

**HAWAII
TRIENNIAL
2025**



**15 04
FEB — MAY**

ALOHA NŌ

E KOMO MAI

We write this as 2024 draws to a close after two years of planning Hawai'i Triennial 2025 (HT25), during which we regularly ruminated on the theme of aloha nō, gifted to us by our curatorial team. Aloha, as a Kanaka 'Ōiwi concept, is the genesis of all things¹; it is rooted in love, truth-telling, resilience, and an understanding of our inherent interconnectedness.²

More than a gift, ALOHA NŌ was also a challenging lesson for our organization, prompting us to confront the complexities of aloha — especially in moments of disagreement and conflict — and to reflect deeply on how we embody its principles in our day-to-day operations and relationships with one another. We found that aloha is an *ongoing* practice, a touchstone, and a refuge, grounding us amid these uncertain times and offering a foundation for communities based on justice, care, and interdependence.

Ten years and four editions of this exhibition on, we would like to take a moment to honor the legacy of the Honolulu Biennial — now the Hawai'i Triennial — and those who have paved the way before us. The success of this initiative, for this archipelago in the middle of the Pacific, has been shaped by the visionary leadership, curatorial expertise, and unwavering dedication of the artists, organizers, partners, and volunteers who brought previous iterations of this exhibition

¹"Aloha Nō: Hawai'i's Role in a Worldwide Awakening," keynote by Dr. Manulani Aluli Meyer, Art Summit 2024, Hawai'i Contemporary, 13 June 2024.

²As articulated in the curatorial statement for ALOHA NŌ by Wassan Al-Khudhairi, Binna Choi, and Noelle M.K.Y. Kahanu

to life. Their work and selfless devotion established the foundation for the vibrant platform we celebrate today, creating a space for critical conversations, cross-cultural exchanges, and meaningful artistic experiences.

We extend a heartfelt mahalo to the curators and the 49 artists and artist collectives who are participating in HT25; the artist assistants, studio managers, and gallery reps; exhibition partners; sponsors; and community members — all of whose collaboration, vision, talent, and supportive energies have made this Triennial possible.

And with that, we welcome you to Hawai'i Triennial 2025. May ALOHA NŌ inspire us all to cultivate empathy, truth-telling, and resilience in our daily lives, and lead to a shared commitment to a more equitable and sustainable future for all.

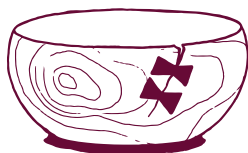
Rosina Potter

Executive Director
Hawai'i Contemporary

Josh Tengan

Associate Director
Hawai'i Contemporary

E Komo Mai



MAU PEWA

The visual identity for HT25 features the pewa, a **distinctive fishtail shape** used in Hawaiian woodworking to mend treasured heirlooms. The presence of a pewa denotes **the repair of a beloved object**, often passed down through generations, making it more beautiful and precious to the beholder. The pewa serves as a visual device that symbolizes **connectivity, unity, longevity, and healing**.

ALOHA

NŌ

ALOHA NŌ is a call to reconsider what we think we know about the word aloha. While the term is often used and commercialized, its true meaning goes much deeper. Aloha is not just a greeting—it is a way of living, rooted in deep love, truth, and connection. Aloha is not just a feeling—it involves building meaningful relationships with the land (‘āina), the ocean, the environment, and with each other.

To know it in English, ALOHA NŌ is an expression of refusal and negation. To know it in ‘ōlelo Hawai‘i (Hawaiian language), ALOHA NŌ conveys a deep affirmation and intensity, to aloha deeply. ALOHA NŌ invites all of us—natives, settlers, immigrants and visitors—to know aloha and embody new understandings of love as acts of care, resistance, solidarity, and transformation. Equally it is a proposal to find the resonance across different cultures and geographies, especially sovereign is/lands with similar histories and struggles against colonial occupation and capitalist violence.

ALOHA NŌ manifests with more than a hundred of artworks and projects by 49 artists and art collectives from Hawai‘i, the Pacific, and the world. Accompanied by lively public programs, the exhibition is presented in multiple venues across O‘ahu, Hawai‘i Island, and Maui, for the first time extending beyond O‘ahu and echoing the potential of inter-archipelagic relations. The artworks you will encounter at each place and their constellations through the pathways would articulate the notion of aloha nō and unravel its kaona (layered meaning), including aloha ‘āina (love for the

land), mo'okū'auhau (genealogy connecting people and place), mo'olelo (storied traditions), and ho'opono (healing through truth-telling, forgiveness, and mutual growth).

ALOHA NŌ shall contribute to heal the wounds inflicted on our 'āina, our people, and our relationships, and foster the deeper connection of forgiving and loving to one another.

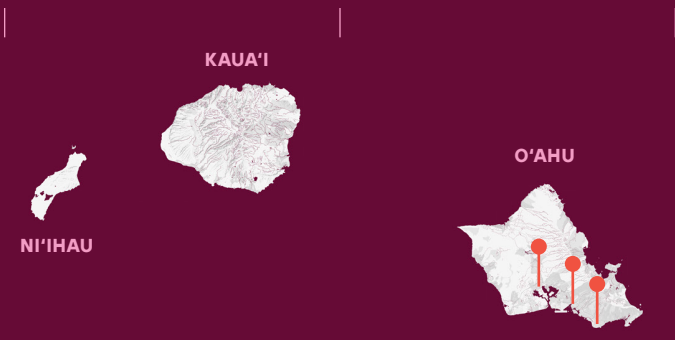
Wassan Al-Khudhairi, Honolulu

Binna Choi, Seoul / Amsterdam

Noelle M.K.Y. Kahanu, Honolulu

Hawai'i Triennial 2025 Curators

ALOHA NŌ
ALOHA KNOW
ALOHA NO
IS ALOHA PRESENT?



SITES OF EXHIBITION AND PROGRAMMING

O'AHU

Hō'ikeākea Gallery at Leeward Community College	18
Bishop Museum	24
Foster Botanical Garden	30
Fort Street Mall*	36
HT25 Hub at Davies Pacific Center	39
Capitol Modern	46
Honolulu Hale	52
Aupuni Space	54
Honolulu Museum of Art	56
Fort DeRussy*	62
Lē'ahi*	66

MAUI

Hale Hō'ike'ike at the Bailey House	73
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HAWAI'I ISLAND

Donkey Mill Art Center	79
East Hawai'i Cultural Center	85



***HT25 x Wahi Pana**

Wahi Pana: Storied Places is a temporary public art project of the City and County of Honolulu Mayor's Office of Culture and the Arts (MOCA) in partnership with the Bloomberg Philanthropies' Public Art Challenge.

HT25 PARTICIPATING ARTISTS

J. D. NĀLAMAKŪIKAPŌ AHSING²⁴ ALLORA

& CALZADILLA³⁹ MELEANNA ALULI MEYER⁵²

NANCI AMAKA³⁹ EDITH AMITUANAI^{39,56} ART

LABOR + R CHAM TIH³⁰ REBECCA BELMORE⁴⁶

MELISSA CHIMERA³⁰ KAHİ CHING⁴⁶ STEPHANIE

COMILANG³⁹ MEGAN COPE¹⁹ SIONE FALETAU²⁴

TERESITA FERNÁNDEZ⁵⁶ NIKITA GALE³⁹ ROCKY

KA'IOULIOKAHIHIKOLO'EHU JENSEN^{46,62,73,85}

HAYV KAHRAMAN^{56,85} JANE JIN KAISEN^{19,46,85}

EMILY KARAKA²⁴ SONYA KELLIHER-COMBS^{46,79}

YAZAN KHALILI³⁹ SUNG HWAN KIM⁴⁶ KAPWANI

KIWANGA²⁴ AL LAGUNERO⁵⁶ LAS NIETAS DE

NONÓ³⁹ LEHUAUAKEA⁴⁶ ANCHI LIN (CIWAS

TAHOS)³⁹ NANEA LUM³⁹ JUMANA MANNA⁴⁶
 GISELA MCDANIEL⁵⁶ BRANDY NĀLANI
 MCDOUGALL^{24,39,46,67,73} FUTOSHI MIYAGI⁵⁴
 BRANDON NG³⁰ CHRISTIAN NYAMPETA³⁹
 CARL F.K. PAO^{37,39,46} JOHN PULE²⁴ TIARE
 RIBEAUX^{19,24} RICE BREWING SISTERS CLUB +
 IKAIKA BISHOP³⁹ CITRA SASMITA^{56,79} SANCIA
 MIALA SHIBA NASH^{46,73} LIEKO SHIGA^{39,73,85}
 ROSE B. SIMPSON⁵⁶ RUSSELL SUNABE^{19,46,85}
 STEPHANIE SYJUCO²⁴ TARO PATCH
 CREATIVE³⁹ SALOTE TAWALE²⁴ SHANNON
 TE AO³⁹ KANITHA TITH^{56,79} WENDELIN VAN
 OLDENBORGH⁴⁶ WARRABA WEATHERALL⁴⁶



O'AHU ITINERARIES

'EWA BOUND

- ① Hō'ikeākea Gallery at Leeward Community College
- ② Bishop Museum

HEART OF HONOLULU

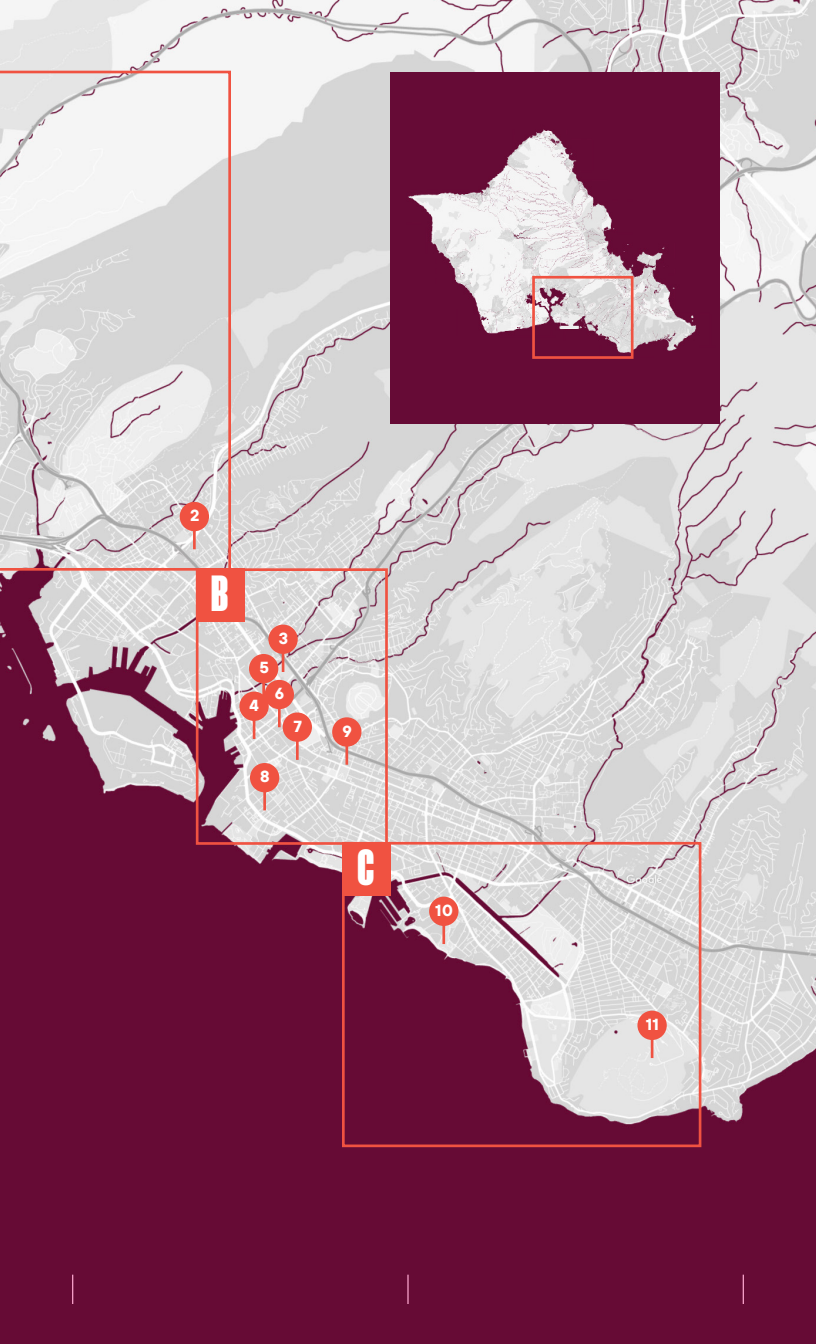
- ③ Foster Botanical Garden
- ④ HT25 HUB at Davies Pacific Center
- ⑤ Fort Street Mall*

- ⑥ Capitol Modern
- ⑦ Honolulu Hale
- ⑧ Aupuni Space
- ⑨ Honolulu Museum of Art

MAUKA – MAKAI

- ⑩ Fort DeRussy*
- ⑪ Lē'ahi (Diamond Head State Monument)*

*HT25 x Wahi Pana



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'EWA

BOUND

Head out mid-morning toward 'Ewa (a 30-min drive from Waikīkī, a little longer with traffic) to visit the western-most point of the Triennial. Arrive at **1 Hō'ikeākea Gallery** on the campus of Leeward Community College. This newly opened gallery overlooks the *ke awa lau o Pu'uloa*, or the many harbored-seas of Pu'uloa, which is most commonly known today as Pearl Harbor. Works by four artists consider the complex histories of militarism and colonialism in Hawai'i and the Pacific. Then make your way to **2 Bishop Museum**, where nine artists offer a site-responsive, visually evocative presentation of works that explore material culture and interpretations of home/land.

DESTINATIONS

1 Hō'ikeākea Gallery
Leeward Community College
 96-045 Ala 'Ike • Pearl City
 →leeward.hawaii.edu/hoikeakea

2 Bishop Museum
 1525 Bernice St • Honolulu
 →bishopmuseum.org

KAU KAU

3 Helena's Hawaiian Food
 1240 N School St • Honolulu
 →helenashawaiianfood.com

4 Tia's Taste of Samoa
 2011 N King St • Honolulu
 →tiastasteofsamoa.com

5 Alicia's Market
 267 Mokauea St • Honolulu
 →aliciasmarket.com

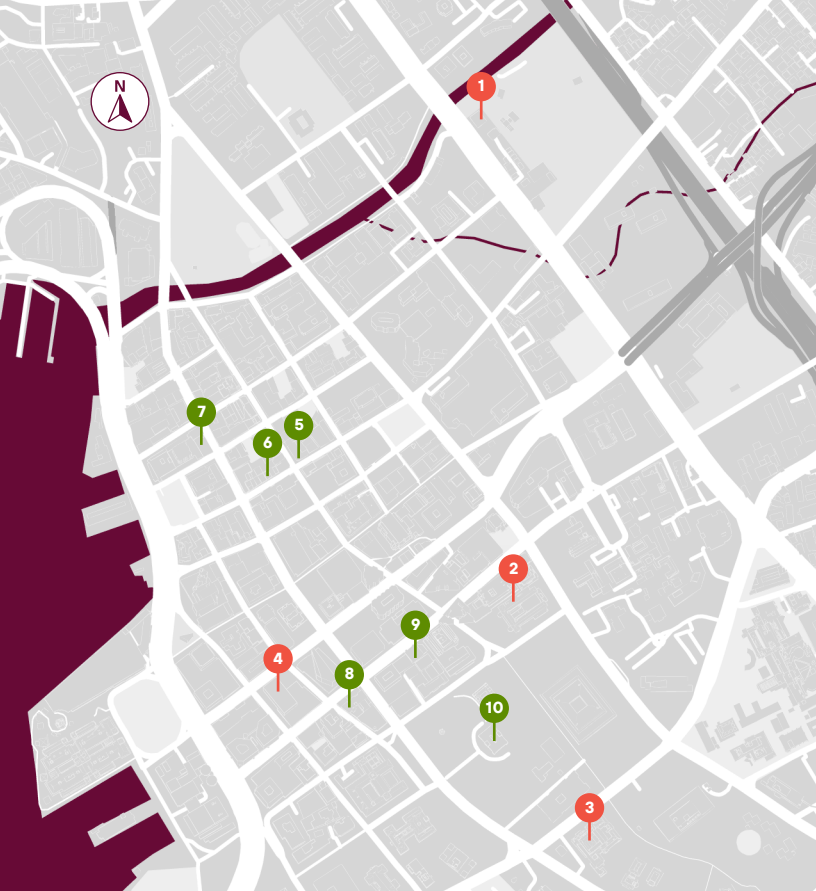
6 Nami Kaze Hawai'i
 1135 N Nimitz Hwy • Honolulu
 →namikaze.com
Try! Honey walnut shrimp waffle

'AI MĀMĀ

7 'Ulu Mana
 1933 Republican St • Honolulu
 →ulumanahawaii.com

GETTING THERE

Public Transit | TheBus
Rideshare | Lyft | Uber
Car Share | Hui | Turo



DESTINATIONS

- 1 Foster Botanical Garden**
180 N Vineyard Blvd
→bit.ly/fosterbotanicalgarden
- 2 Capitol Modern**
250 S Hotel St, 2nd Floor
→capitolmodern.org
- 3 Honolulu Hale**
530 S King St
→honolulumoca.org

- 4 HT25 HUB**
at Davies Pacific Center
841 Bishop St
→hawaiicontemporary.org

KAU KAU

- 5 Fête**
2 N Hotel St
→fetehawaii.com
Try! Korean bavette steak

HEART OF HONOLULU

Walking | 1.1 miles | 1.8 km

Put on your walking shoes and head to ❶ **Foster Botanical Garden**, where you'll take a meditative morning stroll through Honolulu's oldest botanical garden. Here, you'll find three site-responsive installations that consider the impacts of ecological and settler migration, and trace pathways toward resilience and growth. Then make your way makai, or toward the ocean, to ❷ **Capitol Modern**, where fourteen artists delve into aloha as a pathway for continuity, healing, sovereignty, and transnational solidarity. Head east for several blocks to ❸ **Honolulu Hale**, the seat of city government, and walk inside Meleanna Aluli Meyer's large-scale 'umeke (Hawaiian calabash), a symbol of healing and an architecture for spiritual gatherings. Take a late-afternoon jaunt to ❹ **HT25 HUB**. On view, across two floors of the building, are the video and installation works of sixteen artists, who engage with the breadth and layered meanings of aloha nō, as expressions of community, interconnectivity, and acts of grief, restoration, and regeneration. Be sure to stop by the HT25 shop for a selection of books and gifts.

O'ahu Itineraries

❻ O'Kims Korean Kitchen

1028 Nu'uuanu Ave
→okimshawaii.com

❼ The Pig & The Lady

83 N King St
→thepigandthelady.com

❽ Podmore

202 Merchant St
→barpodmore.com

'AI MĀMĀ

❹ Beyond Pastry Studio

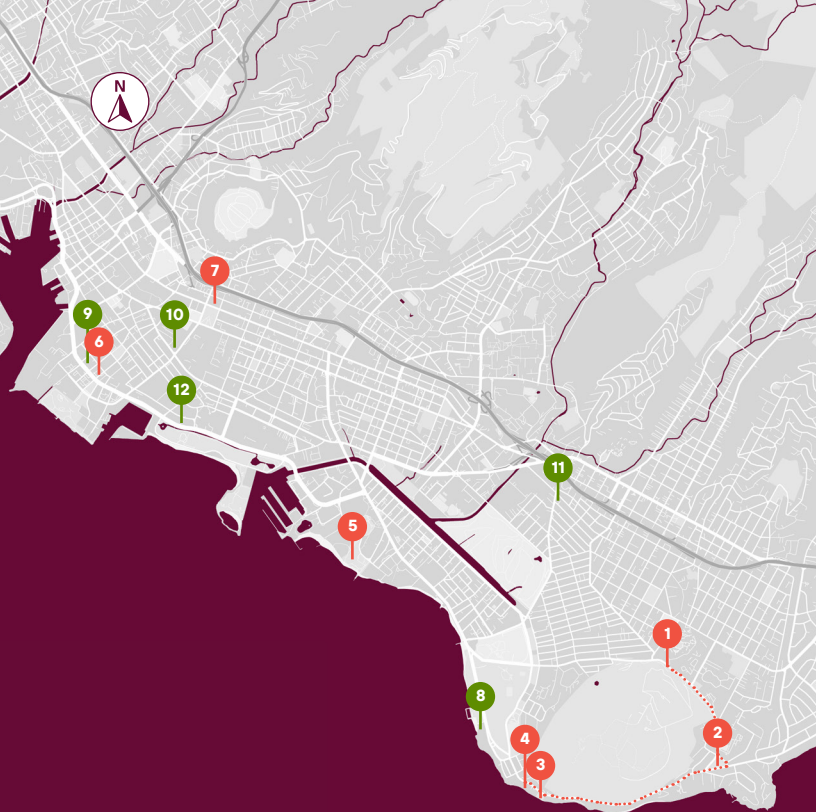
1067 Alakea St
→beyondpastrystudio.com

ROYAL DETOUR

❿ 'Iolani Palace

364 S King St
→iolanipalace.org

Tip! Book a tour in advance



DESTINATIONS

Lāhuli (Diamond Head)
Walking | 2.5 miles | 4km

- 1 Kapi'olani Community College***
Diamond Head Rd
and Makapuu Ave
- 2 Fort Ruger Park (aka Triangle Park)***
534 Paikau St
- 3 Lāhuli Beach Park***
3187 Diamond Head Rd

- 4 Mākālei Beach Park***
3111 Diamond Head Rd
- 5 Fort DeRussy***
2131 Kālia Rd
*In front of U.S. Army
Museum of Hawai'i*
→ fortderussyhawaii.com
- 6 Aupuni Space**
729 Auahi St
→ aupuni.space
- 7 Honolulu Museum of Art**
900 S Beretania St
→ honoluluuseum.org

MAUKA — MAKAI

Early risers will want to catch the day's first sun with a coastal walk, circumnavigating **①–④ Lē'ahi** (Diamond Head). Observe alternate views of this iconic landmark through artist and poet laureate Brandy Nālani McDougall's powerful, poetic intervention, which speaks to and calls forth the stories of Lē'ahi. Make your way to **⑤ Fort DeRussy** to see Rocky Ka'iouliokahihikolo'Ehu Jensen's recently revitalized ki'i, towering commemorations of fallen Kānaka Maoli warriors. Drop by **⑥ Aupuni Space** to see artist Futoshi Miyagi's exhibition of films, which interweaves a queer love story with the history of Okinawa under American military occupation. Conclude your day at **⑦ Honolulu Museum of Art**, where eight artists—whose respective practices are formed out of Indigenous heritages and strong matrilineal connections—contemplate the notion of womanhood as a journey of vulnerability, resiliency, and new forms of power.

Tip! Reverse the order of this indoor-outdoor itinerary to end your day with a sunset walk.

KAU KAU

- ⑧ Hau Tree**
at Kaimana Beach Hotel
2863 Kalākaua Ave
→kaimana.com/dine
- ⑨ Moku Kitchen**
660 Ala Moana Blvd
→mokukitchen.com
- ⑩ Artizen by MW**
888 Kapi'olani Blvd
→artizenbymw.com

'AI MĀMĀ

- ⑪ Leonard's Bakery**
933 Kapahulu Ave
→leonardshawaii.com

HAWAI'I DETOUR

- ⑫ Nā Mea Hawai'i**
1200 Ala Moana Blvd
→nameahawaii.com

**HT25 x Wahi Pana*



HŌ'IKEĀKEA GALLERY

AT LEEWARD COMMUNITY COLLEGE

ARTISTS

MEGAN COPE ≡ JANE JIN
KAISEN ≡ TIARE RIBEAUX ≡
RUSSELL SUNABE

Hō'ikeākea Gallery at LCC

ADDRESS

Leeward Community College
96-045 Ala 'Ike • Pearl City
(808) 745-5993
→ leeward.hawaii.edu/hoikeakea
→ @hoikeakeagallery

PARKING

Free, in designated visitor
stalls in Lot 1A and Lot 3

HOURS

Tue-Sat | 10am-2pm

ADMISSION

Free

HŌ'IKEĀKEA GALLERY overlooks Pu'uloa, three harbored lochs where Native Hawaiians had once constructed and tended to abundant loko 'ia (fishponds) and where the waters were once rich with deep-sea varieties of fish and seafood. Today, it is better known as Pearl Harbor, home of the US Navy's Pacific Fleet, decommissioned ships and wreckage, and one of O'ahu's top tourist attractions. The Gallery exhibits the work of four artists whose examination of militoursim in the Pacific underscores the ravages and enduring impact of the US military.

Kanaka 'Ōiwi artist **Tiare Ribeaux's** film recounts how an entire ecosystem at Pu'uloa was destroyed in one generation and explores the regenerative efforts of the current generation. Similarly, **Megan Cope's** series of poles wrapped in thousands of oyster shells reference practices of her Quandamooka (Aboriginal Australian) peoples to form living, regenerative sculptures for the future oyster populations. **Jane Jin Kaisen's** film approaches the sea as an archive of traumatic memories, juxtaposing US Army propaganda footage, in which Jeju Island soldiers throw guns and artillery into the sea, with ritualistic underwater ceremony. And a collection of paintings by **Russell Sunabe** make palpable human destruction and the power of nature in reshaping a place like Pu'uloa.



Courtesy of Hō'ikeākea Gallery

HŌ'IKEĀKEA GALLERY AT LEEWARD COMMUNITY COLLEGE

"It is they who established Pa'aiau and 'Ōpū as well as Kapa'akea as fish ponds for themselves; and it is she who established the large taro patch at Kalauao as a taro patch for sustenance. O'ahu is abundant with cultivated land."³

Loko Pa'aiau was established by Kalaimanuia, who was born in Pūahu'awa, Kūkaniloko, O'ahu. Hō'ikeākea Gallery at Leeward Community College resides at Pa'aiau, a land guarded by the Moa'e winds and the glimmering sacred ocean of 'Owē'ula, Waimalu, O'ahu. Hō'ikeākea Gallery was founded in 2023 and is named for the profound knowledge and deep research that takes place in the creation of art, to expand the minds of the land, and to honor Wākea, who resided with Papa to fasten and establish connections across the multitudes in Oceania.

On the plains of Pe'ekāua and the seaspray of Kaiona, groves of 'ōhai, wiliwili, and noni of 'Ewa grow. And on this famed land of Pa'aiau, many chiefs found leisure residing amongst their subjects from times of old to the time of the overthrow; from the time of Kālainanuia until the time of Kaleleonālani, the multitudes gathered politically to be satiated by the prominent fish—namely the oyster, the hiding shrimp, the pointed shrimp rostrum, the anchovy, and the Indigenous anchovy.

Some elders point out that Pa'aiau, 'Ewa, is a beak in the many channels of Pu'uloa. Like the Māunuunu, 'Ākiu, and 'Āina winds at Pu'uloa and the famed swells of Kānehili, the profound beauty

of this exalted land is connected to stories such as Ka'ahupāhau, Kahi'ukā, Ka'ehuikimanōopu'uloa, Pāka'a, Pīkoika'alalā, Kākuhihewa, Kākuhihewa, as well as the stories of Hi'iakaikapoliopole. While there are many stories and perhaps guardians of this land, one guardian emerges as the protector in the minds of the long-residing people of the channels. Ka'ahupāhau is a womanly chief shark who emerges in proverbs, songs, and stories about the channels of Pu'uloa, and it is she who remained to guard and protect Pu'uloa from all troubles since time immemorial. As S.M. Kamakau says, 'O'ahu is abundant with cultivated land', and when the wiliwili tree flowers and the sharks bite, it is a clear signifier: Profound is the knowledge held within the channels of Pu'uloa, waiting for you to dive in. —D. Kauwila Mahi

³Samuel Mānaiakalani Kamakau, in Ka Moololo o Hawaii Nei. Helu 12, inside of Ka Nupepa Kuokoa, September 2, 1865, 1–2. Interpreted from 'ōlelo Hawai'i by D. Kauwila Mahi.

HALE HŌ'IKE'IKE NO'EAU O HŌ'IKEĀKEA MA KE KULANUI KAIAULU O 'EWA

"Nāna nō i hana iā Pa'aiau me 'Ōpū a me Kapa'akea i mau loko i'a nāna; a nāna nō i hana i nā lo'i-kalo nui ma Kalauao i mau loi 'ai nāna. Ua momona ka 'āina a puni o O'ahu i ka mahi'ai 'ia."⁴

Ua kūkulu 'ia 'o Loko Pa'aiau e Kalaimanuia, ka mea i hānau 'ia ma Pūahu'awa, Kūkaniloko, O'ahu. Ma Pa'aiau ka Hale Hō'ike'ike No'EAU 'o Hō'ikeākea ma Ke Kulanui Kaiaulu o 'Ewa e noho nei, a he 'āina kēia i kia'i 'ia e ka makani Moa'e, a

me ka hulali o ke kai kapu o 'Owē'ula, Waimalu. He Hale Hō'ike'ke No'eau hou 'o Hō'ikeākea i kapa 'ia ma ia inoa no ka 'ike na'auao a noi'i noelo paha i ka hana no'eau e ākea ai ka lololo o ka 'āina a e ho'ohanohano aku iā Wākea, ke akua i noho iā Papa e pipili mai ai ke kinikini a ka po'e noho Moana. I nā kula o Pe'ekāua me ka 'ehukai a Kaiona, ka ulu 'ōhai, ka wiliwili, me ka lau noni o 'Ewa. A ma kēia 'āina kaulana 'o Pa'aiau i walea pinepine ai nā po'e ali'i me ka noho 'olu'olu a pēlā pū kā ka po'e maka'āinana mai ka wā kahiko a hiki i ka wā kahuli aupuni, mai ka wā a Kālaimanuia a i ka wā o Kaleleonālani, huliāmahi nui ke kaiaulu e 'ai i nā i'a kaulana o ia 'āina e like nō me ka i'a hāmau leo—'o ia nō ka pipi, ka 'ōpae huna, ka 'ōpae kākala, ka nehu pala, a me ka nehu maoli.

Kuhi kekahi po'e kūpuna, 'o Pa'aiau, 'Ewa kekahi nuku ma ke awa lau 'o Pu'uloa. E like nō me ke aheahe a ka makani Māunuunu, 'Ākiu, a 'Āhiu ma Pu'uloa a me ka 'ōhū i ke kaha kaulana 'o Kānehili, he nani ka u'i o nā mo'olelo kaulana o ka 'āina e like me ko Ka'ahupāhau, Kahi'ukā, Ka'ehuikimanōopu'uloa, Pāka'a, Pīkoika'alalā, Kākuhihewa, Kākuhihewa, a me Hi'iakaikapoliopole mau mo'olelo. 'Oiai nui nō nā mo'olelo a kia'i paha o ia 'āina, ho'okahi nō kia'i i hāli'ali'a mau ai nā kupa 'āina o ke awa lau, a 'o Ka'ahupāhau nō ia! He wahine ali'i manō 'o Ka'ahupāhau i puka mau ma nā 'ōlelo no'eau, mele, a mo'olelo o ke awa lau 'o Pu'uloa nāna nō i pāpā a pale aku i nā pōpilikia i Pu'uloa mai kinohi mai. Ua hāpai 'o S.M. Kamakau ma luna a'e, "Ua momona ka 'āina a puni o O'ahu i ka mahi'ai 'ia," a ke pua ka wiliwili a nanahu ka manō, he ho'āilona ia, ākea ka 'ike i pa'a mau i ke awa lau 'o Pu'uloa ke lu'u iholā. —DKM

⁴Samuel Mānaiakalani Kamakau, ma Ka Moolelo o Hawaii Nei. Helu 12, i loko 'o Ka Nupepa Kuokoa, Kepakemapa 2, 1865, 1–2.

BISHOP MUSEUM

ARTISTS

**J. D. NĀLAMAKŪIKAPŌ AHSING ≡
SIONE FALETAU ≡ EMILY KARAKA
≡ KAPWANI KIWANGA ≡ BRANDY
NĀLANI MCDOUGALL ≡ JOHN PULE
≡ TIARE RIBEAUX ≡ STEPHANIE
SYJUCO ≡ SALOTE TAWALE**

HT25 | ALOHA NŌ

ADDRESS

1525 Bernice St • Honolulu
(808) 847-3511
→ bishopmuseum.org
→ [@bishopmuseum](https://www.instagram.com/bishopmuseum)

PARKING

\$16 non-resident visitors,
\$8 Hawai'i residents. Free
for Museum members with
valid parking sticker.

HOURS

Every day | 9am–5pm

ADMISSION

\$33.95 adults; \$19.95 kama'āina
and military; Senior and
youth discounts available

BISHOP MUSEUM exhibits the work of nine artists, whose respective art practices have a connection to cultural material and are informed by archival collections, including the collections of Bishop Museum. This intergenerational grouping of artists explores their personal and cultural relationships to land and colonized territories, offering visualizations of “home/land” and affective interpretations of its defense.

A large-scale, site-responsive architectural installation by **Kapwani Kiwanga** evokes the toxic economy of the plantation, rethinking ethnographic representations, which **Stephanie Syjuco** also interrogates by way of reworking their photographic and display technique. **Sione Faletau** and **J.D. Nālamakūikapō Ahsing** expand upon Pacific voyaging — the former offering newly interpreted kupesi (Tongan traditional pattern) based on a chant for sailing, and the latter using new techniques to make paper out of Hawaiian hau, creating a Kanaka cartography out of ‘āina and moana materials. Artist and poet laureate **Brandy Nālani McDougall's** new poem *Kealaikahiki*, is both an homage to the ‘ike (knowledge/insight) of navigation, and a testament to the resilience of the Island of Kaho‘olawe and the Lāhui (Hawaiian Nation). A new monumental series of five paintings by **Emily Karaka** depicts passionate imaginaries of key Hawaiian mauna, or mountains, inscribed with Hawai‘i- and Pacific-related notions. Drawing inspiration from a series of books in the Museum’s archive about the artist’s native Niue, **John Pule** created a new large-scale painting while on O‘ahu; he also presents a booklet of collected poems. **Salote Tawale** and **Tiare Ribeaux** recount personal journeys and familial migrations in their respective video works.

BISHOP

MUSEUM

"Long Live The Chief, Heavenly Pauahi. Until they reach old age, Long Live the Chief, Heavenly Pauahi, Live on, until you reach the summit. Returning to the multitudes, to the birth sands, to the hometown."⁵

This name chant was dedicated to Pauahi by Lili'uokalani, and was composed in 1868 on Pauahi's return trip from the coolness of Mānā, Ka'ū, Hawai'i, to the town of Honolulu; a method to commemorate and honor the life of Pauahi, just after they visited the fragrant lands of Puna and the sweet fragrance of maile from Pana'ewa, then the song continues by stating, the multitudes of people, the birth-sands, and many others love Pauahi and the reason is simple: Pauahi had a chiefly-heart, willing and ready to serve. Pauahi served many children of the nation by establishing Kamehameha Schools at Kaiwi'ula.

The ancestors are under the protection of Bishop Museum; it is they who will care for the cherished feathers of the ancestors, as well as the contemporary artwork. The stickiness of the kukui tree sap and the light of the kukui tree cannot be separated from Bernice Pauahi and the brightness of Bishop Museum. Upon the arrival of the 'Ao'aoa wind of Māmala, the 'Ōlauniu of Kapālama, and the Haupe'epe'e of Kalihi, the rustling can be felt above and below Kaiwi'ula, the place where the museum resides. Bishop Museum was established as a means to house and protect the beloved mea kūpuna of Pauahi and Queen Dowager Emma. It was as if the feathered ancestral mea kūpuna were bound

together unto a prominent feathered cloak to honor the time period.

Construction of Bishop Museum began in 1888 and continued with Hawaiian Hall opening in 1903. As the building commenced, Charles Bishop began collecting mea kūpuna, as if they were feathers for the museum from museums all over the ocean. The Boston Museum of the American Board of Commissioners for Foreign Missions, museums in Australia, and Aotearoa/New Zealand all sold mea kūpuna to him.⁶

In the stories of Lauka'ie'ie, Kaumaili'ulā, Kamaakamahi'ai, Kawelo, and Kamehameha, Kaiwi'ula is a plain traversed by chiefs seeking the necessities to become or remain a chief. Upon the rainfall of the Pōpōkapa on this land, memories of renowned beauty traversed across the world with multitudes of books and other printed matter. Bishop Museum became the home for research experts in fields such as anthropology, botany, and archeology, while ensuring the continuance of Hawaiian traditions such as worship, Hawaiian language, weaving, chanting, translation, and many other disciplines, as Mary Kawena Pukui had enjoyed at the Museum. —DKM

⁵Lili'uokalani, Pauahi O Ka Lani ma He Puke Mele 1897, 50. M-93 Box 14, Hawai'i State Archives. Interpreted from 'ōlelo Hawai'i by D. Kauwila Mahi.

⁶Roger G. Rose, *A Museum to Instruct and Delight: William T. Brigham and the Founding of Bernice Pauahi Bishop Museum*, Bernice P. Bishop Museum Special Publication, 68 (Honolulu, Hawaii: Bishop Museum Press, 1980).

HALE HŌ'IKE'IKE 'O KAMEHAMEHA

"E ola e Kalani, 'O Pauahi Lani nui. A kau i ka pua aneane, E ola o Kalani, 'O Pauahi Lani nui, E ola loa nō, A kau i ka wēkiu. Ho'i ana nō na'e, ke aloha i nā kini, I ke one hānau, i ka home kaona."⁷

He mele inoa kēia no Pauahi na Lili'uokalani i haku i ka makahiki 1868 i ka ho'i 'ana a Pauahi mai ke anu a'o Mānā, Ka'ū, Hawai'i a i ke kaona 'o Honolulu i ala e ho'omana'o a e ho'ohanohano aku ai iā Pauahi ma hope o kona kipa 'ana aku iā Puna paia 'a'ala, me ka maile kaluhea a'o Pana'ewa. Ho'opuka aku ke mele, aloha nui nā kini, ke one hānau, me ka lehulehu iā ia a he ma'alahi ka 'ikena i ke kumu, he welo 'ōpū ali'i kona. Hānai 'o Pauahi i ka po'e keiki o ka lāhui ma o ke kūkulu 'ana i ke Kula 'o Kamehameha ma Kaiwi'ula.

Ma lalo ka po'e kūpuna o ka malu ali'i a pēlā ka malu o ka Hale Hō'ike'ike 'o Kamehameha e mālama mai nei i nā hulu makamae a nā kūpuna a me nā no'eau o ke au hou. 'A'ole nō e hiki ke hemo ka pīlali o ke kumu kukui lamalama 'o Bernice Pauahi me ka lamalama kū mau o ka Hale Hō'ike'ike 'o Kamehameha. I ka pā mai a nā makani 'Ao'aoa a'o Māmala, ka 'Ōlauniu a'o Kapālama, me ka Haupe'epe'e a'o Kalihi, lono 'ia ka nehe i luna me ka nehe i lalo i Kaiwi'ula, 'o ia kahi o ka Hale Hō'ike'ike 'o Kamehameha e noho nei. Ho'okumu 'ia ua hale hō'ike'ike lā i wahi e mālama aku ai i nā mea makamae a Pauahi a me ka Mō'i Wahine Kāne Make 'o Emma i 'ohi'ohi aku ai i ko lāua māka'ika'i 'ana i 'Amelika me 'Eulopa, me he lā, 'uo aku lāua i nā hulu makamae a nā kūpuna i ahuwale ka 'ahu'ula i kēia au.

Ho'omaka nō ka ho'okumu 'ia 'ana o ka Hale Hō'ike'ike 'o Kamehameha i ka makahiki 1888, a hāmama ka puka o ia hale ākea i kapa 'ia 'o ka Hawaiian Hall i ka makahiki 1891. 'Oiai e kūkulu 'ia aku ana ka hale, 'imi a ho'opa'a 'o Charles Bishop i mau mea makamae a waiwai hou i mau hulu no ka hale hō'ike'ike mai kēlā me kēia hale hō'ike'ike o ka moana. 'O ka Boston Museum of the American Board of Commissioners for Foreign Missions kekahi wahi a pēlā pū kekahi mau hale hō'ike'ike ma Aotearoa me 'Aukekulelia.⁸

Ma nā mo'olelo o Lauka'ie'ie, Kaumaili'ulā, Kamaakamahi'ai, Kawelo, a me Kamehameha, he kula 'o Kaiwi'ula i huaka'i ai ka po'e ali'i e 'imi ai i nā pono noho ali'i. I ka ua mai a ka Pōpōkapa i ia 'āina, nolu ka mana'o i ka 'olu a ka lima hāli'i loloa ākea i ka'apuni ka nani a puni ka honua me ka puke a palapala laulaha. A 'o ia nō ka home o ka po'e 'imi noi'i noelo ma nā ho'ona'auao like 'ole, 'o ka huli kanaka 'oe, 'o ka huli mea ulu 'oe, 'o ka huli mea kahiko 'oe, a pēlā pū ka nokenoke a ho'opa'a mau 'ana i ka nohona Hawai'i, ka ho'omana akua, ka 'ōlelo Hawai'i, ka hana ulana, ke oli 'ana, ka hana unuhi, a me kekahi mau hana he nui e like nō me ka loea no'eau 'o Mary Kawena Pukui i hau'oli aku ma ia hale hō'ike'ike. —DKM

⁷Na Lili'uokalani, Pauahi O Ka Lani ma He Puke Mele 1897, 'ao'ao 50. M-93 Pahu 14, Waihona Palapala Aupuni o ka Moku'āina 'o Hawai'i.

⁸Roger G. Rose, *A Museum to Instruct and Delight: William T. Brigham and the Founding of Bernice Pauahi Bishop Museum*, Bernice P. Bishop Museum Special Publication, 68 (Honolulu, Hawaii: Bishop Museum Press, 1980).

FOSTER BOTANICAL GARDEN

ARTISTS

**ART LABOR + RCHAM TIH = MELISSA
CHIMERA = BRANDON NG**

HT25 | ALOHA NŌ

ADDRESS

180 N Vineyard Blvd • Honolulu
(808) 768-7135
→ bit.ly/fosterbotanicalgarden
→ @honolulubotanicalgardens

PARKING

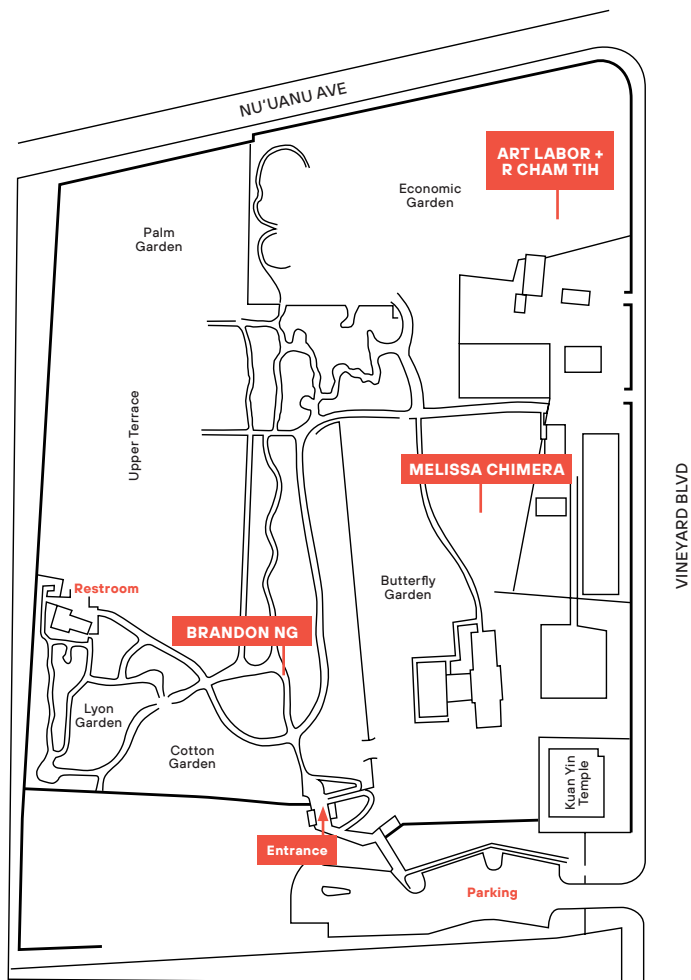
Free

HOURS

Every day | 9am–4pm

ADMISSION

\$5 adults; \$3 kama'āina;
\$1 ages 6–12



FOSTER BOTANICAL GARDEN is a verdant respite from a bustling city. The oldest botanical garden in Honolulu, its storied past is linked to Queen Kalama, wife of King Kamehameha III; Queen Lili'uokalani; botanist Mary E. Foster; and Dr. Wilhelm F. Hillebrand and Harold L. Lyon. Each contributed to the development of the grounds and expansion of its botanical holdings. The lands were considered so special that Queen Lili'uokalani once maintained a small home just above the falls. Of the plants sited here, several (including camphor, cinnamon, jackfruit, lychee, mandarin orange, and the first plumeria tree) were initially collected by Hillebrand in the mid-1860s, as he traveled in search of foreign labor for Hawai'i's burgeoning plantation economy.⁶

The works sited here invite visitors into a deeper meditation on the impacts of ecological migration and settler colonialism. A steady wind sweeps through the garden, activating a large-scale bamboo structure turned musical instrument by **Art Labor + R Cham Tih**. Inspired by Indigenous bamboo flutes, the work references the agricultural landscape of Central Highlands, which has been significantly impacted by the colonial regime and then by the arrival of settlers after the Vietnam War. Power, nostalgia, and narrative converge in a soundscape by **Brandon Ng**. The work takes the song "Aloha 'Oe" as a point of departure to explore love, loss, and cultural hybridity through the global distillation of one of Queen Lili'uokalani's most famous songs. And, **Melissa Chimera's** installation considers the ecological disruptions brought on by the introduction of hoofed animals to Hawai'i in 1778 and the potential of radical renewal in nature's cycle of creation.



To activate Ng's audio piece and to see a map, visit: hawaiiicontemporary.org/ht25-brandon-ng

⁶Dr. Noelani Arista, "Foster Botanical Garden," in *Pacific Century: E Ho'omau no Moananuiākea*, Honolulu: Hawai'i Contemporary, 2022.

FOSTER BOTANICAL GARDEN

Beautiful is Nu'uaniu with the many leaves of kāwelu grass, dampened by the Puakea rain and the fragrant, round 'āhihi blossom's scent carried to me. The sound of Hawaiian snails in the high uplands of Lanihuli is beautiful. Proud is the Mololani ocean-spray when Nu'uaniu is adorned with mist, and the kāmakahala tree is drenched by the Līhau rain at the base of the mountain Kekele, where the fragrant groves of hala continue to entice, that is the location of Foster Botanical Garden. Nu'uaniu is often seen in many stories and in the creation story Kalihilihi-o-Laumiha. Nu'uaniu is a place closely affiliated to Papa (Earth-Mother) and Wākea (Sky-Father), who established the first male and female temple of worship in Hawai'i at Nu'uaniu. Slightly mountain-ward of Foster Botanical Garden is Pūehuehu cliff and the Waikahalulu river at Kilohana. Other deep, rich knowledge is within the Kumulipo, that story which is the most famed account of the creation of the Hawaiian universe. This area is also well-known as the location of a chiefly game of courtship between womanly-chief Pele'ula and Hi'iakaikapoliopole alongside Lohi'auipo.

In the latter half of the 19th century, Dr. Wilhelm Hillebrand's interest in different types of plants increased. Dr. Hillebrand is known to have written and published the first book regarding Indigenous plant life in Hawai'i; the book is named *Flora Hawaiiansis*. As was standard in the 19th century, Hillebrand served in and travelled Hawai'i, often under the protection of Kamehameha IV Alexander Liholiho 'Iolani as well as Queen Emma. Queen's Hospital needed guidance and Hillebrand was poised to oblige

from its establishment in 1895. The ali'i put faith in Hillebrand, and they became a member of the Privy Council as well as a close ally to the ali'i. While on a trip to Asia, the Azores, and Madeira, they enticed workers to move to Hawai'i and work for sugar plantations, while they insisted on bringing other gifts such as different plants and animals.

Foster Botanical Garden is land that was leased by Queen Dowager Kalama Hakaleleponi Kapākūhaili in 1853. By 1884, Thomas R. Foster and Mary E. Foster bought the property outright and, by 1903, the land became under the control of the City and County of Honolulu, which was the recipient of this will. The will ensures the care of that land into perpetuity and a safe haven for some, becoming one of five public botanical gardens in Honolulu. —DKM



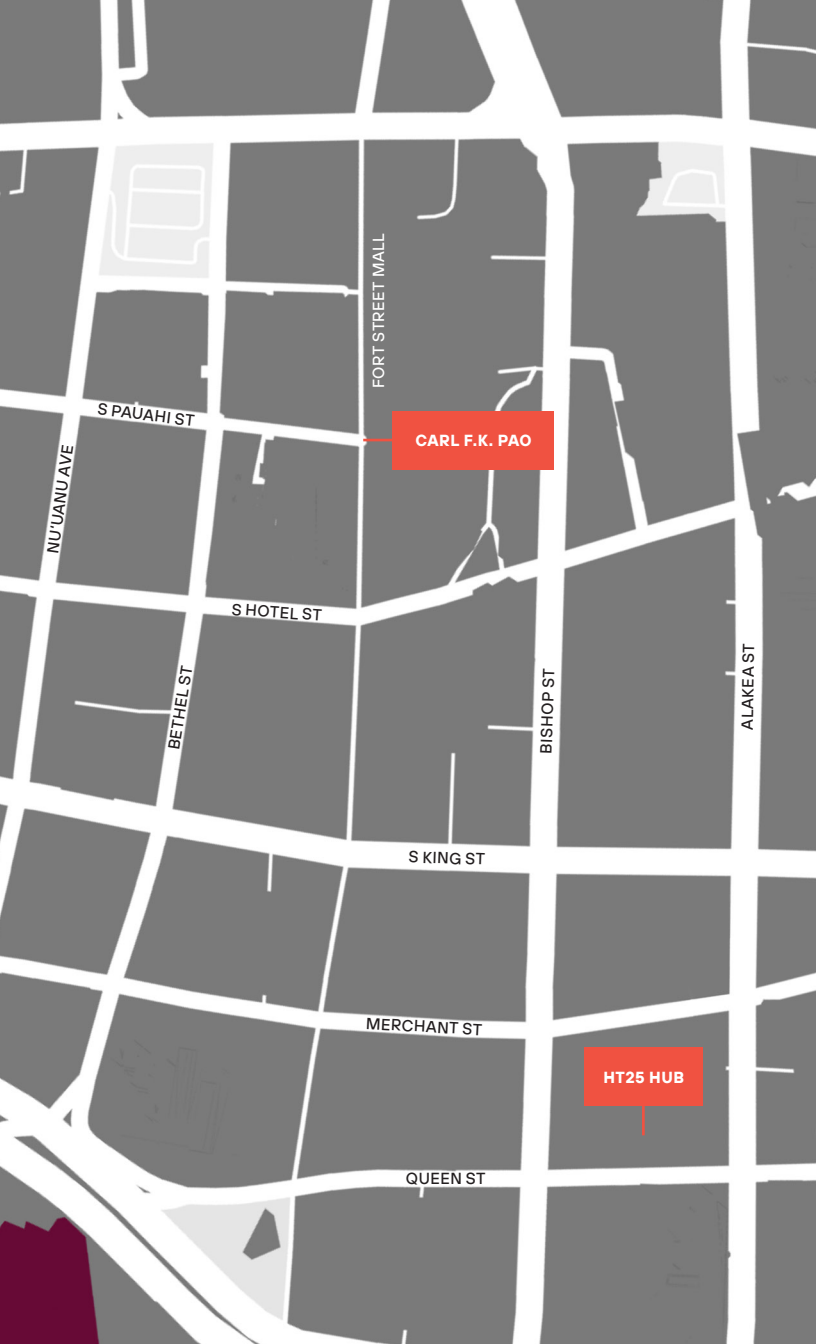
KA MĀLA ULU LĀ'AU A FOSTER

Nani ka poli o Nu'uuanu i ka lau o ke kāwelu, ho'opulu 'ia e ka ua Puakea na ka moani 'āhihi popohe i halihali mai. Kanikani honehone ke kāhuli leo le'a o ka uka mai ka nu'u a'o Lanihuli. Hanohano Mololani i ke ehukai ke 'ohu'ohu 'o Nu'uuanu i ka uhiwai, a nolupē ke kāmakahala o Nu'uuanu e ka ua Līhau a i ka mole o ia mauna ma Kekele kahi e puīa mau ai ke 'ala punia o ka 'āhui hala 'o ia kahi e kū nei Ka Māla Ulu Lā'au a Foster. 'Ike pinepine 'ia ka 'āina 'o Nu'uuanu ma nā mo'olelo he nui, a ma ka mo'olelo o ka ho'okumu honua 'ia 'ana, 'o Kalihilihi-o-Laumiha, Nu'uuanu ka 'āina i pipili loa ai 'o Papa me Wākea, ho'onoho 'ia ka heiau mua a me ka Hale o Papa mua loa o Hawai'i ma Nu'uuanu. Ma uka iki o Ka Māla Ulu Lā'au a Foster kahi o ke kawa Pūehuehu me ke

kahawai 'o Waikahalulu ma Kilohana. He mau waiwai i ho'okomo 'ia nō ma ke Kumulipo, kēlā mo'olelo ho'okumu honua kaulana loa o Hawai'i nei. Kaulana pū kēia wahi kiko'i i ka pā'ani kilu a ke ali'i wahine 'o Pele'ula me Hi'iakaikapoliopole a me Lohi'auipo.

I ka hapa hope o ke kenekulia 'umi kumamāiwa, ulu a'e ka hoi o Dr. Wilhelm Hillebrand i nā lako māla ulu lā'au. Kākau 'o Kauka Hillebrand i ka puke Flora Hawaiiansis, ka lehua o nā puke i hō'ike'ike mai i nā mea ulu o Hawai'i nei. E like me ka mau o ke kenekulia 'umi kumamāiwa, ua lawelawe 'o Hillebrand i kona noho a huaka'i pinepine 'ana ma Hawai'i ma lalo o ka malu o Kamehameha IV a me ka Mō'i Wahine Emma. Noho luna ho'omalua a'ela 'o ia ma luna o ka Hale Ma'i Mō'i Wahine mai kona wā i ho'okumu 'ia ai, i ka makahiki 1859. Paulele nā po'e ali'i iā Hillebrand a ua lilo 'o ia i hoa kūkā no ke ali'i a pae aku i lālā no ka 'aha kūkā kūkā malū o Mō'i Kamehameha V. 'Oiai 'o Hillebrand he hoa no ke ali'i, huaka'i 'o ia i 'Āsia, nā mokupuni 'Akole, a me Makela a ho'olale aku i mau limahana kepa no nā hui mahi kō, a lawe nō 'o ia i makana 'ē a'e e like me nā holoholona me nā mea ulu.

Ho'olimalima 'ia ka wahi i kapa 'ia nō 'o ka Māla Ulu Lā'au a Foster i kēia au e ka haiā ali'i 'o Kalama Hakaleleponi Kapākūhaili i ka makahiki 1853, a ma ka makahiki 1884, ua kū'ai lilo 'ia aku kēia 'āina iā Thomas R. Foster lāua 'o Mary E. Foster. I ka makahiki 1903, ua lilo ka 'āina i ke Kūlanakauhale a Kalana 'o Honolulu i 'āina ho'oilina me ke koi e mālama 'ia ua 'āina no nā kau a kau i kīpuka no ka lehulehu a pēlā i lilo ai kēia māla ulu lā'au 'o ia kekahi o nā māla ulu lā'au 'elima o O'ahu o ka 'oihana māla ulu lā'au o Honolulu. —DKM



FORT STREET MALL

S PAU'AHU ST

CARL F.K. PAO

S HOTEL ST

BETHEL ST

BISHOP ST

ALAKEA ST

S KING ST

MERCHANT ST

HT25 HUB

QUEEN ST

FORT STREET MALL*

ARTIST

CARL F.K. PAO

Fort Street Mall

ADDRESS

Fort Street Mall
by Pauahi Street
→ wahipana.com
→ @wahipana

PARKING

Street and public parking

HOURS

Every day

ADMISSION

None

*HT25 x Wahi Pana

Wahi Pana: Storied Places is a temporary public art project of the City and County of Honolulu Mayor's Office of Culture and the Arts (MOCA) in partnership with the Bloomberg Philanthropies' Public Art Challenge.

FORT STREET is so named for the fort that once overlooked and protected Honolulu Harbor. Established in 1816 and located near what is now Queen Street, the fort was built by Russian fur-traders, who began coming to the Islands for produce and supplies in the 1800s. King Kamehameha I had given them the land to build a supply house; however, when it became apparent that they were erecting a fort, the King ousted the traders and assumed control of the fort.⁹

Carl F.K. Pao's work on Fort Street Mall is the artist's visual interpretation of King Kamehameha I's Ke Kānāwai Māmalahoe, or Law of the Splintered Paddle from 1797, which calls for the humane treatment of civilians during times of war. Pao's tiled installation transforms 'ōlelo Hawai'i (Hawaiian language) into a visual, coded alphabet, embodying the respect of aloha and reflecting on our kuleana, or responsibility, to one another.

E nā kānaka,
E mālama 'oukou i ke
akua
A e mālama ho'i ke
kānaka nui a me
kānaka iki
E hele ka 'elemakule, ka
luahine, a me ke kama
A moe i ke ala
'A'ohe mea nāna e
ho'opilikia.
Hewa nō, make.

Oh people,
Honor thy god
Respect alike people
both great and humble
May everyone, from the
old men and women to
the children
Be free to go forth and lie
in the road
Without fear of harm.
Break this law, and die.

⁹"Honolulu Fort is Gone but the History Behind it Remains: 200 years ago the Russians built a fort, and Fort Street is its namesake," by Bob Sigall, Honolulu Star-Advertiser Sunday Magazine, October 30, 2016.

HT25 HUB

ARTISTS

**ALLORA & CALZADILLA :: Nanci Amaka
:: Edith Amituanai :: Stephanie
Comilang :: Sione Faletau :: Nikita Gale
:: Yazan Khalili :: Las Nietas de Nonó
:: Anchi Lin (Ciwas Tahos) :: Nanea
Lum :: Brandy Nālani McDougall ::
Christian Nyampeta :: Carl F.K. Pao
:: Rice Brewing Sisters Club + Ikaika
Bishop :: Lieko Shiga :: Taro Patch
Creative :: Shannon Te Ao**

HT25 HUB

ADDRESS

HT25 HUB at Davies
Pacific Center
841 Bishop St • Honolulu
2nd and 14th floors
→ hawaiiicontemporary.org
→ [@hawaiiicontemporary](https://www.instagram.com/hawaiiicontemporary)

PARKING

1032 Fort Street Mall • Honolulu
formerly Walmart
\$5 for up to 6 hours
with validation

HOURS

Tue–Sat | 11am–7pm

ADMISSION

Free

Situated in the heart of downtown Honolulu and exhibiting the work of sixteen artists and art collectives, the artwork at the **HT25 HUB** collectively traverses the full breadth of aloha nō, and delves into its layered meanings.

Allora & Calzadilla's immersive installation laments the colonial legacy of depleting Caribbean flora and fauna and our fragile ecological predicament. **Nanci Amaka's** filmed performance responds to the traumatic circumstances surrounding her mother's death with acts of care and labor that evoke the healing process. **Stephanie Comilang's** multimedia installation focuses on the lives of Filipino migrant seafarers—a critical workforce moving 90 percent of the global trade, highlighting the emotional toll inherent in our labor systems. **Sione Faletau** reimagines the sail of a vaka (voyaging canoe) in a sensorial installation of sound and light that symbolizes the unity and interconnectedness of Pacific island communities. **Nikita Gale's** water-activated drum set depicts a post-apocalyptic, post-human scenario that comments on nature's capacity to disrupt and supersede systems designed by and for people. **Yazan Khalili's** installation is both artwork and merch shop, questioning a future built on a US-funded genocide in Gaza. **Brandy Nālani McDougall's** powerful poem reframes the iconic landmark of Lē'ahi. A video by **Las Nietas de Nonó** recalls ancestral practices and reframes dispossession, while evoking transoceanic solidarity. A multimedia installation by **Anchi Lin (Ciwas Tahos)** imagines a queer Indigenous future and beckons us to consider connections among all beings. Kanaka 'Ōiwi artist **Nanea Lum's** paintings celebrate aloha, aloha 'āina, and pilina. **Christian Nyampeta's** *École du soir* holds space for learning and exchange through a three-night, public program. **Carl F.K. Pao** presents a selection of paintings from *NIUHI-SHARK*, which honors the story of King Kamehameha I. Korean art collective **Rice Brewing Sisters Club** teams up with Kānaka 'Ōiwi educator **Ikaika Bishop** to transform

agar agar and invasive limu (seaweed) into sculptural material and everyday objects. **Lieko Shiga's** photographic series of her adopted home in Kitakami, Japan, is born out of a body-and-soul connection to a place amid the pines that had "bewitched" the artist. **Taro Patch Creative** creates a Pasifika lounge installation that reflects a familial, home space for gathering and for listening to the stories from Makaha (O'ahu) youth, bridging the distance between Aotearoa and Hawai'i. Included in this installation are **Edith Amituanai's** photographic work, which underscores the liberating and loving power of Pasifika culture. **Shannon Te Ao's** film, so named for a bird endemic to Aotearoa that is both messenger and harbinger of death, contrasts our reality with what we perceive and entangles our thoughts with our physical movements.



HT25 HUB

DAVIES PACIFIC CENTER

"Trees of Kou kindly sway, crowds of innumerable coconuts, waves of Kalehuawehe, the river mouth of 'Āpuakēhau, Lē'ahi dancing with the wind, The Ocean which stands Māmala."¹⁰

Beloved is the ocean of Māmala, in the bays of Honolulu at the groves of kou. The beak of Māmala, and the beloved ocean of Māmala, are elder names for the famed bay at Honolulu, Kona, O'ahu, and the 'Ao'aoa is its wind, where the constant low-lying, red-misted rainbow presides above the sea. In stories such as *Hi'iakaikapoliopele*, *Ka'ehuikimanōopu'uloa*, *Lauka'ie'ie*, and *Kamehameha I*, Māmala is an ocean where people board canoes and sharks go to swim to increase their knowledge.

Across Hawai'i and the world, people journey to see Honolulu, the largest town in Hawai'i. In the latter half of the 19th century, Honolulu became well established across the world because of the journey of King Kalākaua. In 1881, Kalākaua began on their trip to circumnavigate the world at Māmala, they were the first head of nation to accomplish such a voyage. Upon the trip, they began establishing relationships with many nations and countries and, upon returning to Māmala, the rejoice could be heard, the sound of the national band as well, and people were able to enjoy the fragrance of the many Indigenous plants of Hawai'i, which adorned places all over Honolulu to greet Kalākaua.

Slightly mountainward of Māmala, in Honolulu town, one can see Davies Pacific Center, a building with twenty-two stories, which was named for Theo H. Davies and Company,

one of The Big Five. Davies Pacific Center was constructed in 1972 and houses strong law-firms as well as established businesses. Francis Donaldson as well as Au, Cutting and Smithing were the architects behind Davies Pacific Center. Both Steve Wah Git Au and Francis Donaldson were famed architects in Hawai'i. Steve Au was famed for establishing Ward Warehouse as well as The Waiākea Village Hotel, while Francis was especially famed for constructing the Grand Wailea Hotel in Lahaina and The Kona Resort on Hawai'i Island. —DKM

¹⁰P. W. Kepaa, in Mele No Ka Hoi Ke Ea O Ka Aina in the Ka Elele Hawaii, August 18, 1847, pg 79. Interpreted from 'ōlelo Hawai'i by D. Kauwila Mahi.

HALE DAVIES

HŌ'IKE'IKE PACIFIC

'O CENTER

"Nā kumu Kou 'olu kohai, Niu haiamū launa 'ole, Nā nalu o Kalehuawehe, Kō 'Āpuakēhau muliwai, Lē'ahi alo makani, Kai kū moku o Māmala."¹¹

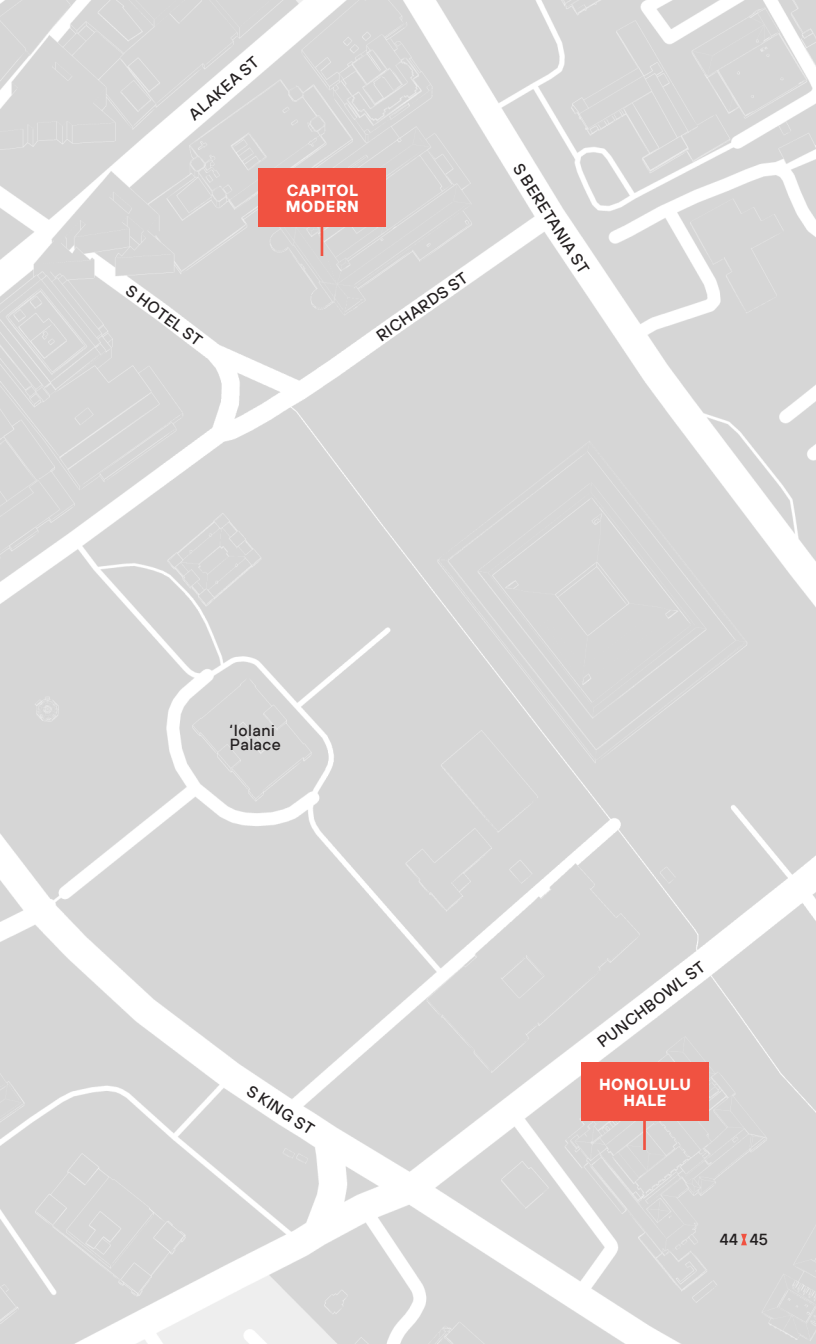
Aloha nui 'ia ke kahakai a'o Māmala me ka hono 'o Honolulu i ka ulu kou. 'O ka Nuku 'o Māmala me ke kai aloha o Māmala kekahi inoa kahiko no ka hono kaulana a'o Honolulu, Kona, O'ahu, a he 'Ao'aoa kona makani a he pūnohu ua koko ke uhi pa'a lā ma luna o ke kai. Ma nā mo'olelo o Hi'iakaikapoliopole, Ka'ehuikimanōopu'ulua, Lauka'ie'ie, a me Kamehameha I, 'o Māmala kekahi kahakai i kau wa'a 'ia na ka po'e kānaka a 'au aku na ka po'e ali'i manō e nui a'e ai ka 'ike.

Mai 'ō a 'ō o Hawai'i a me ka honua ola, huaka'i ka po'e e 'ike iā Honolulu, ke kūlanakauhale nui o Hawai'i nei. I ka hapa hope o ke kenekulia 'umi

kumamāiwa, 'o Honolulu kekahi kaona kaulana a puni ka honua i ka huaka'i māka'ika'i a Mō'i Kalākaua. I ka makahiki 1881, ho'omaka aku 'o Kalākaua e māka'ika'i aku i ka honua mai Māmala, 'o ia ke po'o aupuni mua nāna i ka'apuni ka honua. Kūkulu 'o ia i ka pilina me nā lāhui a aupuni he nui, a ma kona ho'i 'ana a pae aku i Māmala, ua hiki nō ke lohe i ka leo oli, ke kani a ka pāna lāhui, ke hanu i ka 'a'ala o nā ulu lā'au Hawai'i e kāhiko 'ia mai nei ma 'ō a ma 'ane'i o Honolulu e welina mai ana iā Kalākaua.

Ma uka iki o ka nuku 'o Māmala ma ke kaona 'o Honolulu e 'ike 'ia ai 'o Davies Pacific Center, he hale me ka iwakālua kumamālua pae i hale hanohano no Theo H. Davies and Company, kekahi o nā luna nui wili kō 'elima. Ho'okumu 'ia 'o Davies Pacific Center i ka makahiki 1972 a he mau Hui Kānāwai ikaika a 'oihana 'ano nui ma lalo o kona malu. 'O Francis Donaldson me Au, Cutting and Smithing nā kaha ki'i hale o Davies Pacific Center. 'O Steve Wah Git Au a me Francis Donaldson kekahi mau kaha ki'i hale kaulana ma Hawai'i nei. 'O kekahi mau hale kaulana loa i ho'okumu 'ia e Steve Au ka Hale Ho'āhu 'o Ward, ka Hōkele Kūlanakauhale o Waiākea, a me kekahi mau hale, a eia iho nā hale kaulana loa i ho'okumu 'ia e Francis Donaldson i nā Hōkele o Wailea me Kona, Hawai'i. —DKM

¹¹P. W. Kepaa, Mele No Ka Hoi Ke Ea O Ka Aina ma Ka Elele Hawaii, 'Aukake 18, 1847, 'ao'ao 79.



**CAPITOL
MODERN**

**'Iolani
Palace**

**HONOLULU
HALE**

CAPITOL MODERN

ARTISTS

REBECCA BELMORE ≡ KAHI CHING ≡ ROCKY
KA'IOULIOKAHIHIKOLO'EHU JENSEN ≡
JANE JIN KAISEN ≡ SONYA KELLIHER-
COMBS ≡ SUNG HWAN KIM ≡ LEHUAUAKEA
≡ JUMANA MANNA ≡ BRANDY NĀLANI
MCDOUGALL ≡ CARL F.K. PAO ≡ SANCIA
MIALA SHIBA NASH ≡ RUSSELL SUNABE ≡
WENDELIN VAN OLDENBORGH ≡ WARRABA
WEATHERALL

HT25 | ALOHA NŌ

ADDRESS

250 S Hotel St, 2nd
Floor • Honolulu
(808) 586-0900
→ capitolmodern.org
→ [@capitolmodern](https://www.instagram.com/capitolmodern)

PARKING

Ali'i Place Parking Garage
1099 Alakea St • Honolulu
\$3, first two hours

HOURS

Mon–Sat | 10am–4pm

ADMISSION

Free

Formerly the Hawai'i State Art Museum, **CAPITOL MODERN** exhibits the work of fourteen artists whose contributions to HT25 have a focus on healing, sovereignty, and transnational solidarity. **Rebecca Belmore's** mixed-media sculpture, seemingly and unevenly held together by rusted nails, ponders the body, violence, and resiliency. Firmly grounded in a connection to the land and his ancestors, **Kahi Ching** captures the 'uhane, or spirit of once living hardwoods, in a series of sculptures. A posthumous installation of **Rocky Ka'iouliokahihikolo'Ehu Jensen's** work — including carvings, studies, ephemera, and never-before-seen video footage shot by David Kalama — wrestles with the dynamics of both honoring and contemporizing traditions; while contemplating the lack of recognition of Indigenous art within Hawai'i. **Jane Jin Kaisen's** film centers on a burial mound on Jeju Island, set against a verdant green, volcanic hilltop, in a contemplation of the transience of life and our relationship to the natural and human world. **Sonya Kelliher-Combs'** work calls attention to the elevated suicide rates for Indigenous Alaskans, giving voice to the tragic and unnameable, to enable healing. A video installation by **Sung Hwan Kim** questions tradition and the transmission of culture through dance, as a non-Korean practitioner teaches a traditional Korean dance. **Lehuauakea's** large-scale kapa (hand-beaten bark cloth) is stamped with natural dyes and hand stitched with Japanese boro, reflecting the artist's mixed cultural heritage and Hawai'i's diverse communities. A series of banners by **Jumana Manna** revive Palestinian traditions that were lost under occupation, and assert an historical past and future. **Brandy Nālani McDougall** offers a newly commissioned poem that explores the concept of Aloha Ka'apuni, or Revolutionary Aloha, as it relates to Kaho'olawe, the Hawaiian island used as a bombing range by the US military. **Sancia Miala Shiba Nash's** video and installation trace relationships between Hawai'i and Japan across saltwater, oral tradition,

language, material practice, and song. Inspired by the resilience and restoration of Kaho'olawe Island, **Carl F.K. Pao's** series of paintings underscores the evolving nature of Hawaiian imagery. **Russell Sunabe's** paintings contemplate local culture in Hawai'i, which emerged from plantation life, and embodies moana, guardians, sovereignty, and healing. A new film by **wendelien van oldenborgh** considers the Hawaiian notion of sovereignty, its layered meanings, and its transnational solidarities. **Warraba Weatherall's** site-specific sculpture examines the violence of mid-19th-century scientific racism and confronts its deeply personal legacy.



Courtesy of Capitol Modern. Photo: Brandyn Liu.

CAPITOL

DISTRICT

"Here is Honolulu the Chiefly-city of our Nation, the biggest town of our archipelago."¹²

In the chiefly town of Honolulu, the frigate birds circle in the Kauakūalahale rain, the sound of the flag snapping in the wind can be heard, and the exalted Hawaiian flag remains above 'Iolani Palace. Ka Malu 'Ulu o Lele was the first capital of the Hawaiian Archipelago until 1843, when the capital began moving from Lahaina to Honolulu. In Honolulu, Kekūanā'ō'a began establishing a house for their daughter, princess Victoria Kamāmalu, and, in 1845, Kamehameha III Kauikeaouli took this house as a palace for himself. In 1864, Kamehameha V Lot Kapuāiwa renamed the palace as 'Iolani to honor their elder brother, Kamehameha IV Alexander Liholiho 'Iolani, who had passed.

Many houses were established around 'Iolani Palace and the town became a Kūlanakauhaleali'i [Chiefly city] because it possessed all the pleasantries, and 'Iolani Palace became the central point of the city, as well as that of the Hawaiian Archipelago. The Palace we are today accustomed to was established by Kalākaua during his reign. In town, Ali'iōlani Hale was established as a courthouse by Kamehameha V, and it served that purpose until 1940. Kawaiaha'o Church is also nearby, and was built by Ka'ahumanu I during the reign of Kamehameha II Liholiho and Kamehameha III Kauikeaouli. Rev. Bingham led the building of the church from 1836–42. Coral slabs weighing 14,000 pounds were carried to establish the church in its entirety. Chiefs and subjects alike attended the church from the time of Kamehameha III to Lili'uokalani.

The ancestors named this area a Kūlanakauhaleali'i and today it is referred to as the Capitol District, and is the location of Capitol Modern and Honolulu Hale. The public's fond memories of the mana of the Chiefly-town are glazed with sparkling sweet eyes, perhaps yearning to know what life in the 19th century was like, and, at these museums, contestation and memories from the art may simulate or activate ancestral experiences of art. These museums are well-equipped to host, just as the Kawaiaha'o Church, Ali'iōlani Hale, as well as the central point of the nation 'Iolani Palace, are.—DKM

¹²S. K. Kuapuu, in No ke Kaona o Honolulu, inside of Ka Hoku o ka Pakipiko, October 17, 1861, pg 4. Interpreted from 'ōlelo Hawai'i by D. Kauwila Mahi.

KA 'ĀPANA KAPIKALA MO KŪ 'Ā I N A

"Eia nō 'o Honolulu ke Kūlanakauhaleali'i 'o kō kākou Aupuni, ke kaona nui ho'i 'o kēia pae 'āina"¹³

Ma ke Kūlanakauhaleali'i 'o Honolulu nā 'iwa kiani o ke Kauakūalahale e lohea mai ai i ka ho'oku'i a ka hae ke kū mai ka makani, a welo mau ka hae Hawai'i hanohano ma luna o ka Hale Ali'i o 'Iolani. 'O Ka Malu 'Ulu o Lele ke kapikala mua o ko Hawai'i Pae 'Āina, a i ka makahiki 1843, ua ho'omaka ka ho'one'e 'ia 'ana o ke kapikala mai Lahaina a i ke "kaona" 'o ia ho'i 'o Honolulu. Ma Honolulu, ua ho'omaka 'o Kekūanā'o a e kūkulu i hale noho no kāna kaikamahine, ke kamāli'i wahine Victoria Kamāmalu, a ma ka makahiki 1845, ua lawe 'o Kamehameha III Kauikeaouli i kēia hale i wahi Hale Ali'i nona iho. A i ka makahiki 1863,

ua kapa 'o Kamehameha V Lota Kapuāiwa i ka hale ali'i iā 'Iolani no kona kaikua'ana i hala Kamehameha IV Alexander Liholiho 'Iolani.

Ua kūkulu 'ia nā hale like 'ole a puni ka Hale Ali'i 'o 'Iolani a pēlā i lilo ai ke Kūlanakauhaleali'i i kaona me kēia me kēia 'ano lako, a 'o ka ka Hale Ali'i 'o 'Iolani ka piko o ke kaona a me ko Hawai'i Pae 'Āina. A 'o ka Hale Ali'i i ma'a iā kākou i kēia wā, ua kūkulu hou 'ia e Kalākaua i kona noho ali'i 'ana. Ma ke kaona, ua ho'okumu 'ia 'o Ali'iōlani Hale, he hale 'aha ho'okolokolo na Kamehameha V i ho'omaka a pēlā kona holo 'ana i ke kekeke 1940. Eia pū ka Hale Pule 'o Kawaiaha'o na Ka'ahumanu I i ho'okumu i ka noho ali'i 'ana a Kamehameha II Liholiho me Kamehameha III Kauikeaouli. Na Rev. Binamu i alaka'i i ke 'ano o ka hale pule, a he 'eono makahiki ke kūkulu 'ana iā Kawaiaha'o mai nā makahiki 1836-1842. He 14,000 kaukani paona ke kaumaha o ka 'āpana ko'a i halihali 'ia mai no ka ho'okumu 'ana i ka hale pule. Hele nui ka po'e ali'i a maka'āinana i kēia hale pule mai ka wā o Kamehameha III a i ka hala 'ana o Lili'uokalani.

Kapa ka po'e kūpuna i kēia wahi 'o ke Kūlanakauhaleali'i, a i kēia wā, kapakapa 'ia paha ma ka inoa 'o Ka 'Āpana Kapikala Moku'āina, 'o ia kahi o ka Hale Hō'ike'ike 'o Kapikala Hou a me Honolulu Hale e kū mai nei. I kēia au, hāli'ali'a mau ka lehulehu i ka mana o ke Kūlanakauhaleali'i me ka maka 'ālohilohi onaona e pāha'oha'o mai ana paha i ka nohona i ke kenekulia 'umi kumamāiwa, a ma kēia mau hale hō'ike'ike, 'ano pāpā a ho'omana'o mai ka no'eau ma nā no'eau like 'ole a ke kupuna. He mau hale kēia i kipa nui 'ia e ka lehulehu a kipa pū mau ka Hale Pule 'o Kawaiaha'o, i Ali'iōlani Hale, a pēlā pū ka piko o ke aupuni ka Hale Ali'i 'o 'Iolani. —DKM

¹³S.K. Kuapuu, ma No ke Kaona o Honolulu, ma Ka Hoku o ka Pakipiko, 'Okakopa 17, 1861, 'ao'ao 4

HONOLULU

HALE

ARTIST

MELEANNA ALULI MEYER

HT25 | ALOHA NŌ

ADDRESS

530 S King St • Honolulu
(808) 768-6622
→ honolulumoca.org
→ @hnl_moca

PARKING

Metered parking in lot
across the street

HOURS

Mon–Fri | 7:45am–4:30pm

ADMISSION

Free

Situated in the foyer of **HONOLULU HALE**, the official seat of government for the City and County of Honolulu, *‘Umeke Lā’au* by **Meleanna Aluli Meyer**, is a larger-than-life, sculptural calabash, symbolizing care and cultural practice. Nearly 2.5 meters tall and over 6.5 meters in diameter, the installation is a Hawaiian place of learning and a gathering space for students, families, community members, and visitors to experience art and culture as a form of medicine and healing. Accompanying audio sounds the names of more than 38,000 Hawaiians who signed the Kū‘ē Petitions, the petitions of 1897 that resoundingly protested the annexation of the Hawaiian Islands to the United States “in any form or shape.”

This installation was brought to life in collaboration with Kainoa Gruspe and Amber Kahn, as well as Hawai‘i Community College professor Dean Crowell and seventeen of his carpentry students, University of Hawai‘i at Mānoa professor Ka‘ili Chun and her art students, and other community members who contributed their love and labor.

AUPUNI

SPACE

ARTIST

FUTOSHI MIYAGI

HT25 | ALOHA NŌ

ADDRESS

729 Auahi St • Honolulu
(808) 600-0519
→ aupuni.space
→ [@aupunispace](https://www.instagram.com/aupunispace)

PARKING

Street parking available

HOURS

Wed + Sat | 11am–3pm
Fri | 3pm–7pm

ADMISSION

Free

Futoshi Miyagi's film installation at **AUPUNI SPACE** in the Kaka'ako neighborhood of Honolulu includes a compilation of four new works as well as an iteration of an earlier work—all related to his ongoing project *American Boyfriend*, which began in 2012. The project intertwines Okinawa's complex geopolitical history with his personal exploration of identity, sexuality, and societal issues by reflecting on the US occupation of the island in post-WWII, the enduring military presence, and Japan's hetero-normative patriarchal society, which Miyagi has questioned since his youth. Through layered storytelling, Miyagi attempts to make sense of his own memories as an Okinawan queer teenager and invites viewers to reflect on identity, humanity, invisible wounds, and insistence on aloha nō despite cruel and violent histories.



Aupuni Space

HONOLULU MUSEUM OF ART

ARTISTS

EDITH AMITUANAI ≡ **TERESITA FERNÁNDEZ**
≡ **HAYV KAHRAMAN** ≡ **AL LAGUNERO** ≡
GISELA MCDANIEL ≡ **CITRA SASMITA** ≡
ROSE B. SIMPSON ≡ **KANITHA TITH**

ADDRESS

900 S Beretania St • Honolulu
(808) 532-8700
→ honolulumuseum.org
→ @honolulumuseum

PARKING

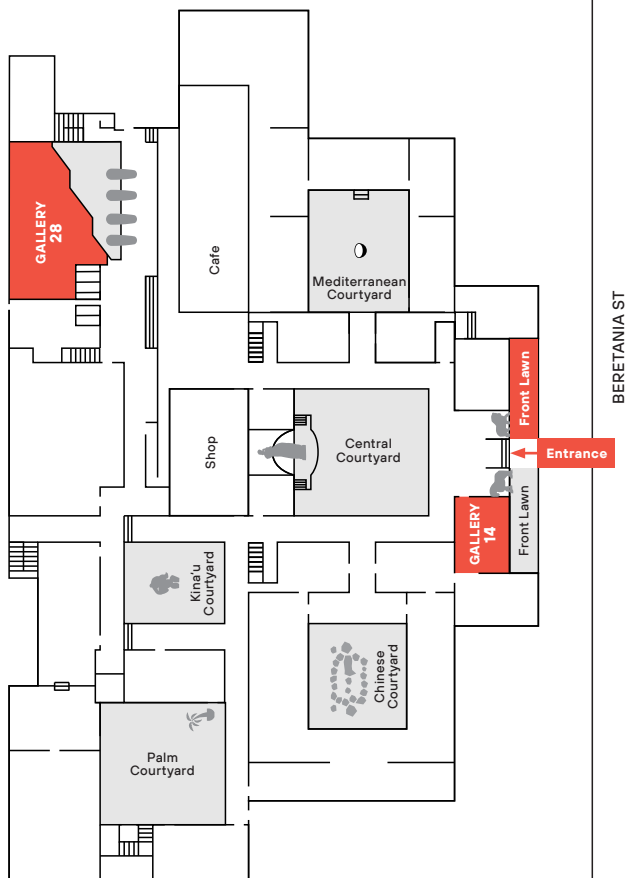
1111 Victoria St • Honolulu
\$12 non-residents for first three
hours; \$8 kama'āina for first
three hours; Credit card only

HOURS

Wed–Thur | 10am–6pm
Fri | 10am–9pm
Sat–Sun | 10am–6pm

ADMISSION

\$25 adults; \$15 kama'āina;
Free, children under 18
Online reservations available



HONOLULU MUSEUM OF ART exhibits the work of eight artists whose respective practices are formed out of Indigenous heritages and strong matrilineal connections. Seven new artworks and a recently produced film contemplate the notion of womanhood as a journey of vulnerability and resiliency, tenderness and strength, interrogating the female body as a site of violence and colonization, as well as a source of creation and healing through truth-telling.

Located on the front lawn, **Rose B. Simpson's** ceramic-and-steel sculpture underscores the values of respect and reverence, and considers the environmental impact of art-making itself. **Teresita Fernández's** monumental floor installation confronts the systemic exploitation of women's bodies in the Caribbean. **Hayv Kahraman's** paintings on marbled, hand-woven flax find affinities in the species decline in Hawai'i — in particular kāhuli, Hawaiian tree snails — with a childhood story she grew up hearing that illustrates the fragile balance with our environment and warns of ecological disaster. **Gisela McDaniel's** new oil paintings, and accompanying audio recordings, focus on women — activists, healers, and mothers — and their relationships to each other and within their community. **Al Lagunero** produced a series of paintings that reconnect him spiritually with his great-grandmother, who was a renowned Native Hawaiian healer. **Citra Sasmita's** work unravels the myths and misconceptions of Balinese art and culture, while celebrating the role of women as spiritual mediators and key figures in maintaining cultural and cosmological balance. **Kanitha Tith's** wire sculptures and watercolor paintings embrace laborious, meditative processes to evoke a sense of freedom from generational trauma. **Edith Amituanai's** moving film *Vaimoe* centers on the artist's aunt, who returned to Sāmoa after living in the US for many years and reflects on time passed and the hardships and resiliency she has experienced.

K U L A O K A H U ' A

Affection surges for Pūowaina, from the tall hills to the groves of coconut at Kulaokahu'a, where the flag of the Hawaiian Crown flutters in the wind. Memories unfurl like a rope in the hand when remembering the land of Kulaokahu'a. Thoughts run back to the reign of Mō'i Kauikeaouli and to Lā Ho'iho'i Ea, the day that restored a sovereign nation. On July 31, 1843, the people of Hawai'i rejoiced as their flag was raised once again, and Kauikeaouli spoke the famed line, "Ua mau ke ea 'o ka 'āina i ka pono" ("The life of the land is perpetuated in righteousness.")

This phrase was uttered following the unlawful occupation of Hawai'i by George Paulet, who held the threat of British naval power and seized the land without authority, destroying Hawaiian flags as the symbol of government. When diplomatic protest made it right and the land restored, Kulaokahu'a became a place of celebration for Hawai'i. The land is marked by Alapa'i Street and Punahou Street, and its central point is Thomas Square, the park across from the Honolulu Museum of Art. The rope of memory ties us to this history.

Kulaokahu'a was a site of celebration during the 19th century; people traveled from all over to play baseball, race horses, feast together, and uplift and honor the land and its genealogy. Mo'olelo, such as Hi'iakaikapoliopole, Pīkoika'alalā, Kawelo, Pelehonamea, and Palila are well known here. Creation follows destruction in the volcanic eruptions brought forth by Pāoa, the legendary digging stick of Pele; as Pele searched for her home, her stick laid waste to everything in its path, but also brought knowledge up from the earth.

In May 1874, Charles Montague Cooke and Anna Rice, both descendants of missionaries, celebrated their wedding in Kulaokahu'a. The wealth of the Cooke family came from the sugar plantations of Castle & Cooke and the Bank of Hawai'i, which Charles helped found before he died in 1909. Anna Rice Cooke grew her collection of artwork and objects from Hawai'i, Asia, Europe, and America, mindful of the diversity of Hawai'i. In 1880, Anna Rice Cooke was granted purchase of the land adjacent to Thomas Square by Mō'i Kalākaua and, in 1922, she received, with three other women, a permit from the territorial government of Hawai'i to create the Honolulu Academy of Arts. Designed by Bertram Goodhue and Associates and built with limestone from Moloka'i, the Academy opened in 1927. Known today as the Honolulu Museum of Art, it holds in the public trust a collection of over 55,000 objects from around the world. —DKM

≡ K U L A O K A H U ' A

Halehale ke aloha iā Pūowaina mai nā hila kilakila a hiki i ka ulu niu o Kulaokahu'a, kahi i welo mau ai ka hae kalaunu. Ke no'ono'o kekahi i ka 'āina 'o Kulaokahu'a, pa'a nō ke kāwelewele i ka poho o ka lima a hali'a aloha paha mai ka wā e noho ali'i aku ana 'o Mō'i Kauikeaouli a me kēlā lā kaulana 'o ia ho'i ka Lā Ho'iho'i Ea ma Iulai 31, 1843. Kau nui ka hae, 'oli'oli ka lāhui Hawai'i, a ho'opuka aku nō i kēlā 'ōlelo kaulana āna, "Ua mau ke ea 'o ka 'āina i ka pono" no ka ho'iho'i 'ia 'ana o ke ea.

Ho'opuka 'ia kēlā 'ōlelo i ka noho hewa 'ana a Keoki Paulet ka mea nāna i kuhikuhi hewa me ka lima ikaika o ke Aupuni Beretania e hemo aku nā hae Hawai'i a ho'olele aku i loko o ke ahi kapu

e puhi aku i ka hō'ailona o ke aupuni Hawai'i. I ka wā i ho'opono 'ia, ua lilo 'o Kulaokahu'a i 'āina e le'ale'a ai 'o Hawai'i. 'O ia nō ka 'āina mai ke Alanui Alapa'i a i ke Alanui Punahou, a i ka piko o ia 'āina kekahi pāka i kapa 'ia 'o Kamaki Kuea. 'O ia kēlā pāka ma kahi kokoke i ka Hale Hō'ike'ike Hana No'eau o Honolulu. 'O ua kāwelewele ka mea e pa'a mai nei i ka lololo o ka lehulehu i kēia au.

Le'ale'a nui 'o Kulaokahu'a i ka lehulehu ma ke kenekulia 'umi kumamāiwa, kipa nui mai ka po'e e pā'ani pōpō, heihei holo lio, pā'ina 'aha 'aina, a ho'oheno aku i ka 'āina me nā mo'okū'auhau o ia 'āina. He mau mo'olelo ko nei wahi—ko Hi'iaikaipoliopole, Pīkoika'alalā, o Kawelo, o Pelehonamea, o Palila, akā, 'o ka mo'olelo o Pele no ka 'ō'ō kaulana e hua'i aku ai i ka 'ike no loko mai o ka 'āina, 'o ia nō 'oe 'o Pāoa e 'eli ana i ka honua e hua'i aku ai i ka pele ma kā Pele 'imi 'ana i home noho nona iho.

I Mei 1874, ho'olaule'a nā mamo a nā mikionali, 'o Charles Montague Cooke lāua 'o Anna Rice i ko lāua 'aha male ma ka home 'o Atherton i Kulaokahu'a. Ua waiwai ka 'ohana Cooke i ke kālā i loa'a mai ka 'oihana mahi kō me ka hui 'oihana panakō, 'o Kākela & Kuke, a pēlā i kū'ai ai 'o Mrs. Anna Rice Cooke i nā no'eau me nā ukana i hoihoi iā ia e like me nā no'eau Hawai'i o 'Āsia i kuhi ai 'o ia he hō'ike'ike i nā 'ano lāhui kānaka like 'ole e noho ana ma ko Hawai'i Pae 'Āina. Ua 'ae 'ia 'o Anna Rice Cooke e kū'ai i ka 'āina ma ka'e 'o Kamaki Kuea e Mō'i Kalākaua i ka makahiki 1880. Ulu a nui ia mau mea no'eau, a i ka makahiki 1922, pa'a ka palapala ho'okumu hale hō'ike'ike ma lalo o Ke Aupuni Kelikoli o Hawai'i a wehe 'ia ka Hale o nā Hana Akamai No'eau, uku 'o Cooke i hale hou i ka makahiki ma hope koke mai na Bertram Goodhue and Associates i kaha ki'i. I ka makahiki 1927, hāmama ka puka, wehe 'ia ka Hale o nā Hana Akamai i kēlā hale hou me nā paia pa'akea no Moloka'i mai, a pīhoihoi ka lehulehu i ke kūkulu 'ia 'ana o ia hale hō'ike'ike. —DKM

FORT

DERUSSY*

ARTIST

ROCKY KA'IOULIOKAHIIHIKOLO'EHU JENSEN

HT25 | ALOHA NŌ

ADDRESS

2131 Kālia Rd • Honolulu
*in front of US Army
Museum of Hawai'i*
→ wahipana.com
→ @wahipana

PARKING

\$4 for the first hour (or
fraction thereof) at the
Hale Koa Saratoga lot
located on the corner of
Kalia Rd and Saratoga Rd

HOURS

Tue–Sat | 10am–5pm

ADMISSION

None

*HT25 x Wahi Pana

Wahi Pana: Storied Places is a temporary public art project of the City and County of Honolulu Mayor's Office of Culture and the Arts (MOCA) in partnership with the Bloomberg Philanthropies' Public Art Challenge.

A pillar of the Native Hawaiian Contemporary Arts Movement, **Rocky Ka'iouliokahihikolo'Ehu Jensen** was a man who carried the weight of his ancestors upon his shoulders. He embodied the 'ike, the mana, and the spiritual essence and drive of those who came generations before him, as he sought for decades to transmit this knowledge through his sculptures, illustrations, and lectures.

In 1975, Rocky Jensen and his wife and life partner, Lucia, founded Hale Nauā III, the Society of Hawaiian Art—considered to be the first contemporary Native Hawaiian arts organization. Hale Nauā III consistently broke new ground, showcasing well over a hundred Kānaka 'Ōiwi artists in scores of exhibitions at Honolulu Hale, AMFAC Plaza Gallery, and Bishop Museum. Despite their success, Jensen remained frustrated by a lack of local recognition, writing in 1987: 'Not only must we fight the stigma of being second class citizens in our own land, but we must also suffer the indignity of being recognized as second class artists.' Nearly fifty years after the establishment of Hale Nauā III, Jensen succumbed to his depression.

Situated in Waikīkī, in front of the US Army Museum of Hawai'i at **FORT DERUSSY**, Rocky's five towering ki'i, *Nā Lehua Helelei*, embody various aspects—including steadfastness, forgiveness, and generosity—of the god Kū, who is associated with warfare. Formed in a traditional kūkalepa, or crescent shape, they commemorate the fallen warriors of Kanaka Maoli conflicts and serve as a reminder of the enduring presence of Hawaiians both within and upon the land. Twenty-five years after its initial installation, *Nā Lehua Helelei* was restored through HT25 x Wahi Pana and with the volunteer support of the Royal Order of Kamehameha, an organization that preserves the rituals and memory of the ruling Chiefs of Hawai'i.

FORT

DERUSSY

Kālia, Waikīkī in Kona, O'ahu, is a one of the lands filled with salt-beds, springs, rivers, river-mouths, taro patches, fishponds, sand fishponds, groves of coconut, and other abundances of the land. Kālia is at the 'Ewa base of Waikīkī, and 'awa as well as 'ama'ama are famed fish cared for within the sand fishponds of the land. Limu līpoa, manaua, wāwae'iole, 'ele'ele, kala, and kohu are fragrant seawards of Kālia, braided into a lei. This braiding of lei continues to this day, and is gifted as an offering to the kū'ula fish shrines in the roaring waters of Kālia.

In 1911, under the executive order of Governor Lucius E. Pinkham, seventy-one acres of land was given to the US military. With these acres, they quickly began to fill in the fishpond with cement to establish what would become known as Fort DeRussy. The fort was named after General René Edward De Russy, a general who served in the American Civil War. In both 1917 and 1918, Governor Pinkham again issued an executive order to take more acres of land for the fort. By 1975, the Hawai'i Army Museum Society established a museum to showcase war memorabilia, guns, stories, as well as other memories.

In the mo'olelo of Kūali'i, who reigned in the 17th century, a pair of brothers, Kapa'ahulani and Kama'aulani composed an extensive chant to gain the favor and protection of Kūali'i. According to the song, Kālia is a place to cast a net for fishing, a space to champion fishing—even with the many eyes of the net, there is no escape. —DKM

‘ĀINA PĀPŪ ‘O DERUSSY

‘O Kālia, Waikīkī ma Kona, O’ahu kekahi o nā ‘āina i piha i nā lo’i ālialia pa’akai, nā punāwai, nā kahawai, nā ‘auwai, nā lo’i kalo, nā loko i’a, nā loko pu’uone, nā ulu niu, a me kekahi mau momona o ka ‘āina. Aia ‘o Kālia i ka ‘ao’ao ‘Ewa o Waikīkī, a ‘o ka ‘awa me ka ‘ama’ama kekahi o nā i’a i mālama ‘ia ma nā loko pu’uone o ia ‘āina. ‘O nā limu līpoa, manaua, wāwae’iole, ‘ele’ele, kala, a me ke kohu nā limu paoa ‘a’ala o Kālia i ‘ai ‘ia, a i hilo a wili ‘ia i mau lei. Noke mau kēia hana hilo a wili lei limu kala a i kēia wā i wahi ho’okupu i nā kū’ula i’a i ke kai wawalo leo le’a o Kālia.

I ka makahiki 1911 ma lalo o kekahi palapala ho’okō i ‘ae ‘ia e Kia’āina Lucius E. Pinkham, ua loa’a mai he kanahiku kumamākahi ‘eka ‘āina i ka Pū’ali Koa ‘Amelika. Me ia mau ‘eka ‘āina, ho’omaka koke lākou e ho’opihapiha i nā loko i’a me nā loko one i ke kīmeki i wahi kahua no ka ‘Āina Pāpū ‘o Derussy. Ua kapa ‘ia kēia ‘āina pāpū no Kenelala René Edward De Russy, kekahi kenelala i lawelawe ma ke Kaua Kūloko o ‘Amelika. I ka makahiki 1917 a 1918, ua pūlima hou ‘o Kia’āina Pinkham i palapala ho’okō e lawe aku ai i kekahi mau ‘eka ‘āina no ka ‘āina pāpū. I ka makahiki 1976, ua ho’okumu ‘ia ka Hawai’i Army Museum Society i hale hō’ike’ike a waihona no nā mea hana kaua, e like me nā raifela, nā mo’olelo, a me kekahi mau mea hana kaua.

Ma ka mo’olelo o Kualī’i, ke ali’i i noho ma ke kenekulia ‘umi kumamāwalu, haku ‘o Kapa’ahulani a me Kama’aulani i mele nona e loa’a mai ai kona malu ma luna o lāua. Wahi a ke mele, ma Kālia i kīloi nui ‘ia ai ka ‘upena, he kai hului nō a e like me ka maka ma ka ‘upena he kinikini nā puka, ‘a’ohe puka e puka ai. —DKM



56 MIN
2.5 miles

LĒ' AHI *

ARTIST

BRANDY NĀLANI MCDOUGALL

Lē'ahi

ADDRESS

Lē'ahi (Diamond Head)

Walking | 2.5 miles | 4km

- ❶ **Kapi'olani Community College**
Diamond Head Rd and
Makapuu Ave • Honolulu
Near TheBus stop
- ❷ **Fort Ruger Park (aka
Triangle Park)**
534 Paikau St • Honolulu
- ❸ **Le'ahi Beach Park**
3187 Diamond Head
Rd • Honolulu
- ❹ **Mākālei Beach Park**
3111 Diamond Head
Rd • Honolulu

HOURS

Every day

PARKING

Street parking

ADMISSION

None

***HT25 x Wahi Pana**

Wahi Pana: Storied Places is a temporary public art project of the City and County of Honolulu Mayor's Office of Culture and the Arts (MOCA) in partnership with the Bloomberg Philanthropies' Public Art Challenge.

→ wahipana.com

→ [@wahipana](https://www.instagram.com/wahipana)

Brandy Nālani McDougall is a renowned Kanaka 'Ōiwi poet from the ahupua'a of A'apueo in Kula, Maui. The Hawai'i State Poet Laureate 2023–2025, McDougall's words traverse the geography of Hawai'i, mapping devastation wrought by colonial imposition, military conquest, and tourism. Her poetry reaches us through the pain and reminds us of the power of persistent resistance, like the love and fierce tenderness between a mother and her children.

For HT25, McDougall exhibits Aloha Ka'apuni or 'Revolutionary Aloha', a new collection of poems in which she draws upon the idea of ka'apuni, which means 'to make a tour, go around, surround, encircle, rotate, revolve, travel; circuit', as well as 'revolution, revolving', and 'the hula step now called "around the island," where the dancer pivots on the ball of one foot in a complete circle; the other foot takes four or more steps to complete the circuit; to do this step.'

At **LĒ'ĀHI** (also known as Kaimana Hila, or Diamond Head), audiences ka'apuni around this volcanic crater, pausing at poetic postcard installations, which superimpose select stanzas of the artist's poem *Lē'ahi* against the silhouette of the mauna. In [re]considering this iconic landmark, McDougall offers a powerful evocation of the histories, memories, and lived experience of Lē'ahi.

LĒ'AHĪ

"Lē'ahi is adorned, with fire, with heat in the mind"¹⁴

When thinking of the Hawaiian Archipelago, certain images come to mind: verdant lush lands, calm beaches, high-cliffed mountains adorned with mist, the spreading of rainbows, and postcards with images of Lē'ahi shot from Waikīkī. In the minds of foreigners to Hawai'i, Waikīkī is only seen as a space for serving tourists, that is the imagery publicized around the world. But for long-residing people of this land, Lē'ahi is like a friend who separates clouds, who carries the sun and moon, and they are an important marker of a destination from Kona, O'ahu, to Wai'anae, O'ahu.

Lē'ahi got its name for its appearance, which is similar to that of a dorsal fin of the tuna fish. In the story of Pele's arrival to Hawai'i, Pele pierces the earth with her earth-digging stick named Pāoa and makes a volcano along their way to Hawai'i Island, and Lē'ahi is nicknamed Kaimana Hila, or Diamond Head, because of shiny calcite stones that were found by British sailors, and the name continues to be in usage by the multitudes to this day.

Lē'ahi is in the spectacular land division of Waikīkī; Makiki, Mānoa, and Pālolo are the three valleys that flourish the waters and stories of this land division. The three large rivers that meet there flow from the mountain to the sea. They are named Pi'inaio, 'Āpuakēhau, and Kūkaeunahi. Lē'ahi is fragrant, as is Waikīkī, from fish such as 'anae, 'a'awa, aholehole, moi, 'oama, 'o'opu, pāpio, and many limu varieties such as the pungent limu līpoa of Kalehuawehe.

The fragrances entice the public to leisure and play, and to find pleasure in Waikīkī, where the rivers and ancestral stories flow under the cement. At 'Aiwohi, Maihiwa, and Kalehuawehe are favorite surf breaks of chiefs. From long ago, the multitudes of chiefs and subjects alike gathered at Waikīkī to feast, have grand meetings, compete, protect the nation, establish Hawaiian temples, and heal. All of the necessities which have been called forth in these descriptions are held within many stories, which burn brightly and warm the memories of long-residing people and foreigners alike upon witnessing Lē'ahi, Waikīkī.

—DKM

¹⁴He Mele Inoa No Lili'uokalani in Ko Hawaii Pae Aina, August 6, 1881, pg 1. Interpreted from 'ōlelo Hawai'i by D. Kauwila Mahi.



KA PĀKA 'O KAIMANA HILA

"Kahiko ka nani I Lē'ahi, Ua ahi ua wela ke mana'o lā."¹⁵

Kapa 'ia nō 'o Lē'ahi no ke kū like 'o ia pu'u i ka lae (a lē paha) o ke ahi ke nānā aku. I ka mo'olelo o ko Pele hiki 'ana i Hawai'i, ua kū kāna 'ō'ō 'o Pāoa i ka 'āina a 'eli aku i kēlā lua pele ma kāna ka'i huaka'i a i ka moku 'o Hawai'i, a he inoa kapakapa ko Lē'ahi, 'o ia ho'i 'o Kaimana Hila i kapa 'ia no ka 'imo'imo o kekahi pōhaku i 'eli 'ia e ka po'e kelamoku Beratania, a he inoa kapakapa ia i hele a laha i kēia au e ka lehulehu.

Aia 'o Lē'ahi i ke ahupua'a kupanaha 'o Waikīkī, 'o Makiki, Mānoa, me Pālolo nā awāwa nui a 'ekolu i ho'okahe i ka waiwai o ka mo'olelo o ia ahupua'a. Hui nā kahawai nui 'ekolu i laila i kahe mai ka uka a i ka pu'uone, 'o Pi'inaio, 'Āpuakēhau,

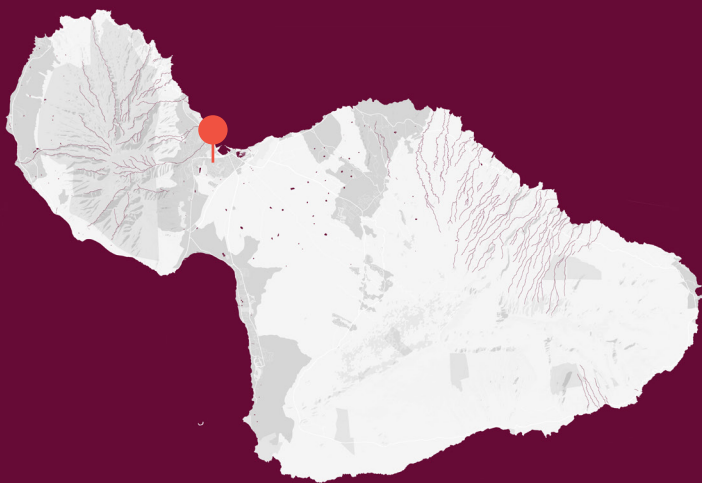
a me Kūkaeunahi ka inoa. Kūpaoa Lē'ahi me Waikīkī i nā i'a e like me ka 'anae, ka 'a'awa, ke āholehole, ka moi, ka 'oama, ka 'o'opu, ka pāpio, a me nā limu like 'ole e like me ka limu līpoa paoa 'a'ale o Kalehuawehe.

Hailii mai ia kūpaoa i ka lehulehu e walea, le'ale'a, a ho'onanea i Waikīkī, kahi i kahe mau ai nā kahawai a me nā mo'olelo kupuna ma lalo o ke kimeki. Ma 'Aiwohi, Maihiwa, a me Kalehuawehe kahi mau wahi he'e nalu punahele a ka po'e ali'i. Mai ke au kahiko, alualu nui nā po'e ali'i me nā maka'āinana i Waikīkī e mālama ai i 'aha 'aina nui, i 'aha hālāwai, i ho'okūkū, i wahi ho'omalu aupuni, i wahi kūkulu a mālama heiau, a i wahi e kuapola ai. No ka lako nui i hāpai 'ia ma luna a me he mau mo'olelo he lehulehu i 'ālapalapa mai ai ke ahi wela a ka mana'o e ka po'e kupa 'āina me ka malihini kekahi ke 'ike 'ia 'o Lē'ahi, Waikīkī. —DKM

¹⁵He Mele Inoa No Lili'uokalani ma Ko Hawaii Pae Aina, 'Aukake 6, 1881, 'ao'ao 1.



MAUI



HALE HŌ'IKE'IKE

AT THE BAILEY HOUSE

ARTISTS

**ROCKY KA'IOULIOKAHIHIKOLŌ'EHU
JENSEN :: BRANDY NĀLANI MCDUGALL ::
SANCIA MIALA SHIBA NASH :: LIEKO SHIGA**

Hale Hō'iike'iike at the Bailey House

**HT25 OPENS HERE ON
07 MARCH 2025**

ADDRESS

2375A Main St • Wailuku
→ mauimuseum.org
→ [@halehoikeike](https://www.instagram.com/halehoikeike)

PARKING

Onsite

ADMISSION

\$10 adult; \$4 ages 5-18;
Free ages 1-4; \$8 seniors (65+);
\$5 students (ID required)

HOURS

Mon-Fri | 10am-2pm

Situated at the historic **BAILEY HOUSE IN WAILUKU**, the artwork of four artists traces memory, destruction, and resiliency in a solemn nod to nearby Lahaina. **Rocky Ka'iouliokahihikolo'Ehu Jensen's** ki'i of Kīhawahine, a mo'o, or lizard goddess, who was the protector of the Mokuhinia wetlands of Lahaina, symbolically calls the waters home. **Brandy Nālani McDougall** offers a newly commissioned concrete poem in honor of Lahaina, delving into aloha nō and the concept of Aloha Ka'apuni, or Revolutionary Aloha, which reverberates with an outward energy. An installation and experimental documentary, co-directed by **Sancia Miala Shiba Nash** and Noah Keone Viernes, tells the story of Ke'eaumoku Kapu and his nearly 20-year legal battle to reclaim his kuleana land in Kaua'ula Valley on the island of Maui — a testament to the resilience of one family, whose efforts serve as a source of guidance for future generations pursuing land and water rights. **Lieko Shiga's** photographic montage recounts the cycle of destruction and renewal in Fukushima after the Great East Japan Earthquake, forming an "emotional landscape" of the artist's relationship to place and its people.

HALE
THEHŌ'IKE'IKE
BAILEYAT
HOUSE

Upon arrival to Maui, greetings are sent from the calm yet famed bays of Pi'ilani, the Kaua'ula rain and wind of Lahaina beckons, and the rising and falling sea of Kahului wave like a fan. Nā Wai 'Ehā (The Four Waters) of Wailuku, Waihe'e, Wai'ehu, and Waikapū are abundant with water and lush lands. Within Nā Wai 'Ehā, one feature protrudes consistently in mo'olelo and it is 'Īao, the land constantly concealed by mist, much like the consistent fame of Wailuku, a land dampened by the water of the Kili'o'opu rain.

At the sands of Wailuku, long-time residents hear the rustling of Kehu and the murmuring of Ka'ākau, as the waves of this surf spot break, as well as the sound of the Nāulu and the Līlīlehua rains upon groves of kukui, palai, 'awapuhi, and niu (candlenut, fern, ginger, and coconut). Like the verdant growth of Hawaiian plants, there are many beloved storied places at Wailuku. Mauians gather at Wailuku to jump off the cliffs and swim in the frigid waters of Kepaniwai river, prepare to feast and hold parties at 'Īao and the several diners in Wailuku, or climb the cliffs without worry of its sharp steepness, while others tend to the famed taro patch of Lo'iloa.

Several place names in Wailuku are famed because of battles; for example, the cliffs of Ka'wa'upali and Kāka'e. And by way of war, the care of Hawaiian temples changed hands; if one is to overturn and rule a temple, they in turn rule the nation. Pai'ea Kamehameha overturned the temples at Wailuku of Wailehua, Pihana (sometimes referred to as Haleki'i), Ka-uli, Malumaluakua, Ke-ahuku, and 'Olopio during his

campaign to unify the Hawaiian Archipelago.

The work of the ancestors and the ever-present mist in the untraversed uplands are the same. Sometimes the cliffs of 'Īao are visibly clear, other times they are concealed but, regardless, 'Īao remains standing proudly. With that pride, my companions who are leisuring in Wailuku, cooled by the prized Nāulu rain, grasp the aloha for the 'āina, which remains steadfast from ancient times, and enjoy the pleasantries of the spreading fog from the mountainous regions to the shores of Wailuku. —DKM

HALE HŌ'IKE'IKE NO'EAU O KA HALE BAILEY

Ke hō'ea aku kekahi i Maui, welina mai nā hono kaulana 'o Pi'ilani i ka la'i, heahea ke Kaua'ula a'o Lahaina, a ani pe'ahi nā kai-holuholu 'o Kahului. Kaulana nō 'o Nā Wai 'Ehā 'o ia ho'i 'o: Wailuku, Waihe'e, Wai'ehu, a me Waikapū kekahi i ka wai nui a me ka uluwehiwehi o ka 'āina. A ma ia wahi 'o Nā Wai 'Ehā ho'okahi nō wahi i hākau pinepine 'ia ma nā mo'olelo a 'o 'Īao ia 'āina i pa'a mau i ka uhiwai, 'o ia nō 'oe o ka pa'a mau o ke kaulana 'o Wailuku. 'O Wailuku, 'Ihikapalaumāewa kekahi 'āina ma'ū i ka wai a ke Kili'o'opu, a ma Wailuku Art Space, 'Ihikapalaumāewa, kēlā mokupuni i kapa pū 'ia ma ka inoa 'o Mauinuiakama, e hō'ike'ike 'ia mai nei kekahi mau mea makamae i hana 'ia me ka lima no'EAU.

I ke one o Wailuku lohea nā kupa 'āina i ka nehenehe o Kehu me ka owē o Ka'ākau ke po'i mai ia mau nalu lā, kanikani pū a lohea ka ua Nāulu me ka ua Līlīlehua i ka ulu kukui, ka ulu palai, ka ulu 'awapuhi, me ka ulu niu kekahi. A e like nō ho'i me

ka uluwehiwehi lehulehu o nā mea kanu a lā'au Hawai'i, he lehulehu nā wahi pana ma Wailuku e like nō ho'i me nā wahi i hāpai 'ia ma luna. Alualu nui ka po'e o Maui i Wailuku i kēia au, lele kawa a 'au kahawai kekahi ma ka hu'ihu'i o Kepaniwai, ho'omākaukau kekahi i ka 'ai me ka 'aha 'aina ma 'Īao a me kekahi hale 'aina i Wailuku, pi'i kekahi i uka me ka no'ono'o 'ole i ke kū'o'ili, a mahi 'ai kekahi i ka lo'i kaulana 'o Lo'iloa.

Ua hele a kaulana kekahi o nā wahi pana ma ia 'āina 'o Wailuku mai ka hana kaua mai, eia 'elua mau inoa, nā pali 'o Ka'uwa'upali me Kāka'e, a ma o ka hana kaua loliloli ka lima mālamalama heiau 'oiai inā nō i na'i 'ia ka heiau, na'i pū 'ia ke aupuni. 'O Wailehua, 'o Pihana ('o Haleki'i kekahi inoa), 'o Ka-uli, 'o Malumaluakua, 'o Ke-ahuku, 'o 'Olopio, 'o ia mau heiau a pau he mau heiau ma Wailuku na Pai'ea Kamehameha i na'i i ke au o kona na'i aupuni 'ana.

Like a like ka hana kupuna me ka noe pa'a mau i ia uka kanaka 'ole, akāka ka pu'u 'o 'Īao i kekahi manawa, a hūnā 'ia i kekahi manawa, eia na'e, 'a'ohe loli iki i ke kū mau o 'Īao i ka ha'aheo. Me ia ha'aheo e o'u mau hoa e walea nei iō Wailuku, e nanea aku nō i ka ua Nāulu ma ke kilohana, e kūpa'a mau i ke aloha i ka 'āina mai ka wā kahiko mai, a e luana aku nō i ka hālī'ili'i noe mai uka a i kai o Wailuku. —DKM

HAWAI'I ISLAND



KONA

- ① Donkey Mill Art Center

HILO

- ② East Hawai'i Cultural Center

DONKEY MILL ART CENTER

ARTISTS

SONYA KELLIHER-COMBS ≡ **CITRA**
SASMITA ≡ **KANITHA TITH**

Donkey Mill Art Center

**HT25 OPENS HERE ON
22 MARCH 2025**

ADDRESS

78-6670 Mamalahoa
Hwy • Hōlualoa
(808) 322-3362
→ donkeymillartcenter.org
→ @donkeymillartcenter

PARKING

Onsite parking available

HOURS

Wed-Sat | 10am-6pm

ADMISSION

Free; class fees vary

Situated at a former coffee mill, **DONKEY MILL ART CENTER** — so named for the donkey depicted on the sign of the cooperative mill and, as a result, how locals referred to the building — is a community driven gathering place for the arts in rural Hōlualoa. Here, works by three HT25 artists, from very different parts of the world, delve into the cycle of loss, healing, and creation.

Sonya Kelliher-Combs, who hails from the Alaska North Slope community of Utqiagvik and the interior village of Nulato, focuses on healing through expressing the unexpressed. At the Mill, her residency and workshops encourage youth participants to create pouches made with Indigenous materials for their “portable secrets,” in contemplation of what might be shared and what might be protected within. Bali native **Citra Sasmita's** work references the Ring of Fire, a string of volcanic and seismic activity that connects islands in the broader Pacific, recounting how natural phenomena such as earthquakes or volcanic eruptions have given birth to various kinds of rituals and mythology around fire as a sacred, purifying energy, rather than only a fear-inducing phenomenon to be escaped from. For more than a decade, **Kanitha Tith** has reworked wire, coiling and weaving it intuitively into sculptures that negotiate and make sense of the world around her. Based in Phnom Penh, Cambodia, Tith's work offers alternatives to post-conflict-centered narratives that have dominated in Cambodia after civil war and genocide.

DONKEY MILL ART CENTER

Driving through the village of Hōlualoa, Island of Hawai'i, one can easily miss the Donkey Mill Art Center amid scenes of verdant coffee plantations, historic buildings, and distant views of the ocean, worth millions of dollars in property value. The Mill is situated in Kona 'Ākau (North Kona) in the ahupua'a (division) of Keauhou 1, near the boundary that Keauhou 1 shares with the ahupua'a of Kahalu'u. There are two ahupua'a named Keauhou in Kona 'Ākau, hence the designations 'Keauhou 1' and 'Keauhou 2' in historical documents. The lands of Keauhou 1 are limited to the slopes of Hualālai, whereas Keauhou 2 extends to Mauna Loa's summit crater, Moku'āweoweo.

The coastal lands in Kahalu'u, Keauhou 1, and Keauhou 2 were favored ali'i lands for centuries. Keauhou's deep association with the ali'i is aptly captured in the epithet 'Keauhou i ka 'ihi kapu, Keauhou, where strict kapu were observed.' Some of the area's most famed ali'i residents include 'Umi a Līloa, his grandson, Lonoikamakahiki, as well as Alapa'i, Kalani'ōpu'u, Kamehameha I, Ke'eaumoku, and Kuakini. Numerous ali'i wāhine (chiefess) are also associated with the area, and include Nāmahana, Keōpūolani, Ka'ahumanu, Kekāuluohi, and Nāhi'ena'ena. Kauikeaouli (Kamehameha III) was stillborn when Keōpūolani birthed him in Keauhou near the heiau of Kaleiopapa. Through ritual and prayer led by the high priest Kapihenui, the infant was brought back to life and became the longest reigning Hawaiian monarch.

During the Māhele, Keauhou 1 (including the lands that the Center is located on) was retained by the chiefess Victoria Kamāmalu. Hoa'āina

(native tenants) who lived mauka (upland) of the ahupua'a were later awarded kuleana for lands they cultivated and resided on. These lands were part of Kūāhewa—a large dryland farm system that Kamehameha I was known to cultivate and that became the backbone of the coffee industry that developed generations later. The land where the Donkey Mill Art Center is located was not awarded to hoā'āina and instead remained part of Kamāmalu's land holdings. Boundary commission documents from 1873 indicate that the Center's land is located near a place called Kanihinihi'ula (also spelled Kahinihini'ula) where two ahu pōhaku (rock cairns) once stood.

In 1954, George Harada, representing the Soil Conservation Service, constructed a wooden building to serve as the home of the Kona Coffee Cooperative, the first farmers' cooperative in the region. The Cooperative was dissolved in 1981 upon Harada's death, and the building and land was subsequently sold to the United Coffee Corporation and later purchased by Desmon and Lisen Twigg-Smith. In 2001, the Hōlualoa Foundation for the Arts and Culture moved into the historic building and adapted the space to include studios, classrooms, and exhibition space. The site reopened a year later under the name Donkey Mill Art Center and has served as a vital hub for the arts in rural Kona since then. — **Halena Kapuni-Reynolds, PhD**



**KE KIKOWAENA PĀHEONA
'O KA HALE WILI 'ĒKAKE**

Make kalaiwa'ana ma loko o ke kūlanakauhale
o Hōlualoa, ma ka mokupuni 'o Hawai'i, ma'alahi

ka mā'alo a hala 'ana o Ke Kikowaena Pāheona 'O Ka Hale Wili 'Ēkake ma muli o nā mahi kope uliuli, nā hale kahiko, a me nā 'ikena o ke kai nona ke kumukū'ai he mau miliona. Aia ka Hale Wili ma Kona 'Ākau ma ke ahupua'a 'o Keauhou 1, ma kahi o ka palena ma waena o Keauhou 1 a me Kahalu'u. He 'elua ahupua'a i kapa 'ia 'o Keauhou ma Kona 'Ākau, a 'o ia ke kumu i kapa 'ia ai ma nā inoa 'o "Keauhou 1" a me "Keauhou 2" ma nā palapala kahiko. Aia ko Keauhou 1 mau 'āina ma ka mauna 'o Hualālai, eia na'e, holo ka 'āina o Keauhou 2 a hiki loa aku i ka lua pele o Mauna Loa 'o Moku'āweoweo.

He 'āina kai kaulana ko Kahalu'u, Keauhou 1, a me Keauhou 2 i noho ai nā ali'i no nā kenekulia he nui. 'Ike 'ia ka pilina o Keauhou me ke kapu o nā ali'i ma ka 'ōlelo no'eau 'Keauhou i ka 'ihi kapu.' 'O kekahi o nā ali'i kaulana i noho ma kēia wahi i ka wā kahiko 'o 'Umi a Līloa, kāna mo'opuna, Lonoikamakahiki, Alapa'i, Kalani'ōpu'u, Kamehameha I, Ke'eaumoku, a me Kuakini. Nui pū nā ali'i wāhine i pili i kēia wahi, e like me Nāmahana, Keōpūolani, Ka'ahumanu, Kekāuluohi, a me Nāhi'ena'ena. Ua hala 'o Kauikeaouli i ka wā o kona hānau 'ia 'ana e Keōpūolani ma kahi kokoke i ka heiau 'o Kaleiopapa. Ma o nā pule a me nā hana kahuna i alaka'i 'ia e ke kahuna nui 'o Kapihenui i ho'ōla 'ia ai ke kamali'i a lilo 'o ia ka Mō'i Hawai'i i 'oi aku kona noho ali'i 'ana ma mua o nā Mō'i Hawai'i 'ē a'e.

I ka wā o ka Māhele, ua hō'ike ke Ali'i Wahine 'o Victoria Kamāmalu i kona kuleana no Keauhou 1 (aia ka 'āina i kūkulu 'ia ai ke Kikowaena i loko o kēia mau 'āina). Ma hope pono, ua hā'awi 'ia i nā hoa'āina o uka ko lākou kuleana no nā 'āina a lākou i mahi a noho ai. 'O kēia nō nā 'āina 'o Kūāhewa – he māla nui i mahi 'ia e Kamehameha I a i lilo i kahua momona no ka 'oihana kope i kūkulu 'ia he mau hanauna ma hope mai. 'A'ohe kuleana hoa'āina i 'ae 'ia ma ka wā o ka māhele no ka 'āina

e kū nei Ke Kikowaena Pāheona 'O Ka Hale Wili 'Ēkake; no Kāmamalu ka 'āina. Ma nā palapala kahiko o ke Komikina Palena 'Āina mai ka makahiki 1873, hō'ike 'ia kahi e kū nei ke Kikowaena i kahi kokoke iā Kanihinihi'ula ('o Kahinihini'ula kekahi pela 'oko'a ma kekahi mau palapala) kahi ho'i i kū mua ai nā ahu pōhaku 'elua ma Kanihinihi'ula.

I ka makahiki 1954, ua kūkulu 'o George Harada, he moho o ka 'Oihana Maluō Lepo, i hale papa lā'au he hale no ka Hui Kōkua Kope Kona, ka hui kōkua mua o ia wahi. Ua ho'opau 'ia ka hui kōkua i ka makahiki 1981 i ko Harada hala 'ana, a kū'ai 'ia aku ka hale a me ka 'āina i ka Hui Kope Hui 'Ia a kū'ai hou 'ia ia wahi e Desmon a me Lisen Twigg-Smith. I ka makahiki 2001, ua ne'e Ka Hui Pāheona a Mo'omeheu o Hōlualoa i loko o ka hale kahiko a ho'omaka lākou e kūkulu i nā ke'ena pāheona, nā lumi papa, a me kahi ke'ena hō'ike'ike. Hala ho'okahi makahiki a hemo ma lalo o ka inoa 'o Ke Kikowaena Pāheona 'O Ka Hale Wili 'Ēkake. Mai ia wā mai, ua lilo ia wahi he kikowaena ko'iko'i no ka 'oihana pāheona no Kona. — **HKR**



Courtesy of Donkey Mill Art Center. Photo: Cynthia Smith.

EAST HAWAI'I CULTURAL CENTER

ARTISTS

**ROCKY KA'IOULI OKAHIHIKOLO'EHU
JENSEN ≡ HAYV KAHRAMAN ≡ JANE JIN
KAISEN ≡ LIEKO SHIGA ≡ RUSSELL SUNABE**

East Hawai'i Cultural Center

ADDRESS

141 Kalākaua St • Hilo
(808) 961-5711
→ ehcc.org
→ [@easthawaiiculturalcenter](https://www.instagram.com/easthawaiiculturalcenter)

PARKING

Street parking

HOURS

Tue–Fri | 10am–4pm
Sat | 10am–2pm

ADMISSION

Free

The easternmost point of HT25 is on the rainy side of the Big Island, in the historic town of Hilo. At **EAST HAWAII CULTURAL CENTER**, four artists present work that explores the dynamics of homecoming, belonging, and finding community. Honolulu-based artist **Russell Sunabe** returns to the place of his upbringing (nearby Hakalau), presenting a collection of paintings that recount personal narratives, negotiate cultural tensions and hybridity, and symbolize the intrinsic connection between the land and the ocean and our relationship with the natural world. **Lieko Shiga** moved to the coastal town of Kitakami, Miyagi Prefecture, and discovered a sense of home and community. While living in and photographing Kitakami, her phantasmagoric photographic work documents the town before the 2011 Tōhoku earthquake and tsunami and records its scars and resilient spirit after the subsequent nuclear disaster. **Hayv Kahraman** finds affinities in the species decline in Hawai'i — in particular kākūli, Hawaiian tree snails — with a childhood story she grew up with that underscores our fragile balance with our environment and that warns of ecological disaster. "What is clear is that we are left with a feeling of connectivity to our more than human kin by means of ruin." And **Jane Jin Kaisen** — who was born on Jeju Island, South Korea, and adopted and raised in Copenhagen, Denmark — returns to the place of her birth. The film, *Halmang* (2024), traces the artist's matrilineal connections to the deep-sea divers of Jeju Island, considers the laborious and physically strenuous work of *haenyeo*, or "women of the sea," and their strong relationships with each other, land and sea, and their spiritual and healing power. Sculptures by **Rocky Ka'iouliokahihikolo'Ehu Jensen**, formerly of Kea'au, offer relationality and material connection to navigation and Hawai'i Island in the form of a contemporary carving of the ocean god, Kanaloa, a ceremonial adze, and a large navigational compass featuring two figures, guiding onlookers home.

EAST CULTURAL

HAWAI'I CENTER

East Hawai'i Cultural Center is located in the heart of downtown Hilo, in the ahupua'a (division) of Pi'ihonua, on the island of Hawai'i. Famed for its 'ulu-leaf trampling rain called Hehi Lau 'Ulu, this area was considered choice lands for the ali'i. Wahi pana (legendary places) associated with early inhabitants like the demigod Māui (Ka Wa'a O Māui) and the priest Pā'ao (Nā Mau'u A Pā'ao) evidences long-term settlement in the area, while heiau such as Kaipalaoa and Pinao speak to the importance of this place as a center for chiefly and ceremonial life. Niolopā, a chiefly compound where Kamehameha II once lived and where King Kalākaua spent many summers, was located near the present-day location of the center. The site eventually became the home of the Hilo Hotel—today a hollow shell of its former self.

The property where the Center is situated was surveyed in 1849 when George Morris Moore, a merchant from Rhode Island, and his wife, Naomi, claimed the land as their property during the Māhele. Moore took up residence on the lot in 1838 when he married Naomi, who had lived there for at least nine years with her former, now deceased husband. Moore died in 1850, leaving Naomi as executor of his estate. In 1857, John Harvey Coney, Sheriff of Hilo and husband of the chiefess Laura Kekuakapuokalani, acquired Naomi's land and built a home there after his hale pili—located in what is now Kalākaua Park—was destroyed by flooding. In 1868, a wooden courthouse was shipped from Maine and installed where Coney's hale pili once stood.

In 1931, the old Coney residence was demolished and replaced with a new county building that opened in 1932. The two-story building housed the police station on the ground floor and district courthouse on the top floor. Architectural plans were created by Deputy County Engineer Frank Futoshi Arakawa, while construction was led by Shigeru K. Oda. The building featured a cream-colored adobe exterior finish, leaded glass doors and windows, a hipped roof covered in asbestos shingles, and central front porches on both floors overlooking Kalākaua Park. It was the first building in the county of Hawai'i to include in its design parking for automobiles, and served as a center for law and order for decades.

In 1969, the district court moved into the newly built State Building on Aupuni Street. The Police Department followed suit in 1975 when their new headquarters opened on Kapi'olani Street. County officials wanted to demolish the building, but community members wanted to preserve the building and transform it into an art center. In 1978, Frances C. Sherrard, Chairperson of the East Hawai'i Cultural Council (EHCC), successfully nominated the former district courthouse and police station building to be listed on the National Register of Historic Places. EHCC received a lease to the property in 1980, and since that time, the organization has offered countless art exhibitions and programs for the community. — HKR



KE KIKOWAENA MO'OMEHEU
O HAWAI'I HIKINA

Aia ke Kikowaena Mo'omeheu o Hawai'i Hikina ma waenakonu o ke kaona o Hilo ma ke ahupua'a 'o Pi'ihonua. He 'āina ali'i kēia wahi i kaulana i ka ua Hehi Lau 'Ulu. Hō'ike maila nā wahi pana o nā po'e mua i hele mai i Hawai'i, e like ho'i me ke kupua 'o Māui (Ka Wa'a O Māui) a me ke kahuna 'o Pā'ao (Nā Mau'u A Pā'ao), i ka noho papa 'ana o nā Kānaka ma kēia wahi mai ka wā kahiko mai, a hō'ike pū maila nā heiau, e like me Kaipalaoa a me Pinao, i ke 'ano nui o kēia wahi no ka nohona ali'i a me ka ho'omana Hawai'i. Ma uka o ke kahua e kū nei ke Kikowaena 'o Niolopā, ka home o nā ali'i kahi i noho ai 'o Kamehameha II a 'o kahi pū i walea ai Ka Mō'i Kālakaua i nā kauwela he nui. I loko nō o ka holo 'ana o ka manawa, ua lilo kēia wahi i home no ka Hōkele o Hilo—i kēia wā he iwi hakahaka wale nō ia i like 'ole me kona mau lā u'i.

Ua ana 'ia ka 'āina e kū nei ke kikowaena i ka makahiki 1849, i ka wā i hō'ike ai 'o George Morris Moore, he kālepa no Loke 'Ailana, lāua 'o kāna wahine 'o Naomi, i ko lāua kuleana no ia 'āina. Ua ho'omaka 'o Moore e noho ma ia wahi i ka makahiki 1838 ma hope o kona male 'ana iā Naomi, ka wahine nāna i noho ma ia wahi ho'okahi no 'eiwa mau makahiki me kāna kāne mua i make iholā. Ua hala 'o Moore i ka makahiki 1850 a lilo 'o Naomi 'o ia ka luna ho'okō kauoha no kona waiwai ho'oilina. I ka makahiki 1857, ua komo 'āina 'o John Harvey Coney, ka Māka'i Nui o Hilo a 'o ke kāne a ke ali'i wahine 'o Laura Kekuakapuokalani i ka 'āina o Naomi lāua 'o Moore. Ua kūkulu 'o ia i hale ma laila ma hope o ka pau 'ana o kona hale pili i kūkulu 'ia ma kahi o ka Pāka 'o Kalākaua i ka wai pi'i. I ka makahiki 1868, ua lawe 'ia maila kekahi hale ho'okolokolo lā'au mai Maine mai a ua kūkulu 'ia ma kahi i kū ai ko Coney hale pili kahiko.

I ka makahiki 1931, ua ho'ohiolo 'ia ka hale kahiko Coney a kūkulu 'ia he hale kalana hou i wehe 'ia i ka makahiki 1932. Ma ia hale 'elua

ona papahale ho'okahi i mālama 'ia ai ka 'aha ho'okolokolo 'āpana ma ka papahale o luna a me ke ke'ena māka'i ma ka papahale o lalo. Na ka Wilikī Hope o ke Kalana 'o Frank Futoshi Arakawa i kaha i ka palapala kūkulu hale, a na Shigeru K. Oda i alaka'i i ke kūkulu 'ana o ia hale. Ua hiki ke 'ike 'ia ma ka hale nā paia 'akopie ke'oke'o, nā puka hale a me nā pukaani kēpau, he kaupoku nona nā pili awe pale ahi, a me nā lānai o mua ma nā papahale 'elua o ka hale e alo ana i ka Pāka 'o Kalākaua. 'O kēia ka hale mua ma ke Kalana o Hawai'i i komo pū ma kona mau palapala kūkulu hale kekahi wahi e ho'okū ai i ke ka'a 'okomopila, a ua lilo ia hale he ke kikowaena e ho'okō 'ia ai ka pono a me ka hewa ma lalo o ke kōnāwai no nā makahiki pā anahulu he nui.

I ka makahiki 1969, ua ne'e ka 'aha ho'okolokolo 'āpana i ka Hale Moku'āina ma ke alanui 'o Aupuni. Ua ne'e pū ke Ke'ena Māka'i i ka makahiki 1975 i ka wehe 'ia 'ana o ia ke'ena kikowaena hou ma ke alanui 'o Kapi'olani. I ia wā, ua makemake nā moho kalana e wāwahi i ka hale kahiko, akā na'e, ua makemake nā kōnāka o ke kaiāulu e mālama i ia hale a ho'olilo 'ia i kikowaena pāheona. I ka makahiki 1978, ua hāpai me ka lanakila 'o Frances C. Sherrard, ka Luna Noho o ka 'Aha Mo'omeheu o Hawai'i Hikina, i ka mana'o e helu 'ia ka hale 'aha ho'okolokolo 'āpana a me ka hale māka'i kahiko ma ka Papa Kuhikuhi Aupuni o Nā Wahi Kahiko. Ua loa'a i ke Kikowaena Pāheona ka palapala ho'olimalima no ka hale a me ka 'āina i ka makahiki 1980, a mai ia wā mai, ua mālama ka hui i nā ke'ena hō'ike'ike a me nā papahana pāheona he nui no ke kaiāulu. — **HKR**

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A full suite of public programs complements Hawai'i Triennial 2025 for the duration of the exhibition, including regular docent-led tours at HT25 HUB and curator-led tours at HT25 HUB and Capitol Modern. We also have a series of HT25 artist-led gallery talks, artist discussions, film screenings, performances, hands-on workshops, and more.

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