onsite and surrounding area

Admission
Palace Grounds are free. One admission to Iolani Palace with self-guided audio tour **free with HT22 All-Access Pass.** Adult $24.95 ($11.95 kama‘aina). Senior, youth, and military admission rates are also available. Advance reservations by phone required. Call Iolani Palace Reservations Office at (808) 522-0832, Monday–Saturday, 8am–4pm.
Ka Hale Aliʻi ‘Iolani

Ma hope koke o ke eo ‘ana i ka Mōʻi Kalākaua ma ke koho pālōka i ka mahākī 1874, hoʻomaka ihola ‘o ia e hoʻoponopono hou i ka Hale noho kahiko o ka Mōʻi Kamehameha V i make ihola i Hale noho nō na pono‘ī nō. I ka mahākī 1878, ua hoʻopaʻa ka ‘Ahaʻōlelo Hawaiʻi he $50,000 no ke kūkulu ‘ana i Hale hou i kaha kiʻi ‘ia ai e ‘ekolu mau mea kaha kiʻi i Hale. I ka paʻa ‘ana o Hale ki ka mahākī 1882, ua lilo ka Hale Aliʻi ‘Iolani i home noho no Kalākaua a me kona hoʻoilina aliʻi, ‘o ka Mōʻi Wahine Liliʻuokalani. ‘O ke kaila hale, he ‘American Florentine’ ke ‘ano, a ‘ike ‘ia ke kaila kiʻi he Italian Renaissance i hui ‘ia me na kī kiʻi hōʻailona Hawaiʻi no ka mana a me ka noho hoʻomalu ‘ana. Ua nui nā nā mea like ‘ole i hoʻohana ‘ia ai no ke kāpili ‘ana i ka Hale, ‘o ka lāʻau paʻa nō o nā mokupuni, ke kimēki, a me ka hao hoʻohuihui ‘ia.


Ua kū ka Hale papa lāʻau o Kalanikupu ma ka ‘aoʻao ‘Ewa o ke pā hale o ‘Apahuʻa ma kahi o ka Alanui Likeke. ‘O nā ʻohana kaikamāhīne a Kaʻahumanu—‘o Kaʻina, Kalanipauahi, a me Kekāuluohi—a me ko lākou kahu hānai pū, ‘o Kāhalaiʻa, ua noho lākou ma Pohukaina, he Hale pōhaku nunnui ma haʻi o ka pā hale, ma kahi kokoke aku i ke Alanui Mōʻi. Penei ke kūkau ʻana o Samuel Kamakau, ‘o ia kekahai o ka poʻe hoʻopapa moʻolelo kaulana loa o ke kenekulua ʻumi kumamāiwa, o ke kumu nui o ko lākou (nā aliʻi) noho ana malaila (Pohukaina), o ka makemake e lohe i ka oele o ke Akua. Ma muli o ke kūpaʻa o nā aliʻi ma hope o ka ‘aoʻao hoʻomaia i ona ai ka pā hale i kehulehu, a huli pū akula lākou i nā ‘aoʻao o nā malihini o nā ʻāina ʻe, nā ʻano kaila kūkulu hale hou, a me ka hoʻomana hou.

Ke paʻa pono iā kākou ka moʻolelo o ‘Apahuʻa, maopopo nō iā kākou ka manaʻo o Kalākaua e hoʻomana aku ma ke ali maʻa i kona mau kūpuna. I ke au nō iā Kalākaua, ua kūkulu o ia i kekahai home i hoʻikeʻike aku nei i kona ‘iʻini e hōʻano hou iā Hawaiʻi i no ke au hou, me ka hōʻikeʻike pū aku i kona aupuni i ko nā ʻāina ʻe kekahai. Ma kona ʻano o ia kahi noho o ka mōʻi a me ke kikowaena o Ko Hawaiʻi Pae ‘Āina, he hōʻikeʻike ka Hale Aliʻi ‘o ‘Iolani i kona nani, kona hiehie, a me ka puni holomua o nā aliʻi i noho ai i laila. Sarah Kuaiwa
Iolani Palace

Shortly after winning the election of 1874, King Kalākaua began plans to renovate the former residence of the late King Kamehameha V as his own royal residence. In 1878 the Hawaiian Legislature appropriated $50,000 for the construction of a completely new building designed by three different architects. On its completion in 1882, Iolani Palace and its grounds became the official home of Kalākaua and his successor, Queen Liliʻuokalani. The building’s architectural style, known as American Florentine, combines Italian Renaissance architecture with Hawaiian symbols of power and authority. A wide range of materials were used for the construction, including Hawaiian hardwoods, concrete, and cast iron.

The choice to construct a new Iolani Palace on the grounds of the former monarch’s palace was intentional on the part of Kalākaua. ‘Apahu’ā, the large plain that Iolani Palace sits on, has been imbued with chiefly mana since the early nineteenth century. After the conversion of Ka‘ahumanu, the Kuhina Nui (co-regent of the king), and Ali‘i Nui Kalanimoku to Christianity in 1824, Ka‘ahumanu moved to ‘Apahu’ā in order to learn from the Congregational missionaries stationed at nearby Kawaiaha‘o. Other ali‘i nui followed suit and constructed their own permanent residences at ‘Apahu’ā.

Kalanimoku’s timber residence spanned the ‘Ewa side of the plot near Richards Street. The nieces of Ka‘ahumanu—Kīna‘u, Kalanipauahi, Kekāuluohi—and their kahu (overseer) Kāhalai‘a lived at Pohukaina, a large stone house on the opposite side of the plain, closer to King Street. Samuel Kamakau, one of Hawai‘i’s foremost nineteenth-century Kanaka scholars, wrote, ‘the Pohukaina enclosure was surrounded inside and out by the homes of the chiefs, the high and lesser chiefs and the counselors and the old chiefs who desired to know about God.’ It was the devotion of the ali‘i that drew their people to this royal compound and turned them toward foreign materials, different architectural styles, and a new religion.

By understanding the history of ‘Apahu’ā, it can be seen that Kalākaua was continuing on the path of his predecessors. When it was his turn to rule, Kalākaua created a home that aptly demonstrated his desire to modernize Hawai‘i while introducing the history and authority of his kingdom to the rest of the world. As the official royal residence and seat of the Hawaiian Kingdom, Iolani Palace signals to audiences the beauty, taste, and interests of its royal residents. SK
Richard Bell

b. 1953, Charleville, Australia; lives and works in Brisbane

Embassy, 2013—, canvas tent, aluminum frame, paint on board, digital video, color, sound; archive

Embassy reclaims public space to challenge the status, treatment, and rights of Aboriginal people in Australia (and elsewhere), imagine and articulate alternate futures, and reflect on stories of oppression and displacement. The installation has appeared in Melbourne (2013), Perth (2014), Cairns (2016), Brisbane (2016), and Sydney (2016; 2021); Moscow (2013); Venice (2015, 2019); Jakarta (2015); New York (2015; 2017); Jerusalem (2016); Amsterdam and Arnhem (2016). For HT22, the work is pitched on the royal grounds of Iolani Palace—the official residence of Hawai'i’s last reigning monarchs and a center of the Hawaiian nation’s political and social life until the U.S.-backed overthrow of 1893. In this contested setting—where Queen Lili‘uokalani was wrongfully imprisoned following the failed counterrevolution launched by Royalists loyal to the Hawaiian Kingdom—Bell’s Embassy takes on additional charge. HT22’s activation of Embassy at Iolani Palace is on February 18 and 19. Visit hawaiicontemporary.org/publicprograms.

Jennifer Steinkamp

b. 1958, Denver; lives and works in Los Angeles

Queen Lili‘uokalani, 2022, computer animation and projection

In 1891 Queen Lili‘uokalani established The Royal Flower Garden in Pauoa, not far from Iolani Palace. After the overthrow of the Queen in 1893, the garden was renamed Uluhaimalama and became a focal point for her supporters, not only to plant and tend the garden but also to support the deposed monarch, despite it being illegal for Hawaiians to gather during that time. During the Queen’s unlawful imprisonment in 1895, flowers from Uluhaimalama were brought to her daily, providing comfort; a ritual that continued after her release until her death in 1917.

Referencing the Queen’s handwritten inventory, Steinkamp animates the flowers of Uluhaimalama, breathing life into the blooms and returning them to the Palace. The siting of the work at Iolani Palace allows the audience to appreciate the relationship between the ephemeral, symbolic flowers, and the historical legacy of the building, in a sense collapsing the passage of time. HT22’s activation of this installation is on February 16–18, 2022.
Jamaica Heolimeleikalani Osorio

b. 1990, Pālolo, Kona, O‘ahu; lives and works in Mānoa, Kona, O‘ahu

When I think of Ea

One.
When I think of ea
I think of music
The breath breaking off the roof of my father’s mouth
How it’s the softest broken I know
I think of the makani
The way it must carry its own memory
I think of both
My father
The wind of his voice
How my first practice in visioning came through singing
In the malu of his mountain range shoulders
Under the breath of his Wai‘ōma‘o winds
How I would do anything to protect him

Two.
When I think of sacrifice
I think about lead cut against its will
I think of the bodies, something like a pōhaku
Forced into small shapes to paint death on my ‘āina
On my people
I think of the way Pōhakuloa sings her own song
In the dead of night
Shakes us awake in her trembling

Three.
When I think of ‘eha
I see his face again
In his dark blues
I think of the ocean that must still connect us
But there are too many weapons between us to recognize our pilina
When I think of ‘eha
I think of
Clenched jaws and tears streaming like rivers
Across skin the same tint as my own
I think of my voice
Reaching out to him
“Brother, stand with us”
I think,
In another time
We stood on the same side
But now, there is me and there is him
and the enduring violence of this thin blue line
carving a cavern between us
I think,
Mauna a Wākea also casts her malu of protection on him
I think,
That makes us family
I believe,
next time we will be facing the same direction

Four.
When I think of trust
I remember my mother’s fingertips
Dancing across my back
The way the shore break dances upon the sand
I think of all the ways
Love is a verb, a choice, a memory we hold on to

When I think of trust
I think of my fists
And everything I’ve lost to them
All the sand, salt and promises that crept out from between long fingertips
How I am not so much like my mother
The grace of her open hands
That can hold so much without suffocating
All the breath around her
How she never fails to make the wind dance

Five.
When I think of ea
I wonder
What will I offer back to my lāhui
With fists full of rocks
All their breath, all squeezed out
With names I’m still learning to recall

[See also page 37.]
Artists

‘Ai Pōhaku Press  
(Maile Meyer and Barbara Pope)

Richard Bell

‘Elepaio Press  
(Richard Hamasaki and Mark Hamasaki)

Nā Maka o ka ‘Āina 
(Joan Lander and Puhipau)

Jamaica Heolimeleikalani Osorio

Piliāmoʻo  
(Mark Hamasaki and Kapulani Landgraf)

Lawrence Seward

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Ka Hale Hō‘ike‘ike Hana Noʻeau o ka Mokuʻāina ‘o Hawaiʻi

Waiho like ke Alanui Hōkele me ke Alanui Beretānia, a ua kapa ‘ia pēlā ma muli o nā hōkele li‘ili‘i like ‘ole a me nā hale noho ho‘omaha e kū ana ma kēlā me kēia kapa o ke alanui i nā makahiki 1850. Ua ‘ike nō nā kānaka puni inu lama i kahi e huli ai ma ke Alanui Hōkele. Ma hope o ka paio nui ‘ana ma ke kūkākūkā ‘ana o ka ‘Aha‘olelo, ua ho‘oholo ke Kuhina Kālai‘aina o ka kupunEu kēkahi hōkele i ho‘omalu ‘ia e ke kupuni, he $120,000 ka lilo, ma ke kāhiku o ka Līkeke me Hōkele. Ua kapa ‘ia ua hōkele lā ‘o ka Hawaiian Hotel a ua hemo kona ‘ipuka i ka makahiki 1871. Ua nanea nā malihini noho i ka ho‘okipa maika‘i ‘ana ma lalo o nā limahana kama‘aina o ia hōkele.

Ua noho ka wahine Beretānia, ‘o Isabella Bird, ma ka Hawaiian Hotel, he huaka‘i o ‘ia ma nā ‘aina like ‘ole o ka honua, a pa‘i aku nei ‘o ‘ia i kona mo‘olelo huaka‘i honua, a kākau ‘o ‘ia penei, ‘he hōkele maika‘i loa nō ia no ka Lehulehu ma Honolulu, ua nui kona hoihoi no nā ‘ano malihini like ‘ole e noho lā i laila: nā luina ‘Enelani me ‘Amelika nō, nā ‘ohana ‘ona hui mai ‘ahi ai, nā kāpena moku ‘ō koholā, a me ka po‘e ‘imi olakino maika‘i no Kuleponi nō. Ma loko o ka mo‘olelo o Bird, ua li‘ili‘i kona ha‘i ‘ana no nā kama‘aina i noho a kipa i ua hōkele lā ma ia wā, a ‘ôlelo ‘o ia mauli o ka mana‘o o ke aupuni e hilina‘i nui ma luna o ka ‘oihana malihini huaka‘i, ‘pēlā e hiki mai ai nā malihini a me kā lākou kālā i ke aupuni mō‘ī nei.’ Ua pau ka Hawaiian Hotel i ka 1917 a hemo maila kekahī hōkele nui hou a‘e, ‘o ka Royal Hawaiian Hotel, ma Waikīkī, a ‘o ia ka ‘elua o ka hōkele kahiko loa e kū mai nei i Honolulu nei.

I ka 1928, ua wāwahi ‘ia ka hale Hawaiian Hotel mau a kūkulu ‘ia e kekahī hale hou ma ke ‘ano kaila Spanish Mission ma kona wahī a kapa ‘ia ‘o ka Army and Navy Y.M.C.A. ‘O ia kekahī o nā hōkele i nui loa ai nā hana ma O‘ahu, a ua mālama ‘ia nā hana ma ia hale no nā koa pu‘alā koa, a mālama ‘ia nā hana huaka‘i māka‘ika‘i nō kekahī ā puni ka mokupuni, mālama ‘ia nō ho‘i nā pā‘ani like ‘ole me nā hālāwai pule nō, akā, kōkua ‘ia nō ho‘i nā hana puni kolohe kekahī ma ka ‘ao‘ao ‘Ewa o ke Alanui Hōkele.


He mana‘o hou ka ‘ume ‘ana i nā kama‘aina mai ka wā mai i ho‘omaka ai e hana pūnana nā Manu o Kū (Gygis alba), he manu ‘ōiwi o ka ‘aina, ma kekahī lānai o ka hale. I ka makahiki 1961, ua noho pūnana ho‘okumu pa‘a Manu o Kū ma Honolulu nei a ua nui nō ka po‘e i mano‘a he kokoke nō a pau loa ia manu i ka nalo wai. Kēia manawa, mai ia pa‘a manu mu loa mai, ua ulu ka nui o ia manu ā piha he 2,000 a ‘oi, a ‘ike ‘ia nā Manu o Kū he nui nō i ke kikaha me ka māpu ma ‘ō mo ‘ane‘i o ke kaona. Pēlā e lana ai ka mana‘o e ‘olu‘olu ai ka mana‘o o nā kama‘aina e kipa i ka hale hō‘ike‘ike a me kēia kū‘ono o Honolulu.
Hotel Street runs parallel to Beretania Street and was aptly named for the small hotels, boarding houses, and inns that began lining the street in the 1850s. Travelers in search of spirits and entertainment knew to look on Hotel. After much debate, the Hawaiian Kingdom government’s minister of interior decided to proceed with a plan to build a government-run hotel at the cost of $120,000 on the corner of Richards and Hotel Streets. Named the Hawaiian Hotel and opened in 1871, guests enjoyed the hospitality and care taken by the establishment’s local staff.

British explorer Isabella Bird was a guest of the Hawaiian Hotel and published a review in her travelogue, writing, it is a ‘great public resort of Honolulu made lively by the other visitors staying there: English and American naval men, planters’ families, whaling captains, health seekers from California.’ In her commentary, Bird makes little reference to locals living and visiting the hotel at the time, noting that the government plan to lean heavily into tourism would ‘bring strangers and their money into the kingdom.’ The Hawaiian Hotel closed in 1917 and a grander version, the Royal Hawaiian Hotel, opened in Waikīkī, now the second-oldest surviving hotel in Honolulu.

In 1928 the original Hawaiian Hotel was torn down and replaced with a new Spanish Mission-style building called the Army and Navy Y.M.C.A. One of the most consistently busy hotels on Oʻahu, programs at the building were geared specifically toward visiting servicemen and included sightseeing tours around the island, organized athletics, and religious services, but they also provided easy access to the illicit activities offered on the ‘Ewa-side of Hotel Street.

The State of Hawaiʻi acquired the Army and Navy Y.M.C.A building in 2001, and the intention of the space changed significantly with plans for a new art museum. In 1967, two years after the state legislature established the Hawaiʻi State Foundation on Culture and the Arts, the state purchased its first work of art for the Art in Public Places Collection. Despite steadily amassing work made by Hawaiian artists and artists of Hawaiʻi, a dedicated space to exhibit acquisitions didn’t exist until the Hawaiʻi State Art Museum fulfilled this need when it opened in 2002, finally displaying works from a growing collection for locals to enjoy.

The shift in welcoming kamaʻāina, residents of Hawaiʻi, perhaps culminated when a pair of Manu o Kū (Gygis alba), an Indigenous Hawaiian bird species, began nesting on one of the balconies. In 1961 only one pair of Manu o Kū were found living in Honolulu and many feared the bird was near extinction. Now, from that original pair, the population has grown to over 2,000 and many are seen darting throughout the city. The re-establishment of the species cultivates hope that locals will also feel welcome and re-acquaint themselves with the museum and this corner of Honolulu. SK
‘Ai Pōhaku Press

Maile Meyer, b. 1957, Kailua, Koʻolaupoko, Oʻahu; lives and works in Honolulu, Kona, Oʻahu
Barbara Pope, b. 1951, Maunawili, Koʻolaupoko, Oʻahu; lives and works in Maunawili

‘Ai Pōhaku Press was established by community organizer Maile Meyer and book designer Barbara Pope in 1993, as an act of healing to mark the 100th anniversary of the illegal overthrow of the Kingdom of Hawaiʻi. At its foundations, the press is an expression of the pilina that Meyer and Pope have with words, images, books, communities, one another, and Hawaiʻi. In support of the transformative potential of researching, writing, publishing, and reading, ‘Ai Pōhaku Press contributes a study room to HT22. Within its permeable walls are an extensive selection of titles, some released by the press and others relevant to its ethos. The installation also features portraits of cherished elders and community leaders.

Richard Bell

b. 1953, Charleville, Australia; lives and works in Brisbane

Embassy, 2013—, canvas tent, aluminum frame, paint on board, digital video, color, sound; archive

[See page 29 for more information.] HT22’s activation of Embassy at Hawaiʻi State Art Museum takes place on May 6 and 7, 2022. Visit hawaiicontemporary.org/publicprograms.
‘Elepaio Press

Richard Hamasaki, b. 1952, Sapporo, Japan (U.S. Army base, decommissioned); lives and works in Kāne‘ohe, Ko‘olaupoko, O‘ahu
Mark Hamasaki, b. 1955, Fort Belvoir, Virginia (U.S. Army base); lives and works in Kāne‘ohe

‘Elepaio Press (1976—), co-founded by brothers Richard and Mark Hamasaki, took shape during a cultural reawakening across Ka Pae‘āina o Hawai‘i and a lull for small-press publishing in Honolulu, O‘ahu. ‘Elepaio centered on the experiences of local and Indigenous artists—writers, poets, photographers, illustrators, and musicians. Active for nearly half a century, friendship remains the press’ guiding principle, and its collaborative approach to publishing has generated a network of relationships spanning interconnected communities in Hawai‘i and abroad. For HT22, ‘Elepaio presents a selection of poetic and politically conscious projects with a focus on print and time-based media, from over fifty years of collaborations throughout Oceania.
Nā Maka O Ka ‘Āina

Joan Lander, b. 1947, Cumberland, Maryland; lives and works in Wai‘oma‘o–Pālauhulu, Ka‘ū, Hawai‘i
Puhipau, 1937–2016, Keaukaha; lived and worked in Honolulu and Ka‘ū, Hawai‘i

Nā Maka o ka ‘Āina (The Eyes of the Land), an independent video production team formed by Joan Lander and Puhipau, emerged from the social and environmental justice movements that spread across the Hawaiian archipelago during the 1970s and persist to this day. Together, Lander and Puhipau documented and perpetuated Hawaiian culture, history, language, art, music, dance, environment, and the politics of independence and self-determination in Hawai‘i, Moananui, and elsewhere.


Jamaica Heolimeleikalani Osorio

b. 1990, Pālolo, Kona, O‘ahu; lives and works in Mānoa, Kona, O‘ahu

When I think of Ea, 2022, poem and audio recording

Jamaica Heolimeleikalani Osorio is a Kanaka ‘Ōiwi wahine poet, artist, activist, and educator deeply committed to perpetuating her language, culture, community, and home. Following in the footsteps of her family, she has played a vital role on multiple fronts in advancing intergenerational stories of Native Hawaiian excellence, diplomacy, and resistance across the Hawaiian archipelago and beyond. Osorio’s father, Jonathan Kay Kamakawiwoʻole Osorio, a guiding voice for many, herself included, is a revered Kanaka ‘Ōiwi composer, singer, activist, historian, scholar, and educator. Since the mid 1970s, he has helped shape and lead the movement for Hawaiian self-determination and sovereignty on local and international levels.
Piliāmoʻo’s visceral project Ė Luku Wale Ė: Devastation Upon Devastation (1997–) documents the construction of the H-3 highway and its destruction of cultural, agricultural, historical, and environmental places of significance. Peopleless, their photographs foreground absence, erasure, and the marks inflicted on lands and waters of the valleys. Consciously employing and subverting the formal language of early twentieth-century American landscape photography and land-surveying traditions, Piliāmoʻo replaces sublime landscapes and mapped territories with their emotional responses to scenes of devastation while mourning what has been lost forever in the name of progress.
Tropic Editions

Marika Emi, b. 1988, Honolulu, Kona, O‘ahu; lives and works in Honolulu

CAFE, 2022, mixed-media installation

Tropic Editions (TE) is a Honolulu-based publishing imprint that supports artist-driven projects imbued with a sense of place. With a curatorial emphasis on experimentation, social criticism, and collaboration, the press is dedicated to drawing Hawai‘i into an existing global art discourse on tropicality, post-colonialism, and creative production.

For HT22, TE produces CAFE, an installation that reconsiders how food, art, and service are grounded in the act of publishing. The space is designed by Marika Emi with contributors Ayaka Takao, nico, CYC, Lise Michelle, Jasmine Reiko, and FRNTBZNZZ. CAFE encourages participants to engage with the environment of a cafe in a sustained, critical manner within the context of the tropics; ingredient choice, sourcing, production, and scale are chosen to counter normative and often exploitative practices within the food and service industry worldwide.
Artists
Theaster Gates
Ed Greevy and Haunani-Kay Trask
Masanori Handa
Ai Iwane
Yuree Kensaku
Sung Hwan Kim and
    David Michael DiGregorio
Liu Xiaodong
Dan Taulapapa McMullin
[mé]
Shinro Ohtake
Lawrence Seward
Mika Tajima
Xu Bing
Chikako Yamashiro

Address
900 S Beretania St,
Honolulu, HI 96814

Hours
Thursday, 10am–6pm
Friday–Saturday, 10am–9pm
Sunday, 10am–6pm

Parking
Available at Honolulu Museum of Art School, 1111 Victoria Street. $5 for the first 5 hours.

Admission
Free with HT22 All-Access Pass or with HoMA membership. Adult $20 ($10 kama'āina and active military). Children under 18 are free.
Ka Hale Hōʻikeʻike Hana Noʻeau o Honolulu

ʻHe nani maoli nō kēia kiʻi o Honolulu mai kahi mamao mai. He nani loa no kona mamao, e like nō me ka ʻupuʻana i ka mea e hauʻoli ai ka naʻau. ʻO kona mau pā hale lepo a me nā pā lepo ʻūkele, ʻo kona mau alanui kuehu lepo me nā hale mauʻu pili, hele ʻalaka loa ke kapakahi o ia mau mea.'


Ma loko o Mei 1874, ua hoʻolauleʻa nā moʻopuna a nā mikionali, ʻo Charles Montague Cooke lāua ʻo Anna Rice i kū naʻana mai ko home o Kulaokahuʻa a ʻo Charles Atherton. Aia ʻo Kulaokahuʻa ma waena o ke Alanui Alapaʻi a me Alanui Punahou, a ua waiho hakahaka ʻia a ma waenakonu o ke kenekulua ʻumi kumamāiwa, a hoʻohana ʻia ia kahua i kekahī manawa no ka ʻai mauʻu ʻana o nā pipi a me nā lio. Ua waiho hakahaka ʻia ia ʻāina a ua noho ka ʻohana Cooke me kekahī pāhe 3.2 ʻeka kona nui ma Kulaokahuʻa ma haʻi alanui i mua o Kamaki Kuea.

Ua hele a nui ka waiwai o ka ʻohana Cooke ma muli o ka hoʻopukapuka ʻana ma ka ʻoihana mahi kō a me ka hui ʻoihana panakō, ʻo Kākela & Kuke, a pēlā i kūʻai ai ʻo Anna Rice Cooke i nā mea noʻeau me nā ukana hoihoi mai nā maʻauaʻa mai o ke kaona ma nā kūkālā like ʻole. Ua hoihoi ʻo Cooke i ʻnā mea Hawaíi a ʻĀsia āna i manaʻo ai he hōʻikeʻike i nā ʻano lāhui kānaka like ʻole e noho ana ma Ko Hawaíi Pae ʻĀina. I ka ulu ʻana o kāna mau mea makamae ā aku loa, ua hele a nui ʻino loa no kona hale noho he ʻelua ona papahele, a hoʻomaka ihola ʻo ia e kūkākūkā me kona ʻohana no ko wehe ʻana i kekahī hale hōʻikeʻike e hōʻikeʻike ai i kāna mau pā me nā puna pālolo, nā mea aniani, a me nā kī i kālai ʻia mai ʻō ʻō o Hawaíi nei a ʻĀsia āna i manaʻo ai he hōʻikeʻike i nā ʻano lāhui kānaka like ʻole e noho ana ma Ko Hawaíi Pae ʻĀina.

I ka makahiki 1922, ua paʻa ka palapala hoʻokumu no ko hale hōʻikeʻike ma lalo o Ke Aupuni Kelikoli o Hawaíi, a wehe ʻia ka Hale o nā Hana Akamai Noʻeau. Ua uku o Cooke no kekahī hale hou i ka makahiki 1923 no ke aʻo ʻana i nā malihini no kāna mau mea makamae i hoʻāhu a, hai ʻia nā mea kaha kiʻi hale o ka hui Bertram Goodhue and Associates na lākou e kaha i kiʻi o kekahī hale i hui pū ai ʻKo ke Komohana a me Ko ke Hikina. ʻElima makahiki ma hope mai, i ka makahiki 1927, ua wehe ka Hale o nā Hana Akamai i kona hale hou, ʻo ke ʻano kūkulu hale ʻana o ka poʻe Hawaiʻi ke kekahī māhele o ke kiʻi o ko hale, a ua kūpono nō ia hale i ke ea o ka mokupuni nei. Ua kāpili ʻia nā keʻena hōʻikeʻike, nā pā hale, a me nā māla ma lalo o ke kaupaku hale huinakolu, ko paʻakea nā paia mai Molokaʻi mai, ua paʻi puna ʻia a ua kūpono loa nō ia no ke ea, a ua hoʻohihi ka lehulehu i ua hale nei. SK
Honolulu Museum of Art

‘This distant view of Honolulu is very pretty. Distance improves it much as anticipation does joys. Its dirty yards and mud walls, its dusty streets and grass houses lose their deformity.’


In May 1874 missionary descendants Charles Montague Cooke and Anna Rice celebrated their marriage at the Kulaokahua‘a home of the Atherton family. Located between Alapa‘i and Punahou Streets, Kulaokahua‘a remained largely vacant through the mid-nineteenth century, used occasionally for grazing animals and horse racing. Despite its emptiness, the Cookes settled on a 3.2-acre property at Kulaokahua‘a, just across the street from Thomas Square.

As the Cooke family’s wealth accumulated, thanks to its investments in the sugar and banking firm Castle & Cooke, Anna Rice Cooke began purchasing art and curios from local merchants and at auction. Cooke was interested in collecting Hawaiian and Asian material she believed represented the diversity of people living in the Hawaiian Kingdom. As her collection expanded and outgrew the two-story house, Cooke began discussions with her family members about opening a museum to permanently display her collection of ceramics, glassware, and sculptures from Hawai‘i and around the world.

In 1922 the museum received its charter from the Territorial Government of Hawai‘i and opened as the Honolulu Academy of Arts. Cooke commissioned a new structure in 1923 for the purpose of educating visitors through the collections, and architects at Bertram Goodhue and Associates were hired to create a building that embodied the meeting of the ‘Occident and Orient’. Five years later, in 1927, the academy unveiled its new premises, which included several references to Hawaiian architecture and responded well to the local climate. The new galleries, courtyards, and gardens were housed under a double-pitched roof and within the plastered Moloka‘i sandstone, working well with its environment and making the area one that attracted people.  

SK
Investigating alternative transcultural and transnational connections that go beyond the borders of the United States and the Black Atlantic, Theaster Gates is exhibiting his film *A Clay Sermon* (2021) and a series of his tarred ceramic vessels as an intervention in the permanent-collection galleries, including the Japan Gallery of the Honolulu Museum of Art. In *A Clay Sermon*, Gates and his musical ensemble The Black Monks deliver a musical sermon that blends elements of gospel song with the improvisation of jazz music. Gates speaks of a pilgrimage to Mino, Japan, and the beauty of oribe-style glazes. Archival footage from Gates’ career in pottery and performance is also featured, connecting the community and solidarity of Black American church music with the collaborative and spiritual nature of ceramic making.
Ed Greevy
b. 1939, Los Angeles; lives and works in Makiki, Kona, Oʻahu

Haunani-Kay Trask
1949–2021, San Francisco; lived and worked in Honolulu, Kona, Oʻahu


Brought together by their shared concerns for justice, Haunani-Kay Trask and Ed Greevy worked together weaving an ongoing story of resistance that culminated with the publishing of *Kūʻē: Thirty Years of Land Struggles in Hawaiʻi* in 2004. Consistent with their intersectional approach, the co-authored publication historicizes demands for increased self-determination in Native/non-Native communities. Through image and text, those who oppose over-development, ongoing dispossession of Native Hawaiians, and desecration of cultural heritage and environmental resources across the archipelago are brought sharply into view. Trask and Greevy’s friendship and working relationship endures as a testament to the importance of mobilizing in solidarity to protect people and place, while acknowledging cultural differences.

Masanori Handa
b. 1979, Kanagawa, Japan; lives and works in Tokyo

*127 Scenes*, 2022, single-channel videos on four monitors

Masanori Handa’s work relates to psychogeography, a study of the emotional effects the geographic environment can create in human consciousness. He surmises that it is a result of his proclivity since childhood to closely examine his surroundings through audiovisual, olfactory, and tactile senses, and to detect elements of fear and uncertainty in those perceptions. His contribution to HT22 is a new direction, a single-channel video work composed as a series of moving drawings, each frame capturing an impressionistic glimpse along shorelines of islands in Hawaiʻi and those from his hometown in Kanagawa. Assembled, the work takes on an atmosphere of snapshots from a road trip but without a straightforward direction or a set destination. Poetic, abstract, and ambiguous, the work ultimately shows the Pacific Ocean as a constant entity that represents a continuum of space and time.
Ai Iwane

b. 1975, Tokyo; lives and works in Tokyo

Selections from KĪPUKA (2006–), UV prints and pigment prints; No Man Ever Steps in the Same River Twice, 2020, three-channel HD video with sound

KĪPUKA (2006–) represents Ai Iwane’s ongoing examination of the bon dance, tracing the parallel narratives between Hawai‘i and Fukushima, where the dance originated. The Hawaiian word kīpuka refers to an oasis in a bed of fresh lava, a chasm from which new plant life springs forth. In this spirit, Japanese migrants re-seeded the bon dance in Hawai‘i, where it loosely resembles the original but takes on the terroir of its new land. Framed around the Buddhist concept of the impermanence of the world, both KĪPUKA and the film No Man Ever Steps in the Same River Twice (2020) explore the cycles of pain, loss, and dislocation from place and the promise that change brings in starting anew.

Yuree Kensaku

b. 1979, Bangkok; lives and works in Bangkok

Atmosfear: Haphazard Animals and Atmosfear: Land of the Mermaid, 2016, acrylic and mixed media on canvas

Yuree Kensaku is known for her candy-colored, surrealist and cartoon-like murals layered with dark humor, sarcasm, and pop-culture symbolism. At first glance her paintings are inviting, exuberant, and deceptively simple but bubbling beneath the surface is bold social commentary, personal introspection, and allegory. In Haphazard Animals, Kensaku depicts animals that people are commonly afraid of in an innocuous and cute manner, while skulls, crossbones, and other symbols of danger remind viewers of their potential harm. In Land of the Mermaid, Kensaku portrays the mythical half-woman, half-fish creatures as happy and carefree. They live amid the pollution and detritus of cans, propane tanks, beer bottles, and plastic bags—presumably discarded by careless humans. Viewers are caught in a riptide of bright colors and sinister figures, which ultimately makes one feel makuu—uncomfortable.
Sung Hwan Kim
b. 1975, Seoul; lives and works in New York

David Michael DiGregorio
b. 1979, Boston; lives and works in New York

Sung Hwan Kim and frequent collaborator composer David Michael DiGregorio present a new installation, including a multilingual video *Hair is a piece of head* 머리는 머리의 부분 (2021). Spoken in Mandarin, Korean, Hawaiian, and English, the video is a portion of the larger multi-part research project *A Record of Drifting Across the Sea* (2017–), focused on undocumented Korean immigrant histories in the U.S. at the turn of the twentieth century. Commenting on familial bonds and facial resemblance with respect to the video, Kim states, ‘I imagine the relation between head and hair as that between a mother and child, in the context of he pilinia wehena ‘ole [unseverable association]. But I also wonder about what this deep bond looks like to someone who is outside of the connection.’

Liu Xiaodong
b. 1963, Jincheng, China; lives and works in Beijing

An artist of the everyday and the ordinary, Liu Xiaodong’s paintings are layered with meaning and commentary that speak to global issues such as the displacement of people, environmental crises, social unrest, and political and economic upheaval. During an uncertain and extraordinary time in New York as the pandemic surged, Liu began a new body of work, *Spring in New York* (2020), a series of intimate watercolor paintings on paper with corresponding diary entries. Five of these watercolors are presented in HT22. The selection begins with two views from the artist’s balcony during the lockdown in April 2020. Fast-forward to June, and Liu depicts demonstrators who took to the streets to protest police brutality against Black people alongside those enjoying the reopening of city parks and other public spaces.
Dan Taulapapa McMullin

b. 1957, Sendai, Japan; lives and works in Hudson, New York

Seiana, 2022, mixed-media photo collage print on canvas with acrylic and vinyl paint; Auē Away / ‘O Sina ma Le ‘Ulafla, 2022, single-channel video; Auē Away, 2016–22, mixed-media bodysuits with artificial leaves and flowers

Dan Taulapapa McMullin is a Sāmoan fa’afafine artist and writer lifting up queer theirstories, communities, bodies, sexualities, languages, and knowledges of Polynesia. Taulapapa’s installation for HT22, including painting, video, sculpture, and performance, examines the traditions of communal and reciprocal self-decoration in the Pacific and how these practices became commodified through colonial tourism. In Seiana, Taulapapa brings seemingly disparate flowers, leaders, places, and movements together, establishing connections between Indigenous sovereignty across the Pacific and radical Blackness in the continental U.S. Within this scene of encounter, trauma, mourning, celebration, and reciprocation, Taulapapa expresses their desire to decorate and be decorated, to adorn and be adorned.
目[mé]'s HT22 installation presents a series of works titled matter, posing questions of space, time, and matter from a microcosmic perspective. These works are literally stones, meticulously created by 目[mé] using real sand grains that have been compressed in a process that is a compressed version of the geological process. These stones are ordinary and negligible, except for the fact—if one notices—that the pair in each set are faithfully identical. When a single stone is created, grainy patterns and blemishes occur by chance; however, to make its exact replica every marking on the stone must be treated with a newly acquired meaning. In the group’s production of identical multiples, we are encouraged to carefully see the often-neglected existence of stones and to search the line between artifice and nature, perhaps also coming upon the question of what intention makes matter’s existence inevitable—a cosmic happening or control.

Shinro Ohtake

b. 1955, Tokyo; lives and works in Uwajima, Japan

HAWAII BLUE, 1999/2022, printed zine

For HT22, Shinro Ohtake presents a limited-edition reproduction of his DIY-zine HAWAII BLUE, commissioned by Esquire Japan in 1999. The project is a 24-page, tabloid-sized zine with photographs and paintings Ohtake made on the subject of Hawai‘i. In the 1999 edition of HAWAII BLUE, which appeared with an issue of Esquire, readers were encouraged to cut out pages from the Esquire magazine and add them to Ohtake’s zine, creating unique zine collaborations between readers and Ohtake that feature a mix of Japan and Hawai‘i imagery.

Lawrence Seward

[See page 59 for more information.]
Mika Tajima
b. 1975, Los Angeles; lives and works in New York

*Human Synth (Hawaii)*, 2021, Custom predictive sentiment analysis program, Twitter API, gaming engine, Alienware VR PC, screen, dungeon rings, leather straps

*Human Synth (Hawaii)* invokes the pre-modern practice of capnomancy, which used the movement and shape of ceremonial incense smoke to envision future action. Analyzing real-time data from Hawai‘i’s social-media landscape, *Human Synth (Hawaii)* identifies keywords indicative of human sentiment and processes that language to predict a social collective mood. The billowing digital smoke corresponds to streaming data outputs, transmuted as expressions of the human psyche. The resulting animated smoke is a living portrait of a place shaped by technology.

Xu Bing
b. 1955, Chongqing, China; lives and works in Beijing and New York

*Background Story: Mount Lu*, 2015, plywood light box display containing LED lights, frosted glass, corn husks, linen string, rice paper, plastic bags, and dried leaves

*Background Story: Mount Lu* pays tribute to the eponymous panoramic painting by Zhang Daqian, the renowned Chinese landscape painter of the twentieth century. In the Chinese literati tradition, landscape is revered as an idealized mindscape and a philosophical depiction of the spirit and wisdom derived from nature. Xu Bing alludes to the conflicting attributes of imitation and renders his version of Mount Lu through an illusory image composed by shadows of corn husks, linen string, rice paper, plastic bags, and dried leaves, all placed behind frosted glass. The loss of focus on the brushstroke and hand of the artist redirects the viewer to consider the origin of the debris, raising present-day environmental concerns around waste.
Mud Man, 2017, single-channel video with sound

Mud Man, one of the most significant works by Chikako Yamashiro to date, encapsulates her strength in various narrative experiments. A dreamlike—or nightmarish—story of awakening begins with a group of mud-covered people who rise from the ground, searching for the source of the indecipherable voices that echo all around them. Their journey is told in a style akin to magical realism, combining an air of mystery, fantasy, surrealism, and collaged historical footage of the Battle of Okinawa during World War II and of the Korean War. Shot in Okinawa and Jeju Island in South Korea—another island occupied by a large military base—the search for the source of the voices can be seen as a desire and difficulty to regain identity, autonomy, and an agency to recount one’s own story, history, and memories.
Artists
Herman Pi‘ikea Clark
Tsuyoshi Hisakado
Miao Ying
Beatriz Santiago Muñoz
Lawrence Seward
Double A Projects (Athena Robles and Anna Stein)
Sun Xun
Momoyo Torimitsu
Justine Youssef
Zheng Bo

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Parking
Available onsite. Validation available with purchase.

Admission
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Global Free Store A306
Entrance from Parking
HT22 Gallery C302

Level 3
Building A

Level 3
Building B

Level 3
Building C

Noi Thai Cuisine
Helumoa
Ha’a ka makani, naue ka lau o ka niu

Ma kahi i hui ai ka Mō‘ī o O‘ahu, ‘o Kākuhihewa, me ka moa kupua weliweli, ‘o Ka‘auhelemoa, me kona helu ‘ana i ka lepo honua, ma laila i kanu ai ke ali‘i i kekahī hua niu ‘ōkupu. Ua ho‘oulu ‘ia nā kumu niu ā lilo he ulu niu nui, ua ‘oi aku i ka 10,000 lā‘au ka heluna, he kipuka maoli nō ke ‘ano—kahí e luakaha ai kānaka i ‘ole e wewela i ka lā. Pā aheahe ka makani, holu nape mālie nā lālā o ka niu, a malumalu nō ho‘i ka noho ‘ana, he hana akamai ia a nā kūpuna. I ‘ane‘i kahi i ho‘omalu ai ke ali‘i ma luna o kona aupuni ma lalo o ka malu o ka ulu niu o Helumoa. Mālama ‘ia nā pā‘ani makahiki, a me ka hana ho‘onanea no nā hanauna ali‘i. He kia ho‘omana‘o nā kumu niu ā lilo i ‘ike ‘ia ma Helumoa i kēia wā no ka hana a ke ali‘i.

Ma waena o ka ulu hale pāku‘i o Waikīkī Kaona nei, he mahalo ka nānā māka‘ika‘i ‘ana i kai, he huikau ka maka i nā hale kū‘ai nui hewahewa e waiho kāhela nei ma ka hikina ā ke komohana, a he paio ka wawā pū o ka holo o nā ka‘a he lehulehu wale me ka halulu nahenahe o nā ‘ale kai a me ka nehe o ka ulu lau niu. Palaka ka no‘ono‘o i kēia mau hana o kēia au nei—a pau pū ka ho‘omana‘o ‘ana i ka mo‘olelo o ka moa kupua e hakakā āna me ke ali‘i puni kaua. He heiau po‘o kanaka nō ho‘i ko Helumoa, ma laila i mōhāi ‘ia ai nā kānaka i ke akua. Ke kua ‘ia ke kumu niu ā pau loa i lalo, he hō‘ailona ia no ka hiki ‘ana mai o ke kaua.


NA
Helumoa
The wind blows, coconut fronds sway

In the place where Kākuhihewa, Mōʻī of Oʻahu, encountered the fearsome rooster Kaʻauhelemoa scratching in the earth, he planted a niu, or coconut tree. A few trees were cultivated into a vast grove of more than 10,000, a truly Hawaiian kind of oasis—shade from the heat of the sun, a natural catchment for pleasant breezes, the swaying of the canopy of leaves a feat of natural engineering—sheltering the seat of Hawaiian governance, sports, and relaxation for generations of aliʻi here at Helumoa. The forest shade of niu that provided protection from the heat is also a reminder of the malu of the aliʻi, or protection afforded by the aliʻi, to his people.

Now, in the snarled urban setting of metropolitan Waikīkī, paradisiacal views can be experienced looking south toward the sea, a luxury shopping cyclorama east and west ensorcells and the relentless din of traffic to the north competes with the wind and surf, disturbing one’s attention. Concentration is interrupted by these modern currents—and the history of the ferocity of moa, roosters, sparring and their association to warring chiefs, is displaced. Helumoa was also a heiau of sacrifice, the hewing down of the niu, a warning, a precursor to war.

In the eighteenth century, Kamehameha I established a modern residence, here, at Helumoa, beneath the niu shade at Pua‘ali‘ili‘i. Kamehameha III and later Kamehameha V resided at Helumoa, the latter using it as a summer home. Princess Bernice Pauahi Bishop inherited the lands from Princess Ruth Keʻelikolani and it was on these same grounds that Pauahi, too, enjoyed respite, as aliʻi had since the seventeenth century. It is here that the Princess passed her final days, completing her will in which she bequeathed these chiefly lands to an estate that would establish the Kamehameha Schools. The lands of Helumoa remain part of this estate to this day. **NA**
Herman Piʻikea Clark

b. 1960, Honolulu, Kona, Oʻahu; lives and works in Honolulu and Tkaronto

Poʻo ‘Ole, 2021, acrylic, vinyl, and digital prints

The literal English translation of Poʻo ‘Ole is ‘headless’; however, its metaphoric meaning describes a quality or condition of being that is endless. It is this notion that provides the conceptual basis for Herman Piʻikea Clark’s installation composed of repeating ancestral shape and color elements attributed to chiefly regalia—cloaks, capes, and helmets of vibrant red and yellow feathers. In the context of Waikīkī, where tourism runs rampant, consuming land and resources without care, Poʻo ‘Ole advances the continuity and evolution of Hawaiian culture, knowledge, and genealogies as the foundation for the vitality and sustaining prosperity of Hawaiʻi.

Double A Projects

Athena Robles, b. New York; lives and works in Washington D.C.
Anna Stein, b. Conway, Massachusetts; lives and works in Los Angeles

Global Free Store, 2022, public art project

Global Free Store (2009–) is a non-commercial pop-up shop where visitors can give or get useful things like clothes, books, and household items. The free store serves locals and tourists alike, featuring useful everyday objects, as well as unique artist-made items. The project also invites curatorial and performative participation, with the artists hand-crafting items to pay contributors to the free-store economy. Global Free Store’s situating at the Royal Hawaiian Center, one of Hawaiʻi’s largest outdoor shopping malls, subverts the commercial nature of Honolulu’s tourist mecca, Waikīkī, as visitors are invited to participate in this non-commercial method of exchange by ‘purchasing’ items free of charge or by donating items. HT22’s activation of Global Free Store takes place on February 18–28, 2022, Level 3, Building A302.
Tsuyoshi Hisakado

b. 1981, Kyoto, Japan; lives and works in Kyoto

Pause, 2022, halogen light, sound, georgette, aluminum, light bulb, glass, and chestnut wood; Crossfades #1, 2015/2020, paper, magnifying glass, brass, clock movement, battery, and wood panel

Tsuyoshi Hisakado is known for installations that combine everyday objects with intangible materials such as light and sound that allow him to imbue work with a distinct poetic theatricality akin to a dreamlike Noh play. Focusing on subtlety rather than spectacle, his work conjures a sense of history—a timespan greater than one’s lifetime. Without overt didacticism, it gently allows a moment of reflection. Hisakado’s installation for HT22, Pause, uses sculptural elements as well as light, sound, and wind, and is a result not only of his contemplation on the complex history of Hawai’i but also of his experience of inner conversation during a time of isolation caused by the COVID-19 pandemic.

Miao Ying

b. 1985, Shanghai; lives and works in New York and Shanghai

Hardcore Digital Detox, 2018, mixed-media installation (live VR, shacks), VR duration: 7 mins

Hardcore Digital Detox (2018—) is a multipart, multidimensional work that inverts the popular idea of digital detox—a temporary suspension of the use of various electronic platforms such as smartphones and social media apps. Hardcore Digital Detox provides a spa-like online environment where people can visit and follow meditative instructions interspersed with sage advice and proverbs from ancient China. The HT22 version of Hardcore Digital Detox specifically references Hawai’i and its ubiquitous image as a vacation destination. On the surface, the hash-tagged texts seem to innocently guide us toward the attainment of happiness; however, upon deeper reading and actual physical exercise in following the instructions, the participant realizes that our perceived contentment is controlled by algorithms.
In the mid-2010s, conscious of the ways Puerto Rico has been impacted by the U.S. military since the early 1920s, Beatriz Santiago Muñoz produced a series of short films shot on former military installations in Ceiba and the nearby island municipality of Vieques. Following a protracted political battle led by progressive and pro-independence groups to stop the U.S. Navy’s bombing of Vieques, the U.S. government closed Marine Corps Base Camp Garcia on May 1, 2003. If displacement characterized the U.S. military’s arrival in the islands, their legacy is environmental contamination, with Vieques declared a Superfund site by the Environmental Protection Agency in 2005. Despite this toxic hangover, Santiago Muñoz’s depictions of Ceiba and Vieques, in the films presented in HT22, are teeming with life, expressing the potential of transformation and revitalized futures.
Sun Xun

b. 1980, Fuxin, China; lives and works in Beijing

The Ancient Distance Uncover the Mystery of Reality; The Mysterious History Lies in What We Can’t See No.1; The Mysterious History Lies in What We Can’t See No.2, 2021, ink, Universalfarbe all-purpose paint and acrylic on newspaper; Mythological Time, 2016, color HD animated video projection with sound, 12mins, 44 secs

Sun Xun’s Mythological Time (2016) depicts the transformation of the artist’s hometown of Fuxin in northeastern China. Now facing economic depletion, Fuxin was once home to the largest open-pit coal mine in Asia and the pride of Chinese modern industry. Thousands of hand-drawn monochromatic images set against a post-industrial dystopian landscape illustrate Sun’s belief that time and life are underpinned by one’s perception of reality. For HT22, Sun chose to draw on newsprint gathered in Hawaii in 2020 during the pandemic. These works, presented with Mythological Time, provide a visual narrative with an active voice of social and political change and a deep concern for the manipulation of the media, official narratives, and collective memory.

Lawrence Seward

b. 1966, Honolulu, Kona, O’ahu; lives and works in Kuli’ou’ou, Kona, O’ahu

Seward Sun, 2021, mixed media and newspaper, 20 pages, edition of 5,000

Lawrence Seward interrogates notions of paradise and envisions Hawai’i in 12 years with Seward Sun, a free newspaper available at custom stands across the south shore of O’ahu. Dated 2034, the tabloid comprises a mix of sensational articles and images sourced from family and friends, as well as stories familiar in present-day Hawai’i—international luxury real estate developments built upon Hawaiian lands, military fuel leaks contaminating the water supply, and sand dredging for eroding beaches. The lead story chronicles the downfall of New Dawn Island, an imagined manmade tropical resort island, where the wealthy sought to evade the ravages of pandemics and the demands of daily life.
Momoyo Torimitsu

b. 1967, Tokyo; lives and works in New York

Somehow I Don’t Feel Comfortable, 2021, nylon, air blower, and sound

The original iteration of Somehow I Don’t Feel Comfortable (2000—) features a pair of large, pink, inflatable bunnies installed in a space too small for the sculptures to fully extend their necks and ears. As if forcibly squeezed into a zone of confinement and servitude, these animal-shaped sculptures convey a feeling of discomfort and inappropriateness. Seen in the context of the patriarchal society of Japan, the bunnies are a popular icon of cuteness or kawaii and symbolize inflated male fantasies about women. For HT22, an updated version of Torimitsu’s Somehow I Don’t Feel Comfortable is trapped in the hyper-commercialized Waikiki tourist zone. This time a single bunny confronts the viewer with its whimsical—or menacing—larger-than-life presence as if to refuse being easily consumed as yet another kawaii fetish.
Justine Youssef

b. 1992, Darug land, Western Sydney; lives and works on Darug land

*With the toughest care, The most economical tenderness*, 2022, wall decal, website, mailing boxes, scented oil, and scent cards

Much of Justine Youssef’s work examines the practices of displaced cultural groups on unceded Indigenous land and confronts diasporic complicity in the context of the settler colony in Australia. Youssef’s work for HT22 is based on her remote research on invasive and introduced species of plants in Hawai‘i. Audiences register on a website designed by the artist to receive a vial of the scented oil made of the Blessed Milk Thistle (*Silybum marianum*), a therapeutic plant native to Lebanon that becomes invasive under certain climates. First introduced by settlers to Maui for medicinal use, the plant quickly eluded cultivation and its presence is now considered highly noxious in the Makawao area. The scent unfolds both a space to interrogate histories of settler relationships to land, and a portal to access traces of the plant’s restorative properties, knowledge of which has become erased through displacement.

Zheng Bo

b. 1974, Beijing; lives and works on Lantau Island, Hong Kong

*Pteridophilia I–V*, 2016-2021, 4K videos, color, sound, durations variable

Committed to cultivating ecological wisdom, multispecies vibrancy, and an understanding of art beyond human-only creation, Zheng engages pasts and imagines futures from the perspectives of marginalized communities. His ongoing film series *Pteridophilia* (*pterido*, meaning fern and -philía, love) draws its inspiration from a visit with a botanist studying ferns in a forest on the edge of Taipei, Taiwan. Each chapter of the ritualized film series offers a close-up portrayal of encounters, in some instances sensual and in others explicit, between local plants and humans. As spectators become participants, they reconsider their sexuality and reposition themselves—in intimately—in relation to the shared environment/screen.
Artists

EATING IN PUBLIC
(Gaye Chan)

Lawrence Seward

EATING IN PUBLIC:
For locations, updates, and more info, visit nomoola.com/weeds.

EATING IN PUBLIC installations for HT22 may take place in residential areas or on private property. Please proceed with respect.

Lawrence Seward:
Find copies Lawrence Seward’s limited-edition Seward Sun at coffee spots, shops, and galleries around Honolulu. Visit hawaiicontemporary.org for more info.
Eating in Public

Gaye Chan, b. 1957, Hong Kong; lives and works on O‘ahu, Hawai‘i

Moveable Feast, 2022, potting soil, metal frame; foraged plants, mulch, branches, compost; upcycled polyethylene drums, corrugated plastic sheets, umbrella frames, clothes hangers, HDPE bottles, adhesive vinyl, window screen

EATING IN PUBLIC (EIP) was founded in 2003 in Kāne‘ohe by Gaye Chan, artist, educator, and organizer, and Nandita Sharma, writer, educator, and scholar, to nudge a little space outside the state and capitalist systems. EIP forages at people’s homes, circulates instructional media, plants free food gardens on private and public land, promotes edible weeds as spectacular movable feasts, and sets up FREE STORES, FREE FRIDGES, SHARE SEEDS stations and other autonomous systems of exchange—sometimes by invitation, but more often without permission. For HT22, Moveable Feast, a series of planter boxes installed outside of commercial spaces, aims to reframe the negative reputation of weeds—a term that does not refer to specific plants but is, rather, a concept that is driven by political ideologies about belonging.

Lawrence Seward

[See page 59 for more information.]
<table>
<thead>
<tr>
<th>ARTIST INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Ai Pōhaku Press, 35</td>
</tr>
<tr>
<td>(Maile Meyer and Barbara Pope)</td>
</tr>
<tr>
<td>Ai Weiwei, 20</td>
</tr>
<tr>
<td>Richard Bell, 29, 35</td>
</tr>
<tr>
<td>Herman Pi‘ikea Clark, 56</td>
</tr>
<tr>
<td>Eating in Public, 63</td>
</tr>
<tr>
<td>‘Elepaio Press, 36</td>
</tr>
<tr>
<td>(Richard Hamasaki and Mark Hamasaki)</td>
</tr>
<tr>
<td>Chitra Ganesh, 11</td>
</tr>
<tr>
<td>Theaster Gates, 44</td>
</tr>
<tr>
<td>Ed Greevy and Haunani-Kay Trask, 45</td>
</tr>
<tr>
<td>Masanori Handa, 45</td>
</tr>
<tr>
<td>Tsuyoshi Hisakado, 57</td>
</tr>
<tr>
<td>Ai Iwane, 46</td>
</tr>
<tr>
<td>Michael Joo, 11</td>
</tr>
<tr>
<td>with Alchemyverse (Yixuan Shao and Bicheng Liang)</td>
</tr>
<tr>
<td>Karrabing Film Collective, 12</td>
</tr>
<tr>
<td>Izumi Kato, 12</td>
</tr>
<tr>
<td>Yuree Kensaku, 46</td>
</tr>
<tr>
<td>Sung Hwan Kim and David Michael DiGregorio, 47</td>
</tr>
<tr>
<td>Liu Xiaodong, 47</td>
</tr>
<tr>
<td>Dan Taulapapa McMullin, 48</td>
</tr>
<tr>
<td>目[mé], 49</td>
</tr>
<tr>
<td>Miao Ying, 57</td>
</tr>
<tr>
<td>Beatriz Santiago Muñoz, 58</td>
</tr>
<tr>
<td>Nā Maka o ka ‘Āina, 37</td>
</tr>
<tr>
<td>(Joan Lander and Puhipau)</td>
</tr>
<tr>
<td>Leeroy New, 20</td>
</tr>
<tr>
<td>Shinro Ohtake, 49</td>
</tr>
<tr>
<td>Jamaica Heolimeleikalani Osorio, 30–31, 37</td>
</tr>
<tr>
<td>Pacific Sisters, 13</td>
</tr>
<tr>
<td>Piliʻamoʻo, 38</td>
</tr>
<tr>
<td>(Mark Hamasaki and Kapulani Landgraf)</td>
</tr>
<tr>
<td>Ahilapalapa Rands, 14</td>
</tr>
<tr>
<td>Lawrence Seward, 14, 39, 49, 59, 62</td>
</tr>
</tbody>
</table>
PUBLIC PROGRAMMING

In-person and virtual public programming during Hawai‘i Triennial 2022 will feature artist-led workshops, panel discussions, walking and guided tours, and keiki activities led by teaching artists and HT22 education partners. Family days at Honolulu Museum of Art and Hawai‘i State Art Museum are free for kama‘āina every month. Join our community partner Hawai‘i Symphony Orchestra in a series of concerts celebrating the Triennial theme: Pacific Century – E Ho‘omau no Moananu‘iakea.

Imagined Futures
Imagined Futures invites students from organizations in West O‘ahu to present work around the idea of looking to the past to create and imagine futures that also heal the past. The project encourages students to imagine how Pu‘uokapolei, a culturally significant place in Kapolei, could be realized as a community space as a part of future Hawai‘i Contemporary triennial initiatives. The Imagined Futures student project will be exhibited at Kapolei Hale in March 2022 and supplemented with live educational activities.

Featured Education Programs
Follow Kumu Kahanuola Solatorio (@ehoopilimai on Instagram) as Kumu creates virtual scavenger hunts, language games, and fun activities in ‘Ōlelo Hawai‘i every week during the Triennial.

For more information on programming, visit hawaiicontemporary.org/publicprograms or scan the QR code below.

EDUCATION PARTNERS

88 Block Walks
Art Explorium
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E Ho‘opili Mai
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University of Hawai‘i West O‘ahu, Academy of Creative Media
Ulu A‘e Learning Center
Receive a small prize (while supplies last) when you complete all of the keiki activities!

Bring in your completed activities to HT22, Royal Hawaiian Center, Level 3, Building C302, Monday–Sunday, 12pm–7pm.

For additional free teacher and education resources, visit hawaiicontemporary.org/educational-resources.

Keiki Activities are sponsored by Hawaiian Airlines.
Iolani Palace

Can you identify some of the flowers of Uluhaimalama, the Royal Flower Garden of Queen Liliʻuokalani? Can you draw them?

‘Awapuhi

Gardenia

Pīkake keʻokeʻo

Plumeria

Hawaiian Rose
Foster Botanical Garden

Artist Leeroy New makes wonderful creations out of recycled materials. In this sculpture, he used recycled surfboards from the local community.

Is there something you reuse or recycle at home? Could you imagine making a sculpture of it? Draw your ideas below:
KINONA
(SHAPE)

Aia i hea Ka...?
(Where is the...?)

huinahā Kaulike
(square)
haka
(heart)
hiinahā loa
(rectangle)
pō'ai
(circle)
hiinahiku
(heptagon)
oolo'o
(oval)
hōkū
(star)
hiinalima
(pentagon)
hiinakolu
(triangle)
hiinahā hiō
(rhombus)
hiinawalu
(octagon)
hiinono
(hexagon)
The artists at HiSAM explore different ways of looking at “home”—through photographs, poems, food. What makes you think of home? Write your answer below:

______________________________________
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1. Which artist created a mural with a moon?
   _____________________________________

2. Which artist created the fossil bed that you can listen to?
   _____________________________________

3. Which artist created self-portraits?
   _____________________________________

4. Which artist created a video of telescopes lifting off from Mauna Kea?
   _____________________________________

5. Which artwork looks like an airplane?
   _____________________________________
Hawaii Theatre Center

Hawaii Theatre Center is home to many sounds of Hawai‘i: the Hawai‘i Symphony Orchestra, local Hawaiian musicians, and for this exhibition, the sounds of *South Pacific*.

What sounds do you hear outside of Hawaii Theatre Center?

________________________________________________________________________
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What sounds do you imagine inside?

________________________________________________________________________
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Royal Hawaiian Center

This area was originally known by Hawaiian Royalty as Helumoa (chicken scratch).

What is your name and what is the story behind it?

Extra: Post your story on Instagram and tag Kumu Kahanuola @ehoopilimai.
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SPECIAL THANKS

Mahalo to the State of Hawai‘i Governor David Ige and First Lady Dawn Amano-Ige for sharing our vision to celebrate contemporary art. We are indebted to the unwavering patience and support provided by our presenting exhibition partners in all stages of the exhibition research, development, production, communications, presentation, and public programming, represented by the City and County of Honolulu including Mayor Rick Blangiardi, Managing Director Michael Formby, Chief of Staff Samuel Moku, Director of Parks and Recreation Laura Thielen, Joshlyn Sand, Walea Constantinou, Louis Chung, Darren Kimura, and esteemed colleagues at the Mayor’s Office of Culture and the Arts including Executive Director Makanani Salā, Shirley Amundson, Marion Cadora, and Jayme-Lee Mokulehua; President & Chief Executive Officer Melanie Ide, Janet Bullard, Brandon K. Bunag, Leah Caldeira, Brad Evans, Erika Hernandez Lomas, Marques Marzan, Jennifer Onishi, Ken Yatomi, and the entire staff at the Bishop Museum; Director Karen Ewald, Elizabeth Baxter, Kevin Grennan, Aly Ishikuni, Danica Rosengren, Alexandra Skees, and the team at Hawai‘i State Art Museum; President and CEO Gregory Dunn and Ron McDaniel at Hawai‘i Theatre Center; Director Halona Norton-Westbrook, Catherine Whitney, Cynthia Low, Katherine Love, Sati Benes Chock, Shawn Eichman, Robert Owens, Aaron Padilla, Kevin Imanaka, Maggie Engebretson, and all colleagues at Honolulu Museum of Art; Executive Director Paula Akana, Noelani Ah Yuen, Pomai Toledo and The Friends of Iolani Palace; and Monte McComber, Aaron Salā and the staff at Royal Hawaiian Center.

Mahalo nui to the many volunteers and docents in our community who are champions of HT22. We thank them for their energy and expertise. For a complete list of supporters and friends, visit hawaiicontemporary.org.

We are grateful to all of the artists, collectives and participants that make HT22 possible and acknowledge the invaluable contributions of additional friends and supporters for their projects.

Mahalo to the many artist liaisons, gallerists, studio managers, artwork fabricators, installers and logistics coordinators including Kazuko Atsuta, Tomoko Aratani, Tiago Dias, Emma German, Li-ming Hu, Dudley Hubert, David Laboy, Stan Miranda, Leland Miyano, Tomoyo Mizuya, Harmish Muszid, Lara Nickel, Ektor Rodrigues, Kimi Rodriguez, José López Serra, Xuan Sheng; A&E Equipment; Evan Collier, Max Jimenez, and Micah Thrasher of ARCH Production and Design; Clayton Vogel and Chiaying Yu of Artist & Title; Brian Adachi, Jonathan Chow, and Audie Gerilla of BKA Builders; Jon Duarte and Stacie Taira of Duarte Studios; Robert Harmon of Eggshell Lighting Company; Vince Watabu and Taro...
Yoshida of Hawai‘i Hochi; Kourtney Kanno of Hawaii Stage and Lighting; HonBlue; Colleen Grennan, Jon Link and the team at Kayne Griffin; Neil and Patti Sannanikone of Kaimuki Camera; Kahi and Diana Ching of K&D Signs; Jennifer Mora of Lehmann Maupin; Courtney Plummer, Marc Tutt, Natalie DeJesus, Ana Paula Sun, Lotte Parmley, and Joe Rynklewicz of Lisson Gallery; Harvest Moon and China Smith of MB Labs; Josh Milani and Georgia Boe of Milani Gallery; Eugene Lau of PDT Technologies; Sakura Shimizu of Ota Fine Arts; Irina Stark, Stephanie Dudzinski and Tara Hadibrata of Regen Projects; Kerry A. Doyle and Jose E. Krapp of Rubin Center for the Visual Arts (UTEP); Atsuko Ninagawa, Simone Aoki and Rie Kiuchi of Take Ninagawa; Colleen Kimura of Tutuvi; Keiko Okamura of the Museum of Contemporary Art, Tokyo; Kaori Tada, Hiroko Tasaka, Satomi Fujimura of the Tokyo Photographic Museum; Takako Tanabe of Ulterior Gallery; Yumiko Chiba and Kumiko Okumura of Yumiko Chiba Associates; and Manie Bootaranark and Q Ormsby of 100 Tonson Foundation.

For the seasoned professionalism and generous expert guidance in a challenging insurance, logistics, and art shipping environment, we share our thanks with Yayoi Shionoiri, Alex J. Smith, Diane Taketa; Dan Handford and Sage Lewis of Atelier Fine Art Services; Seth Buckley of Candela Law Group; Daryle Oliveira of Crown Relocation Hawai‘i; Megan Conway of Dietl International; Bob Toyofuku and Nahelani Webster of Hawai‘i Advocates; Edward Naish of MTEC Fine Art; Mitch Noguchi of Noguchi & Associates, Inc; Henry Dong of Matson Logistics; Pamela Lake and Janet Hong of Matson International Hawai‘i; Emily Pidot and Kaveh Dabashi of Paul Hastings; Kurt Santos, Michelle Acenas, Candice Fajardo, and the Lokahi team of ProService; Eric Fischer of Willis Towers Watson.

We are grateful for the passionate commitment of our former colleagues Katherine Tuider, Courtney Chow, Elva Rubio, Laura Schilli, Sara Raza, and Anne Leilehua Lanzilotti whose foundational contribution to the organization is invaluable.
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<table>
<thead>
<tr>
<th>Trever Asam</th>
<th>Yoshiko Mori</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cristiano Cairati</td>
<td>Linda and Robert Nichols</td>
</tr>
<tr>
<td>Herb and Nancy Conley</td>
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</tr>
<tr>
<td>Don-Touff Family</td>
<td>Masako Shinn</td>
</tr>
<tr>
<td>Growney Family Fund</td>
<td>Swayne Family Fund</td>
</tr>
<tr>
<td>Joleen and Mitchell R. Julis</td>
<td>Take a Step Back Collection</td>
</tr>
<tr>
<td>The Mathur Family</td>
<td>Michael and Pegi Touff</td>
</tr>
<tr>
<td>Maile Meyer</td>
<td>WLS Spencer Foundation</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>The Cades Foundation</th>
<th>mediaTHE Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td>East-West Center</td>
<td>MIRA Image Construction</td>
</tr>
<tr>
<td>Halekulani</td>
<td>Japan Foundation</td>
</tr>
<tr>
<td>Holoholo</td>
<td>Pu’uhonua Society</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>The Breitenecker Family</th>
<th>Donna Tanoue and Kirk Caldwell</th>
</tr>
</thead>
<tbody>
<tr>
<td>John and Sue Dean</td>
<td>Brett Zaccardi</td>
</tr>
<tr>
<td>Edith Don</td>
<td></td>
</tr>
<tr>
<td>Rae McCorkle Sultan and</td>
<td></td>
</tr>
<tr>
<td>Kissaway Foundation</td>
<td></td>
</tr>
</tbody>
</table>
HT22 is made possible, in part, by a grant from The Andy Warhol Foundation for the Visual Arts, support from Cooke Foundation Ltd, support of Creative New Zealand Toi Aotearoa, funding by Hawai‘i Tourism Authority through the Community Enrichment Program, an award from the National Endowment for the Arts, and an award from the NME Fund of the Hawai‘i Community Foundation.

‘Umeke Art brings together information on current exhibits, talks and events that feature the dynamic contemporary art community of Hawai‘i outside of the Triennial programming, complementing Hawai‘i Contemporary’s activities as a year-round community partner.

hawaiicontemporary.org/umekeart