

HONOLULU BIENNIAL FOUNDATION

10 / 30 - 11 / 9

2014

CHAIN OF FIRE



THE PROLOGUE EXHIBITION

FOR THE 2016 HONOLULU BIENNIAL

Co-presented by Hawai'i International Film Festival
and Honolulu Biennial Foundation

AFTER TSUNAMI GALU AFI' (2013)
SHIGEYUKI KIHARA

COURTESY OF SHIGEYUKI KIHARA STUDIO AND MILFORD GALLERIES DUNEDIN, NEW ZEALAND

10/30-11/9

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Co-presented by Hawai'i International Film Festival
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TAKING PLACE IN OUR KAKA'AKO,
a new neighborhood by Kamehameha Schools

- Arahmaiani | Indonesia |
- Sama Alshaibi | Iraq • Palestine • USA |
- Bahar Behbahani | Iran • USA |
- Drew Broderick | Hawai'i • USA |
- Pas de Chocolat | Hawai'i • USA |
- Hasan Elahi | Bangladesh • USA |
- Shigeyuki Kihara | Samoa • New Zealand |
- Almagul Menlibayeva | Kazakhstan |
- Adrienne Keahi Pao | Hawai'i • USA |
- Mark Salvatus | Philippines |

Curated by Dr. Kóan Jeff Baysa and Isabella Ellaheh Hughes

Exhibition opening hours:

Monday - Saturday: 11 AM-5PM
Sunday: 11 AM-3PM

The exhibition is located in three spaces, all within walking distance of each other in Our Kaka'ako

445 and 449 Cooke Street
SPF Projects: 729 Auahi Street
Honolulu, Hawaii 96813

HONOLULU BIENNIAL FOUNDATION

MANY THANKS TO OUR SPONSORS AND PARTNERS
WHO HAVE MADE CHAIN OF FIRE POSSIBLE



HONOLULU BIENNIAL FOUNDATION



MANY THANKS TO THE INDIVIDUALS WHO HAVE
GENEROUSLY CONTRIBUTED TO THE SUPPORT
AND REALIZATION OF CHAIN OF FIRE:

- Rami Farook, Nkenge Ho-Shing, Michael Irilli,
- Dianne Logan, Kourtney Logan, Li Lundin, Leila Mahdjub-Hughes,
- Azadeh Malekan, Dvorit Mausner, Ardalan Nikou, Maile Meyer,
- Christiane Paul, Robert Punkenhofer, Suzanne Sato, Lourdes Selman,
- Audrey Tafoya, Allen and Donna Tuider, Robert Tuider, Marika Wilson,
- Scott Wilson, Kate Zhou, Bennett Lieberman, Jennifer Francis.



our kaka'ako
A NEW NEIGHBORHOOD BY KAMEHAMEHA SCHOOLS

The exhibition is located in three spaces, all within walking distance of each other in Our Kaka'ako, a new neighborhood by Kamehameha Schools.

445 and 449 Cooke Street
 SPF Projects: 729 Auahi Street
honolulu.biennial.org

INTRODUCTION

Honolulu Biennial, officially debuting in 2016, marks Honolulu's first entry into the global biennial circuit. Presented by Honolulu Biennial Foundation (HBF), the event focuses on contemporary art from Oceania, the Asian continent and the Americas. The histories, present-day realities and futures of these regions are explored in *Chain of Fire: The Prologue Exhibition* for the 2016 Honolulu Biennial, co-presented by Hawai'i International Film Festival and HBF. Chain of Fire, purposefully concurrent with the 34th Hawai'i International Film Festival, presents contemporary artworks by Hawai'i-based, national and international artists, with a focus on presenting new media, video, photography, and installation-based works. The inaugural Honolulu Biennial in 2016 will be thematically curated by Fumio Nanjo, an international curator, academic and Director of Tokyo's Mori Art Museum.

OUR MISSION

HBF supports local arts infrastructure with a global outreach by presenting Honolulu Biennial, a new, international biennial focused on contemporary artwork and artists from the countries and continents that lie along the Chain of Fire, a unifying global volcanic configuration. Through the celebration of contemporary art from Oceania, the Asian continent and the Americas, Honolulu Biennial engages with the rich cultural diversity of Hawai'i, fostering greater intercultural exchange, cultural diplomacy and understanding through art. HBF has an ongoing commitment to serve the local community throughout the year by offering a variety of public programs, cultural exchanges and educational workshops with a specific emphasis on linking science, art and technology. www.honolulu.biennial.org

CHAIN OF FIRE TEAM

DEVELOPMENT AND COMMUNITY OUTREACH: **Katherine Ann Leilani Tuider**

CURATORS: **Dr. Kóan Jeff Baysa and Isabella Ellaheh Hughes**

EXHIBITION DESIGN AND PRODUCTION: **AJ Feducia**

GRAPHIC DESIGN: **Culture Shocka (Justin Takaha White)**

CREATIVE CONSULTANT AND BOOKLET DESIGN: **Ara Feducia**

GALLERY MANAGER: **Verena Johannsmann**

HBF LOGO DESIGN: **Arlene Guerrero**

'UMEKE | UMBRELLA PROGRAMS MANAGER: **Josh Tengan**

'UMEKE | UMBRELLA LOGO DESIGN: **Wooden Wave (Matt and Roxy Ortiz)**

SPECIAL THANKS TO: Marissa Abadir, Kaka'ako Agora, Ayyam Gallery, Marika Emi, Ara Feducia, AJ Feducia, Sonny Ganaden, Jamie Jackson, Lana Lane Studios, Robert Lambeth, Bruce L'Orange, Li Lundin, Maile Meyer, Milford Galleries Dunedin, Na Mea Hawai'i/Native Books, Anna Page, SPF Projects, Josh Tengan, Scott Wilson, Brett Zaccardi, The Drawing Room and Tyler Rollins Fine Art, AKArt Advisory, Gaye Chan, William Fleischer and **all our volunteers.**

PUBLIC PROGRAMS

All public programs, with the exception of the Children's Workshop, are free and open to the public, and will be taking place in Kaka'ako Agora, located at 441 Cooke Street

CURATOR'S STATEMENT: CHAIN OF FIRE

Chain of Fire is an exhibition based on the global elaboration of active volcanic belts within which Hawai'i is considered a volcanic hotspot, and a trope that links the geo-cultural origins of the artists exhibited. Central issues addressed include sustainability, natural disasters, economic disparities, and the squandering and abuse of natural resources, all highlighting the certainty that local disturbances can have global repercussions.

The performative photographic works by **Shigeyuki Kihara** reveal Samoa's colonial past, underscore the aftermath of natural disasters, and interrogate notions and definitions of "paradise." Further commenting on the voyeuristic gaze of "paradise" with direct Hawai'i references, both **Adrienne Keahi Pao's** photographic series and **Drew Broderick's** site-specific, mixed-media installation critique the commercial framing of Hawai'i, raising questions on the conflicted relationship between the commodification of culture and economic dependency on the visitor industry.

Issues of water and human intervention are confronted in **Arahmaiani's** dramatic floor projection, and dystopian issues are similarly addressed by **Sama Alshaibi's** multi-media installation remarking on access to fresh water, reflecting on the shared histories in North Africa and West Asia, and asserting how rising sea levels are affecting island nations, such as the Maldives. The video environment created by **Bahar Behbahani** and **Almagul Menlibayeva** also address shared histories, specifically the commonalities between cultural traditions of bordering Kazakhstan and Iran, and the impact of their opaque dialogues on economic development and globalization. Addressing parallel concerns on another part of the globe, the projected video work by **Mark Salvatus** accents the magnitude of the global remittance economy in the Philippines linked to the plight of the foreign domestic worker.

Hasan Elahi presents a site-specific new media installation, using footage taken on Big Island's Mauna Kea, examining the relationship between surveillance and individuals, questioning the power dynamics between the watcher and the watched. Comparably dealing with macro-micro perspectives but on a human body scale and through the senses, **Pas de Chocolat's** **Kyle** and **Cara Oba** create an interactive, immersive multisensory environment that challenges one's awareness, location, and orientation in space.

-Dr. Kóan Jeff Baysa and Isabella Ellaheh Hughes

NOVEMBER 1, SATURDAY

11AM - 12PM: ARTIST TALK

Repositioning Paradise:

Contemporary Art from Oceania

SPEAKERS: Shigeyuki Kihara (Samoa, New Zealand) Adrienne Pao (Hawai'i, California) Drew Broderick (Hawai'i)

1:30 - 2:30PM: PUBLIC PANEL

Honolulu as a Site for an International Biennial

PANELISTS: Fumio Nanjo, Curatorial Director, Honolulu Biennial 2016 and Director of Mori Art Museum; Dr. Konrad Ng, Director, Smithsonian Asian Pacific American Center; Gaye Chan, artist and Chair, Department of Art and Art History, University of Hawai'i at Manoa; Masami Teraoka, artist; Dr. Kóan Jeff Baysa, Co-founding Director, Honolulu Biennial Foundation

MODERATOR: Katherine Ann Leilani Tuider, Founding Director, Development and Community Outreach, Honolulu Biennial Foundation

NOVEMBER 2 - SUNDAY

1 - 2:30PM: CHILDREN'S WORKSHOP FOR AGES 5 AND UP
Día de Los Muertos (Day of the Dead) Family Memorials

HBF is partnering with Art Explorium to offer this special children's art workshop. November 2nd is celebrated as "Día de Los Muertos" or "Day of the

Dead" in Mesoamerican culture. Instead of viewing the deceased as scary zombies or ghosts who haunt us, they are viewed as part of the community, awakened on this day to share celebrations with their loved ones. This holiday is celebrated with a procession and the making and displaying of altars to loved ones who have passed away. We can help our children to honor their ancestors and remember the life of someone who has departed (friend, family member, or even pet) by making an altar to them and having our own mini-procession. We will be decorating our altars with paints, handmade paper flowers, made from colorful materials. Families are encouraged to attend together. Please contact janice@artexplorium.org or call the studio at (808) 312-4316 to register. Cost is \$10 per child. 445 Cooke St.

1 - 2 PM: PUBLIC PANEL

Honolulu in the GloCal Perspective

PANELISTS: Hadley Nunes, Founder, PRESENT Project; Carol Khewhok, Program Manager, Shangri La; Robert Lambeth, Executive Director, Hawai'i International Film Festival; Jasper Wong, Founder, POW! WOW!, artist, illustrator, and curator

MODERATOR: Katherine Ann Leilani Tuider, Founding Director of Development and Community Outreach, Honolulu Biennial Foundation



MARK SALVATUS, 'CURRENT AFFAIRS,' VIDEO, 2014, COURTESY OF ARTIST

NOVEMBER 2 - SUNDAY

3 - 4PM: PUBLIC PANEL IN CONJUNCTION WITH HAWAII INTERNATIONAL FILM FESTIVAL
New Frontiers: Art, Media and Islamic Communities

PANELIST ARTISTS: Arahmaiani (Indonesia); Sama Alshaibi (Iraq, Palestine, USA); Hasan Elahi (Bangladesh, USA)

MODERATOR: Isabella Ellaheh Hughes, Co-founding Director, Honolulu Biennial Foundation

NOVEMBER 7 - FRIDAY

3:30-4 PM: FAMILY TOUR AND TALK STORY

A special tour of, and "talk story" for keiki ages 7 and older on, the exhibition, Chain of Fire, utilizing Visual Thinking Strategies to encourage creative dialogues and discussions on art and cultural exchange

To register for Family Tour and Talk Story, please email: info@honolulubiennial.org; space is limited

NOVEMBER 8 - SATURDAY

1 - 2PM: PUBLIC PANEL
Intersections Between Art, Science, and Technology

PANELISTS: Kyle and Cara Oba of Pas de Chocolat, Duncan Dempster, .5ppi, Charles Cohan and Marika Emi, LRC
MODERATOR: Dr. Kóan Jeff Baysa, Co-founding Director, Honolulu Biennial Foundation

3:30-4 PM: FAMILY TOUR AND TALK STORY

A special tour of, and "talk story" for keiki ages 7 and older on, the exhibition, Chain of Fire, utilizing Visual Thinking Strategies to encourage creative dialogues and discussions on art and cultural exchange

To register for Family Tour and Talk Story, please email: info@honolulubiennial.org; space is limited

ARAHMAIANI

HUMAN LOVE

2003

VIDEO, 4MIN 46SEC

COURTESY TYLER ROLLINS FINE ART, NY

"Water is a basic element of life - or a source of life. Love is a basic good force of life. Love and water are natural elements that flow ceaselessly - that can neutralize and cleanse the negative force. Yes, the concept is very simple. Yes, I can elaborate it to the ideas of new science of relativity and quantum physics - but I don't think this is necessary."

DREW BRODERICK

"OUR KAKA'AKO"

2014

MIXED-MEDIA INSTALLATION

"The Air Wick® Freshmatic® Ultra Automatic Spray's time-released fragrances are subtle, but give you the confidence of knowing that your home is always welcoming and pleasurable for family and unexpected guests. Just set it to your preferred fragrance level and enjoy the continuous freshness. The Air Wick® Freshmatic® Ultra Automatic Spray does all the work for you! With so many scents to choose from, it's easier than ever to enjoy continuous freshness without lifting a finger!"
<http://www.airwick.us/automatic-sprays-freshmatic-ultra-automatic-spray.php>

"Makes me feel like I am in tropical paradise. I do like to change my fragrance often but the Hawaiian is my favorite."
- tamih



BAHAR BEHBAHANI (Iran, USA)
and **ALMAGUL MENLIBAYEVA** (Kazakhstan)

RIDING THE CASPIAN

2011

2-CHANNEL HD VIDEO, COLOR,

SURROUND SOUND, 12:46 MINUTES

SOUND ARTISTS: OMFO AND NEGAR BEHBAHANI

COURTESY KAZAKH CONTEMPORARY ART AND THE ARTISTS

"Ride the Caspian (2011), a two-channel video installation, creates a dialogue between Iran and Kazakhstan—two cultures situated at the crossroads of the Middle East and Central Asia—adjacent to one another and bound by the Caspian Sea. Menlibayeva's and Behbahani's collaborative project explores a contemporary relationship between two ancient cultures—featuring both the nomadic pagan traditions of the Turkic/Kazakh tribes, apparent in the post-soviet environment of Kazakhstan, and the wide reaching Persian traditions of a settled people with a complex authoritarian structure, located in the territory of Muslim Iran. Deliberate conceptual and aesthetic juxtapositions are elemental to the work. Vistas of oil wells dotting the vast arid Kazakh steppes appear side by side with views of a plein-air salon—two formal chairs and a pedestal with flowers atop a traditional Turkmen carpet—on the shore of the Caspian Sea. In these richly contrasting environments, contemplative scenarios aesthetically reminiscent of the traditional Persian miniature style unfold in opposition to the dramatic performance of a mysterious fertility ritual. Ride the Caspian presents a suite of provocative double-entendres that cross cultural and political borders."

MARK SALVATUS

CURRENT AFFAIR\$, 2014

ANIMATION LOOP

01:12 MIN

"Keeping up with the global issues and what is happening around the world in just the blink of an eye. I see it as a fast transaction of information that has impact in our daily lives, like money. The animation talks about different layers of globalization, capitalism, migration, diaspora and culture exchange that has direct impact on the Philippines. The country is one of the biggest exporters of labor force worldwide that contributes to the local Philippine economy thru remittances to their families back home. There are an estimated 10.5 million Filipinos working abroad and their remittances to relatives back home represents 13.5% of the Philippines GDP."

PAS DE CHOCOLAT

CLIQUE

VIDEO INSTALLATION

2014

COURTESY THE ARTISTS

"In making Clique, we wanted to engage visitors as active participants and leave open the possibility for exploring new interactions with other participants. We are interested in understanding and encouraging selfless creativity and collaboration and, with this piece, we are experimenting with the incitation of awareness of self and others in a nonjudgmental space.

The piece is an interactive audiovisual experience in which participants manipulate a projected visual flow using their motion in the exhibit space. Participants continuously alter the audiovisual composition and leave their mark, at least temporarily, for others to experience and change again."

ADRIENNE KEAHI PAO

HAWAIIAN COVER-UPS SERIES

30" W X 36" C-PRINT

2004-2005

"Tourism feeds an economy but may also bury a culture as a result of the voracious desire imposed upon a land. The lure of paradise, of the tropics, and an "exotic" locale both motivates and excites us, because when we enter another place, we become in a sense, incognito, and have free reign of our passions.

As someone who is part Native-Hawaiian while born and raised in California, I wear many hats in relationship to the Hawaiian experience. I represent outsider and insider, tourist and indigenous person, colonizer and colonized. In this body of work, I use certain materials as cover-ups. These materials are consumed in two ways – one in direct relation to tourism and the other serving a purpose for the locals themselves.

What may seem protective, comforting, or economically advantageous may also be smothering. In some cases, a complex culture becomes blanketed underneath simplified icons of tourist consumption. This stylization of culture contributes to an illusion that is both comfortable and predictable to the visitor and outsider.

As I rest on the ground, covered in Hawaiian iconography, I attempt to understand a buried past. When I cover my body with leis, I simultaneously wear and protest the appropriation of cultural symbology for tourist consumption. A welcoming device, the "spirit of aloha," represented by the lei, is now something plastic, bought, and sold around the world to conjure the idea of paradise.

The works presented here are both performative and staged. I, as tourist, both comment on tourism, and photograph myself participating in the most identifiable tourist act, posing within a landscape and capturing myself there. In some instances, I revisit and re-perform specific imagery originally found on postcards and travel posters. As I become object and subject, I both question and participate in the commoditization of this land. My actions, although only temporary insertions into the landscape, both personalize and facilitate my attempts to "become" or connect with this place as much as possible."



ADRIENNE KEAHI PAO, LEI STAND PROTEST / KAPUA LEIHUA KAPA (LEI FLOWER COVERING),
30" X 36" C-PRINT, 2004, IMAGE COURTESY OF ARTIST



SAMA ALSHAIBI, BIRKET SIWA FROM PROJECT SILSILA, 2014, DIASEC,
166 X 250 CM. COURTESY OF THE ARTIST AND AYYAM GALLERY.

SAMA ALSHAIBI

SILSILA PROJECT

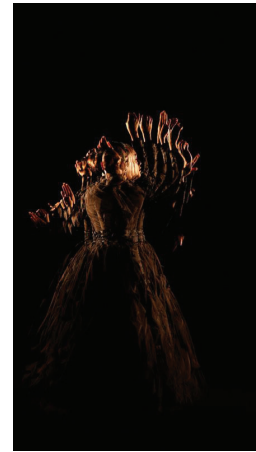
PLEXI, VIDEO, SOUND, 12"X12"X14"

2009-2014

COURTESY AYYAM GALLERY AND SAMA ALSHAIBI

MUSIC BY GREY FILASTINE, WITH BRENT ARNOLD (CELLO)
AND ABDEL HAK (VIOLIN)

"Silsila – Arabic for 'chain' or 'link'– is a multi-media installation (featuring audio by Grey Filastine) depicting Alshaibi's five-year cyclic journey through the significant deserts and endangered water sources of the Middle East and North African region and across to the bountiful waters of the Maldives. By linking the performances in the deserts and waters of the historical Islamic world with the nomadic traditions of the region, and the travel journals of the great 14th century Eastern explorer, Ibn Battuta, Alshaibi seeks to unearth a story of continuity within the context of a threatened future. Silsila takes its inspiration from the Sufi poet Assadi Ali, who began each line of his poems, 'I, the Desert.' An excerpt from his poem calls for us to recognize our common identity: 'the grains of my sand rush in asking / begging You [Allah] to keep my descendants / and nation united.' Silsila is a story of a shared history and soon to be written future – the tales of the climate refugee and its geographic voice, and our search for connection with each other as interdependent peoples and nations plagued by an unthinkable future."



SHIGEYUKI KIHARA, 'SIVA IN MOTION' (2012) VIDEO STILL FROM SINGLE CHANNEL VIDEO BY
SHIGEYUKI KIHARA. COMMISSIONED BY THE AUCKLAND ART GALLERY TOI O TAMAKI, NEW ZEALAND. COURTESY OF SHIGEYUKI
KIHARA STUDIO, MILFORD GALLERIES DUNEDIN, NEW ZEALAND AND AUCKLAND ART GALLERY TOI O TAMAKI, NEW ZEALAND

SHIGEYUKI KIHARA

SIVA IN MOTION

HD SINGLE CHANNEL VIDEO ON BLUE-RAY, SILENT

COMMISSIONER: AUCKLAND ART GALLERY TOI O TAMAKI

IN NEW ZEALAND, COURTESY OF MILFORD GALLERIES DUNEDIN,
NEW ZEALAND AND SHIGEYUKI KIHARA STUDIO

"'Siva in Motion' features Kihara dressed in the fictitious guise of 'Salome,' a ghost from the past inspired by an 1886 photograph entitled 'Samoan Halfcaste' taken by New Zealand photographer Thomas Andrew featuring an unnamed Samoan woman posed in black, Victorian dress. Captured in the film noir cinematographic spirit, Salome's choreographic movements inspired by the customary dance of the Samoan 'taualuga' are used to pay tribute to the deaths of more than 189 people in Samoa, American Samoa and Northern Tonga as a result of the 2009 September tsunami. The combination of the visual aesthetics and underlying cultural paragons of Western photography with forms derived from Salome's performances informed by the 'taualuga' also speaks directly to differing cultural constraints of time and place. 'Siva in Motion' ties together the [Western] medium of motion-photography with the Samoan concept of Ta/time and Va/space. Embedded in Salome's performance are Indigenous Samoan references of Ta/time and Va/space, where Samoans walk forward into the past while walking back into the future, where the present is a continuous and simultaneous journey into the ancestral realism of the future."



HASAN ELAHI

PEAK
VIDEO INSTALLATION
2014
COURTESY THE ARTIST

"The project is a 4-channel immersive video installation that examines the overlaps of landscape and surveillance; the relationship between the watcher and watched and therefore the relationship between observing and understanding, and finally the relationship between information gathering and information analysis. As we increasingly accrue more data on a daily basis, what is to be done with this with this information? What role should we take in this process? Are we the watched or the watcher? In this back and forth of role play, the work demonstrates the intricate relation between the spectator and the target, surveillance and protection, voyeurism and exhibitionism, and ultimately, the nation and the individual—and how we cannot but be a part of it."

SHIGEYUKI KIHARA

WHERE DO WE COME FROM?
WHAT ARE WE? WHERE ARE WE GOING?
2013

PHOTOGRAPHIC SERIES
COURTESY OF SHIGEYUKI KIHARA STUDIO AND MILFORD
GALLERIES DUNEDIN, NEW ZEALAND

"The title of Shigeyuki Kihara's series is lifted from a large-scale painting by Paul Gauguin completed in 1897 shortly before he died in Tahiti. Kihara uses these questions to frame her examination of Samoan culture and society following the tsunami of 2009, the celebration of the 50th anniversary of Samoa's independence and the destruction caused by Cyclone Evan which both occurred in 2012.

Taking inspiration from a late 19th-century photograph entitled 'Samoa Half Caste' by New Zealand photographer Thomas Andrew, Kihara dons a Victorian mourning dress appearing in the photographs as a fictitious character of 'Salome' who is a ghost from the past standing as silent witness to scenes of political, historical and cultural importance in present-day Samoa. She turns the camera on her country's colonial past, the impact of burgeoning globalisation, ideas of indigeneity and the role of government in an independent Samoa. Salome's journey in Samoa unpacks the myth of her country as an untouched Pacific paradise as seen through the eyes of colonial powers and tourist photographs.

The settings chosen by Kihara for her photographs are pointed allusions to the social, religious, economic and political issues the artist wishes to highlight through Salome's journey. In the photographs we see Salome turn her gaze onto the natural disasters wrought in her country over the past four years, from the roofless church ('Agelu I tasi Guardian Angel Catholic Church, Mulivai Safata'), a tattered plantation ('Plantation Lalomanu') and a picture-postcard beachfront are poignant reminders that a tsunami's personal and physical damage remains long after the media coverage of such disasters has finished ('After Tsunami Galu Afi, Lalomanu')

Using extant architectural trappings of previous colonising powers as backdrops, images such as the 'German monument, Mulinu'u', are loaded with multiple histories. In addition to this, Kihara asks the viewer to consider the role of modernization in present-day Samoa, such as 'Fale Samoa, Satitoo' which features the architectural combination of both western and Indigenous influences as pertinent examples."



'Umeke | Umbrella

' U M E K E | U M B R E L L A

Containing/bringing together a wealth of contemporary art programming information

Starting with the prologue exhibition in fall of 2014, 'Umeke | Umbrella brings together information on current exhibits, talks and events that feature the dynamic contemporary art community of Hawai'i, through a variety of DIY projects, installations, and exhibitions to complement Honolulu Biennial. The name 'Umeke | Umbrella embraces the ancestral roots of Hawai'i referencing the 'umeke as a functional vessel or container in Hawaiian, which holds things of value, combined with the Western "containment" metaphor of "everyone under an umbrella," bringing together two cultural contexts that aspire to the same result.

Connecting both locals and visitors to Hawai'i's arts and cultural schedule of events that coincide with Honolulu Biennial, 'Umeke | Umbrella launches with Chain of Fire: The Prologue Exhibit for the 2016 Honolulu Biennial and is an opportunity for Hawai'i's greater creative communities to support and acknowledge each other's achievements and works, while also bringing Hawai'i's collective creative production to the attention of international, national, and local visitors attending Honolulu Biennial's calendar of events

For a full schedule of 'Umeke | Umbrella please visit: www.honolulu.biennial.org/umekeumbrella or email umekeumbrella@gmail.com

WAYS TO SUPPORT HONOLULU BIENNIAL FOUNDATION

DONATE

HBF is a non-commercial entity in the process of incorporating as a registered 501c3. We are actively developing relationships with private and public individuals and organizations for fiscal, in-kind, and programming support locally, nationally and internationally. If you or your organization would like to donate and/or explore potential partnerships, please contact our Director of Development and Community Outreach, Katherine Ann Leilani Tuider: katherine@honolulu.biennial.org

JOIN FRIENDS OF HONOLULU BIENNIAL

Hawai'i will have its first international art biennial in 2016!

Honolulu Biennial will reposition Hawai'i on the world stage as a leading arts and culture capital, stimulate the economy through arts tourism, create new jobs, forge cross-cultural collaborations, and celebrate local and international arts and culture.

Friends of Honolulu Biennial is a community group of friends and patrons to share and discuss ideas, and take positive action to support the vision of the future Honolulu Biennial.

This is a grassroots level movement. If you agree that Honolulu is ready to be repositioned as a leading center for arts, culture, education, and commerce, then you are a Friend!

To join TODAY and learn more about how you can help support HBF, please email Li Lundin, President, Friends of Honolulu Biennial at: info@honolulu.biennial.org

VOLUNTEER

HBF relies on the tremendous commitment and support from its volunteers. If you or your organization is interested in learning more about volunteer opportunities with HBF, please email: info@honolulu.biennial.org for more information!

Mahalo nui loa for your support!

**N E W S
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