

PACIFIC CENTURY E HO'OMAU NO MOANANUIĀKEA

HAWAI'I TRIENNIAL 2022

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E KOMO MAI

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

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

Katherine Don

Executive Director

Hawai'i Contemporary

PACIFIC CENTURY – E HO'OMAU NO MOANANUIĀKEA

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

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

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

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

HT22 ARTISTS

'Ai Pōhaku Press

(Maile Meyer and Barbara Pope)

Ai Weiwei

Richard Bell

Herman Pi'ikea Clark

Double A Projects

(Athena Robles and Anna Stein)

EATING IN PUBLIC

'Elepaio Press

(Richard Hamasaki and Mark Hamasaki)

Chitra Ganesh

Theaster Gates

Ed Greevy and Haunani-Kay Trask

Masanori Handa

Tsuyoshi Hisakado

Ai Iwane

Michael Joo with Alchemyverse

(Yixuan Shao and Bicheng Liang)

Karrabing Film Collective

Izumi Kato

Yuree Kensaku

Sung Hwan Kim and

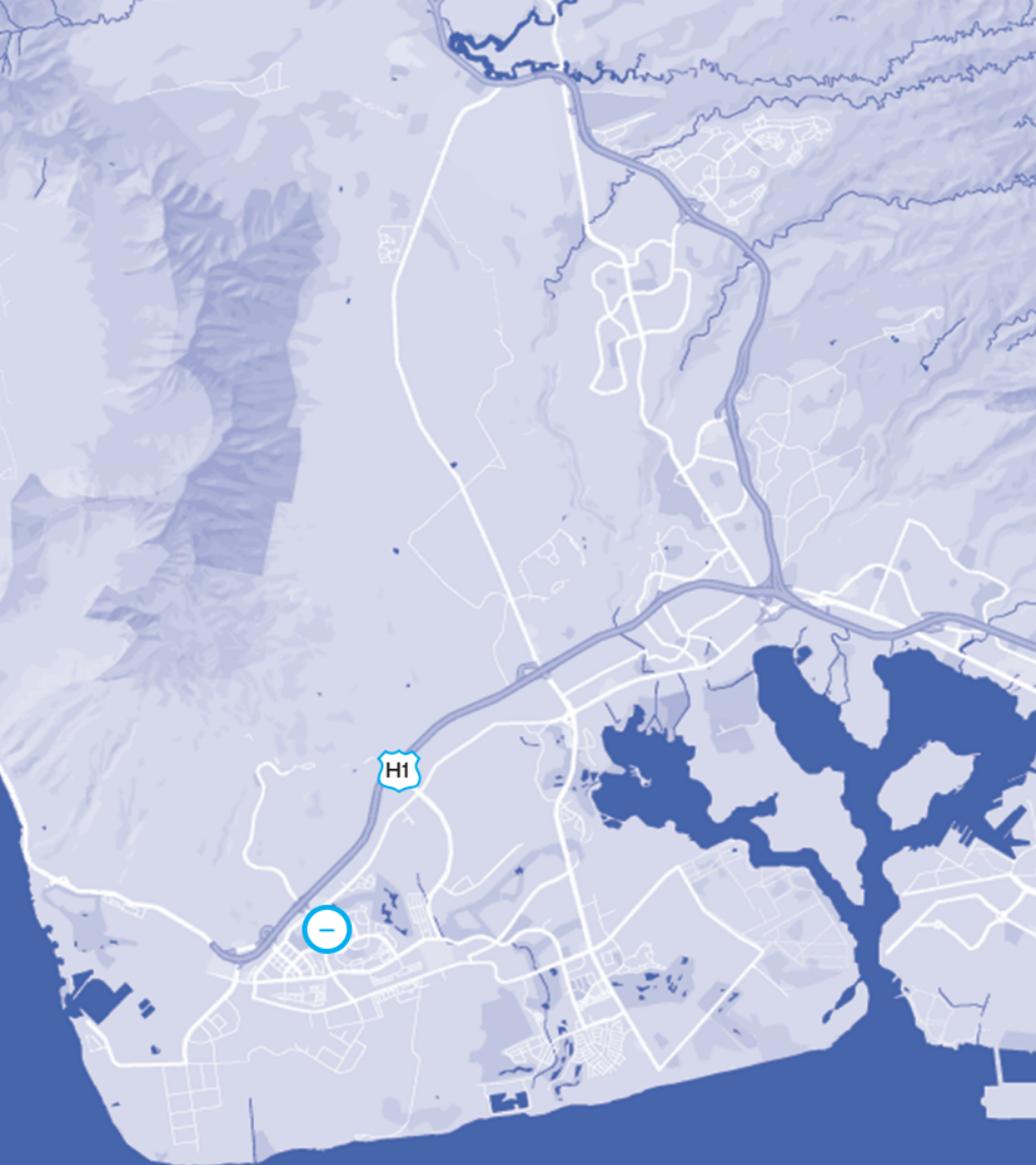
David Michael DiGregorio

Liu Xiaodong

Dan Taulapapa McMullin

目[mé]

Miao Ying
Beatriz Santiago Muñoz
Nā Maka o ka 'Āina
 (Joan Lander and Puhipau)
Leeroy New
Shinro Ohtake
Jamaica Heolimeleikalani Osorio
Pacific Sisters
Piliāmo'o
 (Mark Hamasaki and Kapulani Landgraf)
Ahilapalapa Rands
Lawrence Seward
Jennifer Steinkamp
Sun Xun
Mika Tajima
TOQA
 (Isabel Sicat and Aiala)
Momoyo Torimitsu
Tropic Editions
 (Marika Emi)
Gaku Tsutaja
Ming Wong
Xu Bing
Chikako Yamashiro
Justine Youssef
Zheng Bo



1. Royal Hawaiian Center

2201 Kalakaua Avenue

2. Honolulu Museum of Art

900 S Beretania Street

3. Iolani Palace

364 S King Street

4. Hawaii Theatre Center

1130 Bethel Street

5. Foster Botanical Gardens

180 N. Vineyard Boulevard

6. Hawai'i State Art Museum

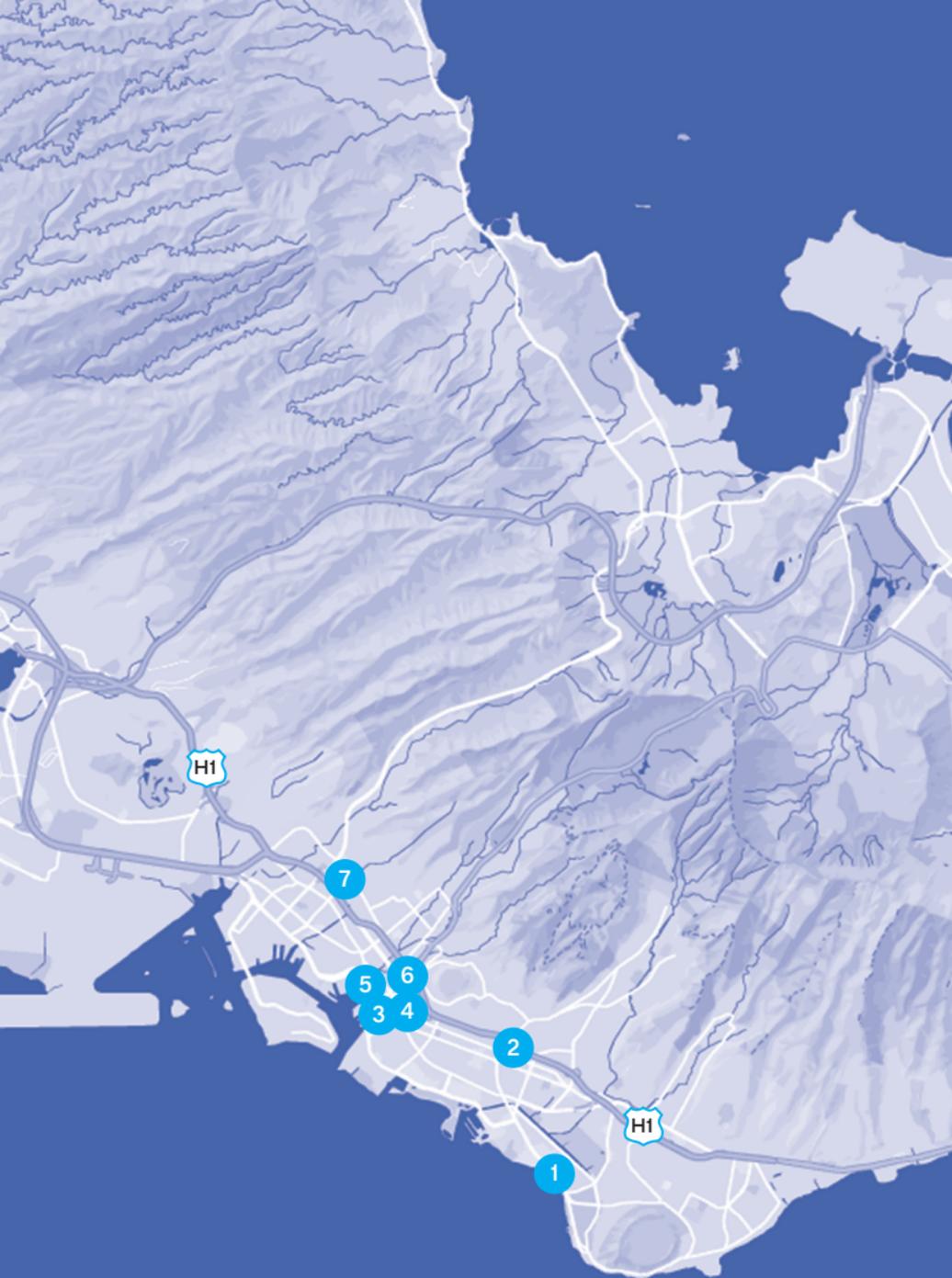
250 South Hotel Street

7. Bishop Museum

1525 Bernice Street

– Pu'uokapolei

Unrealized exhibition site



BISHOP MUSEUM

bishopmuseum.org | @bishopmuseum

Artists

Chitra Ganesh

Michael Joo with Alchemyverse

(Yixuan Shao and Bicheng Liang)

Karrabing Film Collective

Izumi Kato

Pacific Sisters

Ahilapalapa Rands

Lawrence Seward

Gaku Tsutaja

Address

1525 Bernice Street
Honolulu, Hawai'i 96817

Hours

9am–5pm, Daily

Parking

Available onsite, \$5

Admission

Free with HT22 All-Access Pass or with Bishop Museum membership. Adult \$25.95 (\$14.95 kama'āina). Senior, youth, and military admission rates are also available. \$14.95 for adults, \$12.95 for seniors, \$10.95 for youth (4–17).

...E ʻō e ka wahine hele lā o Kaiona
Alualu Waili'ulā o Kekaha pua 'ōhai
'O ka ua lani pōlua, pō anu o ke Ko'olau
Ku'u hoa o ka malu kī, malu kukui o Kaho'iwai.

He Inoa no Pauahi
— Na Lili'uokalani

He mele inoa kēia no ke ali'i wahine Bernice Pauahi i mana'o 'ia ai he ali'i i ho'omalua ma luna o kona lāhui me ka ho'oikaika pū i nā hana lokomaika'i i mea lawelawe no ka lehulehu, a ua kapa 'ia ka inoa o kēia hale hō'ike'ike i ho'omana'o nona i ka hemo 'ana o nā 'īpuka i ka makahiki 1889. Ke kū maila ka hale hō'ike'ike ma ke kahua kula o ke Kula Kamehameha i Kaiwi'ula, a ua kūkulu 'ia i mea e ho'āhu ai i nā mea waiwai like 'ole he nui ma ke 'ano Hawai'i maoli, nā mea kahiko a me nā mea hou, hui 'ia nō me nā mea a Bernice Pauahi a me ka Mō'i Wahine Kāne Make 'o Emma i mālama ai i ko lāua mau huaka'i hele 'ana ma 'Amelika Hui 'ia a me 'Eulopa.

I ke au 'ana o ka manawa, ua ho'ohui 'ia nā mea hō'ike'ike o ka noho 'ana o ka lāhui Hawai'i i mālama 'ia ma ka Hale Hō'ike'ike Aupuni ma loko o ka Hale Hō'ike'ike 'o Kamehameha. I ka makahiki 1872, ua pūlima ka Mō'i Kamehameha V i ke kāmāwai. He Kanawai e hoonohonoho ai i Waihona Aupuni no na mea e pili ana i ka Wa Kahiko, ka Oihana Naauao, Botania, Geologia, a moolelo o na mea ola o ko Hawaii Pae Aina. Ua mana'o 'ia e lilo ka Hale Hō'ike'ike Aupuni i 'kula no ke a'o 'ana i ko kākou po'e 'ōpio', a ua kū ia hale ma kahi o ka Hale Waihona Puke Aupuni hou i kūkulu 'ia ma loko o Ali'iōlani Hale. 'O Charles Reed Bishop, 'o ia ke kāne a Pauahi, ka luna mua loa o ka hale hō'ike'ike i kona wā nō ho'i 'o ia ka pelekikena o ka Papa Ho'ona'auao.

Ua ho'omaka 'ia ke kūkulu 'ana o ka Hale Hō'ike'ike 'o Kamehameha i ka makahiki 1888, a ua wehe 'ia ka hale nui loa i kapa 'ia 'o Hawaiian Hall, i ka 1891. I ka wā e kūkulu 'ia ana ka hale, na Charles Bishop i 'imi a kū'ai i nā mea waiwai hou aku no ka hale hō'ike'ike, ua kū'ai 'o ia i nā mea waiwai Hawai'i me nā mea no nā wahi like 'ole o ka Pākīpika mai ka hale hō'ike'ike, 'o ka Boston Museum of the American Board of Commissioners for Foreign Missions, a loa'a maila iā ia kekahi mau mea hou aku ma ke ku'aku'ai me nā hale hō'ike'ike ma 'Aukekulelia a me Aotearoa.

'Oiai nā limahana o ka hale hō'ike'ike hou e palapala ana i ka mo'olelo o nā mea hō'ike'ike, ua 'ike 'ia 'a'ole lawa kahi e hō'ike'ike 'ia ai nā ukana like 'ole a pau loa o loko o ka hale. 'O ka mea i ho'oholo 'ia, e kūkulu 'ia kekahi hale 'ekolu ona papahela ma hope o ka hale nui mua loa o ka hale hō'ike'ike. Ua hemo nā ke'ena hō'ike'ike o Polynesian Hall, a ua kapa hou 'ia kona inoa i kēia wā, 'o Pacific Hall, ma Kēkēmapa 1894 no ka lehulehu. Ua ho'omaika'i 'ia kekahi hale nui hou a'e, 'o Hawaiian Hall, ma Nowemapa 1903.

I kona wā māhuhua loa, ua nui loa ka hana pa'i palapala a ka hale hō'ike'ike i laha laulā akula ā puni ka honua, a 'o ia ihola ke kikowaena no ka noi'i i nā kumuhana ho'ona'auao like 'ole he nui nō, 'o ka huli kanaka 'oe, ka huli mea kahiko, ka huli mea ulu, a me nā ukana like 'ole o ke au kahiko, a ho'omau 'ia ka paipai 'ana i ka nokenoke i ka ho'opa'a i ka 'ōlelo Hawai'i, ka huli palapala, ka nohona kanaka, ka ho'omana akua, a me ka unuhi palapala 'ana e kekahi po'e no'eau loa i ka hana e like me Mary Kawena Pukui. **Noelani Arista**

...Hail, O lady who walks in the sunshine of Kaiona,
Who seeks the mirages upon the plain of 'ōhai blossoms
In the pouring chill rain of the Ko'olau
My companion of the shade of kī and kukui of Kaho'iwai.

A Name Song For Pauahi
— Composed by Lili'uokalani

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

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

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

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

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

Chitra Ganesh

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

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

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

Michael Joo

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

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



Karrabing Film Collective, *The Jealous One* (still), 2017, digital video, color, sound, 29 mins, 17 secs. Courtesy of the artist.

Karrabing Film Collective

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

Wutharr, Saltwater Dreams, 2016, digital video, color, sound, 28 mins, 53 secs; *The Jealous One*, 2017, digital video, color, sound, 29 mins, 17 secs; *Mermaids, or Aiden in Wonderland*, 2018, digital video, color, sound, 26 mins, 29 secs; *Night Time Go*, 2017, digital video, color, sound, 31 mins, 10 secs

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

Izumi Kato

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

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

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

Pacific Sisters

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

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

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

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



Ahilapalapa Rands, *Lift Off* (still) 2018, 3-channel animation, 3 mins, 15 secs (looped). Commissioned by the Institute of Modern Art, Brisbane. Courtesy of the artist. © Ahilapalapa Rands.

Ahilapalapa Rands

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

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

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

Lawrence Seward

[See page 59 for more information.]



Installation view: Gaku Tsutaja, *ENOLA'S HEAD*, 2021, linen fabric, blackout fabric, paint, wood, electric metallic tubing, plastic, vintage lampshade, vintage bomber seat belts, vintage protective hood, vintage backpack, vintage canteen, glass bottles, bamboo, legless seatbacks, turtle shell, elk's horns, wood powder, wheat flour, wood glue, hemp cloth, Sumi ink, paper clay, projector, amplifier, speakers, video. Courtesy of Ulterior Gallery, New York, and Rubin Center for the Visual Arts, The University of Texas, El Paso. © Gaku Tsutaja. Photo: Edgar Picazo.

Gaku Tsutaja

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

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

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



FOSTER BOTANICAL GARDEN

bit.ly/fosterbotanicalgarden | [@honolulubotanicalgardens](https://twitter.com/honolulubotanicalgardens)

Artists

Ai Weiwei

Leeroy New

TOQA (Isabel Sicat and Aiala)

Address

180 N. Vineyard Blvd.
Honolulu, HI 96817

Hours

9am–4pm, Daily

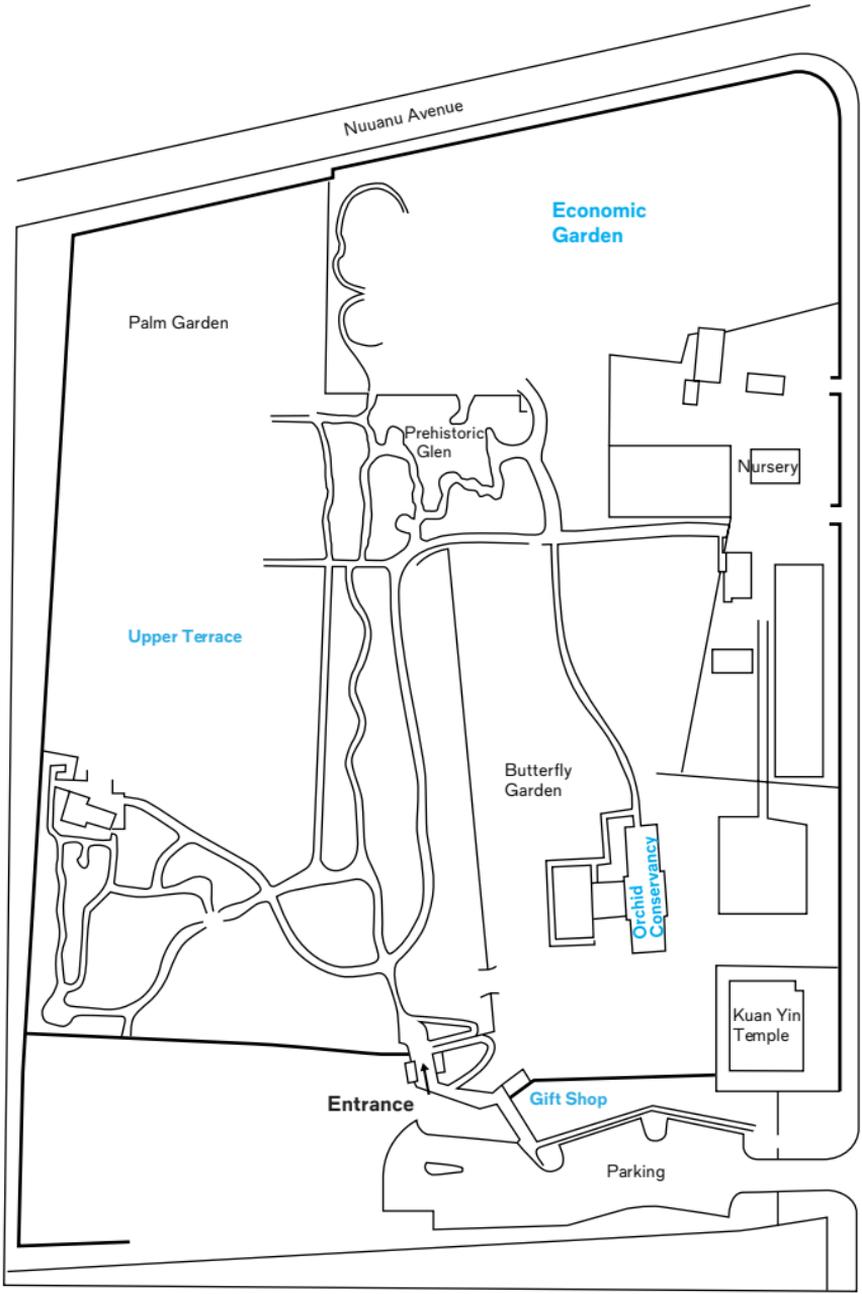
Parking

Available onsite

Admission

Free with HT22 All-Access Pass.

Adult \$5 (\$3 kama'āina). Children
6–12, \$1.



Ka Māla Ulu Lā'au a Foster

‘O ka Māla Ulu Lā'au a Foster ho'okahi o 'elima mau māla ulu lā'au 'elima o O'ahu o loko o ka 'oihana māla ulu lā'au o Honolulu. 'O ia ka 'oihana māla ulu lā'au kahiko loa o Hawai'i a helu 'ia ma ka papa National Register of Historic Places mai ka makahiki 1993 mai, a ua ulu kēia māla mai loko mai o ka hoihoi o ka Dr Wilhelm Hillebrand i ka hapalua hope o ke kenekulia 'umi kumamāiwa. 'O ka puke a ka mea kālena maoli, 'o Hillebrand, 'o *Flora Hawaiiensis* (1888), ka puke mua loa i hō'ike'ike ai i nā mea ulu o Hawai'i nei. I ka holo 'ana o kona mau makahiki iwakālua ma Hawai'i nei (1851–71), ua lawelawe 'o Hillebrand i kauka lapa'au ma lalo o Kamehameha IV a me ka Mō'i Wahine Emma, a i luna ho'omalua ma luna o ka Hale Ma'i Mō'i Wahine mai kona wā mai i ho'okumu 'ia ai i ka makahiki 1859. Ua hilina'i 'ia 'o Hillebrand i hoa kūkā no ke ali'i, a he lālā 'o ia o ka 'aha kūkā malū o ka Mō'i Kamehameha V.

I ka makahiki 1865, ua hele aku nei 'o Hillebrand i ka huaka'i holoholo ā puni 'Āsia, nā mokupuni 'Akole, a me Makela, ma kona 'ao'ao he komikina o ka 'Oihana Ho'opae Limahana, a ma laila 'o ia i ho'olale ai i nā limahana kepa no nā hui mahi kō. Iā ia ma ia huaka'i, ua 'imi 'o ia ā loa'a nā mea ulu a me nā holoholona no ka ho'opae 'ana ma Ko Hawai'i Pae'āina nei me ka ho'olako 'ia o ke kālā e ka 'Ahahui Mahi Kō. Ua 'ohi'ohi 'o ia i nā mea ulu like 'ole, 'o ke kūpelu, ke kinamona, ka 'ananaka, ka laikī, ka 'alani Pākē, a me ke kumu mēlia mua loa mai Sinapoa mai, Kalekuka, Kilona, lawa, a me Kina kekahi. Nāna nō ho'i i ho'opae i nā 'ano manu like 'ole he nui, 'o ka manu piha'ekelo nō kekahi i loa'a ma nā wahi a pau ma nā mokupuni o Hawai'i nei i kēia wā.

Aia ka Māla Ulu Lā'au a Foster ma kahi i ho'olimalima 'ia ai e Hillebrand i ka makahiki 1853 na ka haiā ali'i mai, 'o Kalama Hakaleleponi Kapākūhaili. Ua kapa 'ia nō ho'i ia wahi ma muli o ke ali'i wahine Pele'ula i akamai i ka pā'ani kilu me Hi'iaka a me Lohi'auipo. Ua kū'ai lilo 'ia aku nei kēia 'āina iā Thomas R. Foster a me Mary E. Foster i ka makahiki 1884. I ka make 'ana o Mrs Foster i ka 1930, ua lilo ka 'āina i ke Kūlanakauhale a Kalana 'o Honolulu i 'āina ho'oilina, me ke koi pū e mālama 'ia ia 'āina ā mau loa aku nō i kīhāpai no ka lehulehu. Aia ma 'ō ma 'ane'i o ka māla, he nui nā kia ho'omana'o a me nā ki'i kālāi 'ia no ka lehulehu, a he kope nō kekahi ma laila o kekahi ki'i o Kamakura Daibutsu, no ka ho'omana'o 'ana i ka piha 'ana he 100 mau makahiki o ka ho'opae 'ia 'ana o nā kānaka Kepanī i Hawai'i nei, a he pōhaku kia ho'omana'o nō kekahi ma kahi o ka hale kula a'o 'ōlelo Kepanī ma O'ahu.

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

Foster Botanical Garden

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

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

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

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

Ai Weiwei

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

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

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

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

Leeroy New

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

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

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



TOQA, *Extreme Sport Resort*, 2021–22, Aiala by Cenon at Mav. Courtesy of the artists. © TOQA.

TOQA

[Isabel Sicat, b. 1993, New York; lives and works in Manila and Honolulu, Kona, O’ahu](#)

[Aiala, b. 1995, Honolulu; lives and works in Honolulu and Manila](#)

Midnight Smoothie, 2021–22, collection, HD video; *‘Giftshop’*, 2021–22, Midnight Smoothie collection and merch, digital giftshop experience, FutureFlorals

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

THE GALLERY AT HAWAII THEATRE CENTER

hawaiitheatre.com | [@hawaiitheatre](https://twitter.com/hawaiitheatre)

Artist

Ming Wong

Address

1130 Bethel Street
Honolulu, HI 96813

Parking

Street and surrounding area

HT22 Hours

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

Admission

Free

Ke Kekowaena Hale Keaka o Hawai'i

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

Iwakālua kumamāhā mau makahiki ma hope o ka ho'okahuli kū'ē kāmāwai 'ia 'ana o ke aupuni o ka Mō'i Wahine Lili'uokalani, ua kū 'o Lorrin Thurston, ka mea i kākau i ke kumukāmāwai o ke aupuni Lepupalika maha'oi, i mua o kekahi anaina kanaka i kēlā ahiahi no ka ha'i'ōlelo ho'omaika'i aku ma hope o ka ha'i'ōlelo 'ana a ke kia'āina o ke Kelikoli o Hawai'i, 'o Wallace R. Farrington. Ua ho'omaika'i 'ia ka hale keaka hou i wahi ho'ole'ale'a hou loa ma nā 'ano like 'ole nō, 'o nā pono hale nō o loko, a me nā hana no'eau kekahi i hō'ike'ike 'ia ma loko. Ua mahalo nui nō nā anaina o Hawai'i i ke kāmāwai 'ia o ka mīkini ea hu'ihu'i i ka 1936 me ka ho'olaha pū aku i ka 'ōlelo, 'ho'opau 'ia 100 pakeneka o ke ehū lepo, ka 'ano'ano ma'i, ke ea hohono, a me ka ikiiki o waho i loa'a ma loko o nā hale keaka ma'amau.'

I ka hiki 'ana mai o nā makahiki 1960, ua hele ā emi ka māhuhua o ke kikowaena kaona a ha'alele nui a'ela nā hale kū'ai a me nā hale keaka e ne'e ai ma kahi o Ala Moana, Waikīkī, a me nā wahi like 'ole 'ē a'e o ka mokupuni, a emi hou ihola ka nui o nā kāmāwai i hele e nānā i ke kī'i'oni'oni. I ka hiki 'ana mai o ka makahiki 1984, ua ho'olaha 'ia ka pau 'ana o ka ho'olimalima o ka hale keaka a ua nui ka hopohopo 'ia o wāwahi pau loa 'ia ia hale kanaono kumamālua ona makahiki. Ua 'imi ka hui waiwai puka 'ole, 'o ka Hawai'i Theatre Center, e 'ohi ho'okahi miliona kālā no ke kū'ai i ka hale keaka a wehe hou i kona 'ipuka i wahi hana i māhele o ka hana e ho'āla hou ai i ka mea e māhuhua hou ai 'o Honolulu. Ma hope o ka nokenoke nui 'ana, ua ho'okoe 'ia ka hale keaka a palapala 'ia i wahi kū i ka mo'olelo o ke aupuni, a mālama 'ia nā hō'ike a nā hui kaulana like 'ole o ka honua a me nā pu'ukani a me nā hālau hula kaulana pū o ka 'āina. Ma mua, ua mana'o nui 'ia 'o nā kaila paikini hou loa, no 'Eulopa a i 'ole 'Amelika mai nō, akā, ma ka Hale Keaka o Hawai'i i kēia manawa, le'ale'a loa nā lehulehu a komo nā kama'āina ma nā hana keaka a me ke anaina pū nō kekahi. **NA**

Hawaii Theatre Center

Doors opened at 7 p.m. on September 6, 1922 to a crowd excited to enter the lavish interior of the new Hawaii Theatre. Hawai'i's newest theater, run by the Consolidated Amusement Company, was located on the site of the former Bijou Theater on Bethel Street on land then owned by Bishop Estate. The evening's lengthy program featured nine acts that included performances by Hawaiian opera sensations Tandy MacKenzie and Ululani Robertson and a section dedicated to the Hawaii Symphonic Orchestra. The star of the evening was the new Morton Unified Orchestral Organ, played by Percy Burraston who opened the evening's festivities with 'The Star Spangled Banner', selections of a piece by Strauss, and 'My Old Kentucky Home'. The organ, which had been advertised as 'A Reproduction of the Symphony Orchestra', and its virtuoso were key to the success of the theater, as musical interpretation necessarily accompanied the silent films on screen. The organ enjoyed five years on center stage before the first talkie, *The Jazz Singer*, was released in 1927.

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

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



Bloody Marys—Song of the South Seas (still), 2018, mixed-media installation, artist's archive of photographs and ephemera, single-channel video with stereo sound, 10 mins, 35 secs, dimensions variable. Courtesy of the artist. © Ming Wong.

Ming Wong

b. 1971, Singapore; lives and works in Berlin

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

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

IOLANI PALACE

iolanipalace.org | [@iolanipalace](https://www.instagram.com/iolanipalace)

Artists

Richard Bell

Jamaica Heolimeleikalani Osorio

Jennifer Steinkamp

Address

64 S King Street
Honolulu, HI 96813

Hours

Tuesday–Saturday, 9am–4pm

Parking

Available onsite and surrounding area

Admission

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

Ka Hale Ali'i 'Iolani

Ma hope koke o ke eo 'ana i ka Mō'i Kalākaua ma ke koho pāloka i ka makahiki 1874, ho'omaka ihola 'o ia e ho'oponopono hou i ka hale noho kahiko o ka Mō'i Kamehameha V i make ihola i hale nona pono'i nō. I ka makahiki 1878, ua ho'opa'a ka 'Aha'ōlelo Hawai'i he \$50,000 no ke kūkulu 'ana i hale hou i kaha ki'i 'ia ai e 'ekolu mau mea kaha ki'i hale. I ka pa'a 'ana o ka hale i ka makahiki 1882, ua lilo ka Hale Ali'i 'Iolani i home noho no Kalākaua a me kona ho'oilina ali'i, 'o ka Mō'i Wahine Lili'uokalani. 'O ke kaila hale, he 'American Florentine' ke 'ano, a 'ike 'ia ke kaila ki'i he Italian Renaissance i hui 'ia me nā ki'i hō'ailona Hawai'i no ka mana a me ka noho ho'omalua 'ana. Ua nui nō nā mea like 'ole i ho'ohana 'ia ai no ke kōpili 'ana i ka hale, 'o ka lā'au pa'a nō o nā mokupuni, ke kimeki, a me ka hao ho'ohuihui 'ia.

Ua 'i'ini nō 'o Kalākaua e kūkulu i ka Hale Ali'i 'Iolani hou ma luna o ka 'āina o ka mō'i o mua. He 'āina mana 'o 'Apahu'a, 'o ia ka pā hale o ka Hale Ali'i 'Iolani, ma muli o kona noho 'ia e nā ali'i mai ka ho'omaka 'ana mai o ke kenekulia 'umi kumamāiwa. Ma hope o ka ho'ohuli 'ia 'ana o Ka'ahumanu, 'o ia ke Kuhina Nui, a me ke Ali'i Nui, 'o Kalanimoku, i ka ho'omana Kalikiano i ka makahiki 1824, ua ne'e aku nei 'o Ka'ahumanu i 'Apahu'a e a'o 'ia e nā mikionali o ka 'Ekalesia Kalawina i ho'onoho 'ia ma Kawaiaha'o. Ua hahai nā ali'i nui 'ē a'e i ka hana a Ka'ahumanu, a kūkulu pū lākou i ko lākou mau hale ma 'Apahu'a.

Ua kū ka hale papa lā'au o Kalanimoku ma ka 'ao'ao 'Ewa o ka pā hale 'o 'Apahu'a ma kahi o ke Alanui Likeke. 'O nā 'ohana kaikamāhine a Ka'ahumanu—'o Kīna'u, Kalanipauahi, a me Kekāuluohi—a me ko lākou kahu hānai pū, 'o Kāhala'i'a, ua noho lākou ma Pohukaina, he hale pōhaku nunui ma ha'i o ka pā hale, ma kahi kokoke aku i ke Alanui Mō'i. Penei ke kākau 'ana o Samuel Kamakau, 'o ia kekahi o ka po'e ho'opa'a mo'olelo kaulana loa o ke kenekulia 'umi kumamāiwa, o ke kumu nui o ko lakou (nā ali'i) noho ana malaila (Pohukaina), o ka makemake e lohe i ka olelo a ke Akua.' Ma muli o ke kūpa'a o nā ali'i ma hope o ka 'ao'ao ho'omana i ona ai ka pā hale i ka lehulehu, a huli pū akula lākou i nā 'ao'ao o nā malihini o nā 'āina 'ē, nā 'ano kaila kūkulu hale hou, a me ka ho'omana hou.

Ke pa'a pono iā kākou ka mo'olelo o 'Apahu'a, maopopo nō iā kākou ka mana'o o Kalākaua e ho'omau aku ma ke ala i ma'a i kona mau kūpuna. I ke au nō iā Kalākaua, ua kūkulu 'o ia i kekahi home i hō'ike'ike aku nei i kona 'i'ini e hō'ano hou iā Hawai'i no ke au hou, me ka hō'ike'ike pū aku i kona aupuni i ko nā 'āina 'ē kekahi. Ma kona 'ano 'o ia kahi noho o ka mō'i a me ke kīkowaena o Ko Hawai'i Pae 'Āina, he hō'ike'ike ka Hale Ali'i 'o 'Iolani i kona nani, kona hiehie, a me ka puni holomua o nā ali'i i noho ai i laila. **Sarah Kuaiwa**

Iolani Palace

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

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

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

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



Installation view: Richard Bell, *Embassy*, 2013–, canvas tent with annex, aluminum frame, rope, synthetic polymer paint on board, digital video, color, sound; archive. Museum of Contemporary Art, Sydney. Museum of Contemporary Art and Tate, with support from the Qantas Foundation in 2015, purchased 2017. Courtesy of the artist and Milani Gallery, Brisbane. © Richard Bell.

Richard Bell

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

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

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

Jennifer Steinkamp

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

Queen Lili‘uokalani, 2022, computer animation and projection

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

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

Jamaica Heolimeleikalani Osorio

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

When I think of Ea

One.

When I think of ea

I think of music

The breath breaking off the roof of my father's mouth

How it's the softest broken I know

I think of the makani

The way it must carry its own memory

I think of both

My father

The wind of his voice

How my first practice in visioning came through singing

In the malu of his mountain range shoulders

Under the breath of his Wai'ōma'o winds

How I would do anything to protect him

Two.

When I think of sacrifice

I think about lead cut against its will

I think of the bodies, something like a pōhaku

Forced into small shapes to paint death on my 'āina

On my people

I think of the way Pōhakuola sings her own song

In the dead of night

Shakes us awake in her trembling

Three.

When I think of 'eha

I see his face again

In his dark blues

I think of the ocean that must still connect us

But there are too many weapons between us to recognize our pilina

When I think of 'eha

I think of

Clenched jaws and tears streaming like rivers

Across skin the same tint as my own
I think of my voice
Reaching out to him
"Brother, stand with us"
I think,
In another time
We stood on the same side
But now, there is me and there is him
and the enduring violence of this thin blue line
carving a cavern between us
I think,
Mauna a Wākea also casts her malu of protection on him
I think,
That makes us family
I believe,
next time we will be facing the same direction

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

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

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

[See also page 37.]

HAWAII STATE ART MUSEUM



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Artists

'Ai Pōhaku Press

(Maile Meyer and Barbara Pope)

Richard Bell

'Elepaio Press

(Richard Hamasaki and Mark Hamasaki)

Nā Maka o ka 'Āina

(Joan Lander and Puhipau)

Jamaica Heolimeleikalani Osorio

Piliāmo'o

(Mark Hamasaki and Kapulani Landgraf)

Lawrence Seward

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Ka Hale Hō'ike'ike Hana No'eau o ka Moku'āina 'o Hawai'i

Waiho like ke Alanui Hōkele me ke Alanui Beretānia, a ua kapa 'ia pēlā ma muli o nā hōkele li'ili'i like 'ole a me nā hale noho ho'omaha e kū ana ma kēlā me kēia kapa o ke alanui i nā makahiki 1850. Ua 'ike nō nā kākāpuni inu lama i kahi e huli ai ma ke Alanui Hōkele. Ma hope o ka paio nui 'ana ma ke kūkākūkā 'ana o ka 'Aha'ōlelo, ua ho'oholo ke Kuhina Kālai'āina o ke aupuni e kūkulu i kekahi hōkele i ho'omalū 'ia e ke aupuni, he \$120,000 ka lilo, ma ke kihi alanui o Likeke me Hōkele. Ua kapa 'ia ua hōkele lā 'o ka Hawaiian Hotel a ua hemo kona 'ipuka i ka makahiki 1871. Ua nanea nā malihini noho i ka ho'okipa maika'i 'ana ma lalo o nā limahana kama'āina o ia hōkele.

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

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

Ua kū'ai ka Moku'āina 'o Hawai'i i ka hale Army and Navy Y.M.C.A. i ka makahiki 2001 me ka mana'o e ho'ololi nui i kona 'ano he hale hō'ike'ike hana no'eau hou. I ka 1967, 'elua makahiki ma hope o ka ho'okumu 'ana o ka 'aha'ōlelo o ka moku'āina i ka 'oihana Hawai'i State Foundation on Culture and the Arts, ua kū'ai ka moku'āina i ka mea hana no'eau mua loa no ka waihona Art in Public Places. Ua ho'omau ke aupuni i ka ho'āhu i nā hana no'eau i hana 'ia e nā kupa Hawai'i a me nā kama'āina nō o ka 'āina, akā, 'a'ohe wahi e hō'ike'ike ai i ua mau mea lā ā pa'a ihola ka Hale Hō'ike'ike Hana No'eau o ka Moku'āina 'o Hawai'i i hemo i ka 2002 no ka hō'ike'ike i nā mea e mahalo ai nā kama'āina.

He mana'o hou ka 'ume 'ana i nā kama'āina mai ka wā mai i ho'omaka ai e hana pūnana nā Manu o Kū (Gygis alba), he manu 'ōiwi o ka 'āina, ma kekahi lānai o ka hale. I ka makahiki 1961, ua noho pūnana ho'okahi pa'a Manu o Kū ma Honolulu nei a ua nui nō ka po'e i mana'o he kokoke nō a pau loa ia manu i ka nalowale. I kēia manawa, mai ia pa'a manu mua loa mai, ua ulu ka nui o ia manu ā piha he 2,000 a 'oi, a 'ike 'ia nā Manu o Kū he nui nō i ke kīkaha me ka māpu ma 'ō ma 'ane'i o ke kaona. Pēlā e lana ai ka mana'o e 'olu'olu ai ka mana'o o nā kama'āina e kipa i ka hale hō'ike'ike a me kēia kū'ono o Honolulu. SK

Hawai'i State Art Museum

Hotel Street runs parallel to Beretania Street and was aptly named for the small hotels, boarding houses, and inns that began lining the street in the 1850s. Travelers in search of spirits and entertainment knew to look on Hotel. After much debate, the Hawaiian Kingdom government's minister of interior decided to proceed with a plan to build a government-run hotel at the cost of \$120,000 on the corner of Richards and Hotel Streets. Named the Hawaiian Hotel and opened in 1871, guests enjoyed the hospitality and care taken by the establishment's local staff.

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

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

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

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

'Ai Pōhaku Press

[Maile Meyer](#), b. 1957, Kailua, Ko'olaupoko, O'ahu; lives and works in Honolulu, Kona, O'ahu

[Barbara Pope](#), b. 1951, Maunawili, Ko'olaupoko, O'ahu; lives and works in Maunawili

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

Richard Bell

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

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

[See page 29 for more information.] HT22's activation of *Embassy* at Hawai'i State Art Museum takes place on May 6 and 7, 2022. Visit hawaiicontemporary.org/publicprograms.



Wayne Kaumualii Westlake, "Pupule," 1979, concrete poem in *Seaweeds and Constructions*, *Anthology Hawaii*, No. 6, 1979, Honolulu: 'Elepaio Press.

'Elepaio Press

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

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

Nā Maka O Ka 'Āina

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

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

As part of HT22, Nā Maka o ka 'Āina presents some of their most important documentaries, which have aired on television in Hawai'i, Aotearoa, Japan, Mexico, U.S., Canada, and Europe. Films selected include: *A Nuclear Free and Independent Pacific* (1983), *Waimānalo Eviction* (1985), *Pacific Sound Waves* (1986), *Ho'āla Hou—A Look to the Future* (1987), *Nā Wai E Ho'ōla i Nā Iwi—Who Will Save the Bones?* (1988), *Contemporary Hawaiian Artists* (1989), *Pele's Appeal* (1989), *Ahupua'a, Fishponds and Lo'i* (1992), *Kaho'olawe Aloha 'Āina* (1992), *Act of War—The Overthrow of the Hawaiian Nation* (1993), *Mākua—To Heal the Nation* (1996), and *Mauna Kea—Temple Under Siege* (2005). In addition, these works will be supplemented by unreleased archival footage.

Jamaica Heolimeleikalani Osorio

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

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

Jamaica Heolimeleikalani Osorio is a Kanaka 'Ōiwi wahine poet, artist, activist, and educator deeply committed to perpetuating her language, culture, community, and home. Following in the footsteps of her family, she has played a vital role on multiple fronts in advancing intergenerational stories of Native Hawaiian excellence, diplomacy, and resistance across the Hawaiian archipelago and beyond. Osorio's father, Jonathan Kay Kamakawiwo'ole Osorio, a guiding voice for many, herself included, is a revered Kanaka 'Ōiwi composer, singer, activist, historian, scholar, and educator. Since the mid 1970s, he has helped shape and lead the movement for Hawaiian self-determination and sovereignty on local and international levels.

[See also pages 30–31.]



Piliāmo'o, *HE HAI 'ONA'ONA KĒIA 9.15.91 HĀLAWA*, 1991, digital print, 190.5 x 152.4 cm. Courtesy of the artists. © Piliāmo'o.

Piliāmo'o

[Mark Hamasaki](#), b. 1955, Fort Belvoir, Virginia (U.S. Army Base); lives and works in Kāne'ohe, Ko'olaupoko O'ahu

[Kapulani Landgraf](#), b. 1966, Pū'ahu'ula, Kāne'ohe, O'ahu; lives and works in Pū'ahu'ula

Piliāmo'o's visceral project *Ē Luku Wale Ē: Devastation Upon Devastation* (1997–) documents the construction of the H-3 highway and its destruction of cultural, agricultural, historical, and environmental places of significance. Peopleless, their photographs foreground absence, erasure, and the marks inflicted on lands and waters of the valleys. Consciously employing and subverting the formal language of early twentieth-century American landscape photography and land-surveying traditions, Piliāmo'o replaces sublime landscapes and mapped territories with their emotional responses to scenes of devastation while mourning what has been lost forever in the name of progress.

Lawrence Seward

[See page 59 for more information.]



nico, *pele goes to the water park*, 2022, digital print on vinyl, in *CAFE*, 2022, Tropic Editions.

Tropic Editions

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

CAFE, 2022, mixed-media installation

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

For HT22, TE produces *CAFE*, an installation that reconsiders how food, art, and service are grounded in the act of publishing. The space is designed by Marika Emi with contributors Ayaka Takao, nico, CYC, Lise Michelle, Jasmine Reiko, and FRNTBZNZZ. *CAFE* encourages participants to engage with the environment of a cafe in a sustained, critical manner within the context of the tropics; ingredient choice, sourcing, production, and scale are chosen to counter normative and often exploitative practices within the food and service industry worldwide.

HONOLULU MUSEUM OF ART

honolulumuseum.org | [@honolulumuseum](https://twitter.com/honolulumuseum)

Artists

Theaster Gates

Ed Greevy and Haunani-Kay Trask

Masanori Handa

Ai Iwane

Yuree Kensaku

Sung Hwan Kim and

David Michael DiGregorio

Liu Xiaodong

Dan Taulapapa McMullin

目[mé]

Shinro Ohtake

Lawrence Seward

Mika Tajima

Xu Bing

Chikako Yamashiro

Address

900 S Beretania St,
Honolulu, HI 96814

Hours

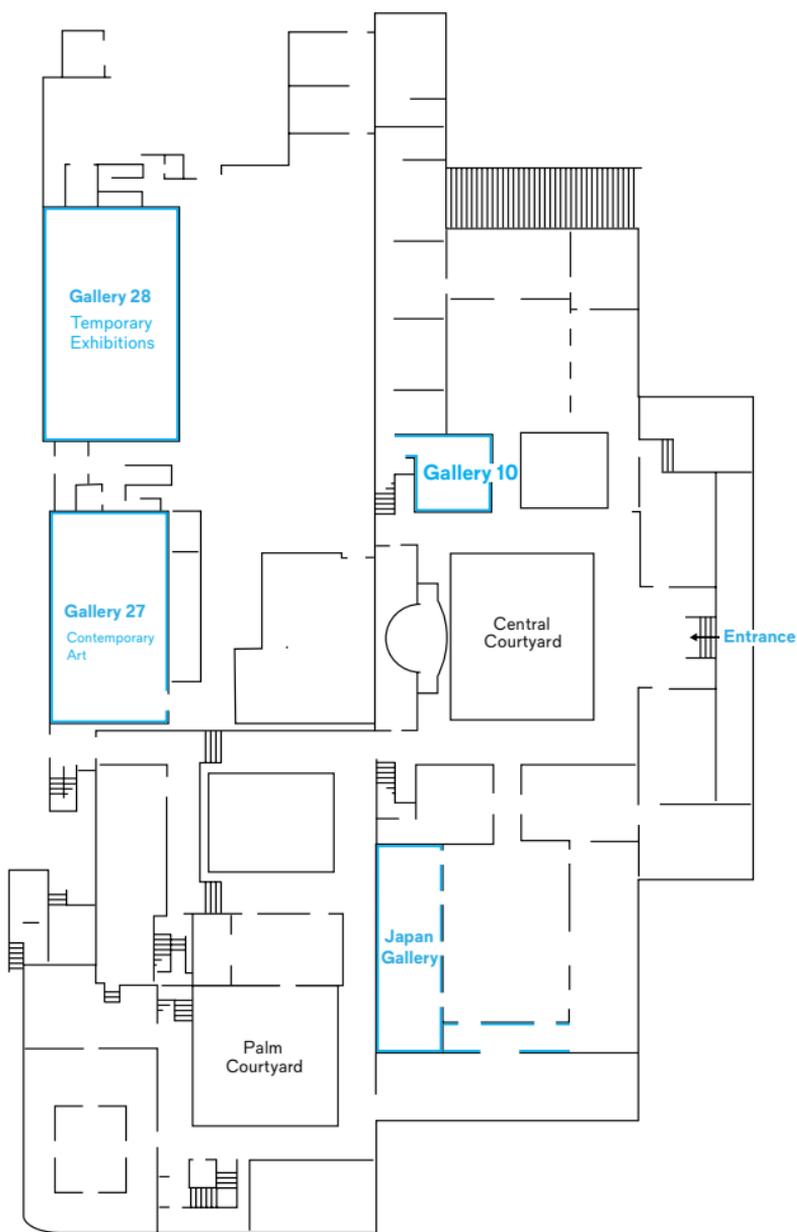
Thursday, 10am–6pm
Friday–Saturday, 10am–9pm
Sunday, 10am–6pm

Parking

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

Admission

Free with HT22 All-Access Pass or
with HoMA membership. Adult \$20
(\$10 kama'āina and active military).
Children under 18 are free.



Beretania Street

Ka Hale Hō'ike'ike Hana No'eau o Honolulu

'He nani maoli nō kēia ki'i o Honolulu mai kahi mamao mai. He nani loa no kona mamao, e like nō me ka 'upu 'ana i ka mea e hau'oli ai ka na'au. 'O kona mau pā hale lepo a me nā pā lepo 'ūkele, 'o kona mau alanui kuehu lepo me nā hale mau'u pili, hele ā palaka loa ke kapakahi o ia mau mea.'

— Juliette Montague Cooke, ma *The Hawaiian Chiefs' Children's School 1839–1850: A Record Compiled from the Diary and Letters of Amos Starr Cooke and Juliette Montague Cooke* (1970).

Ma loko o Mei 1874, ua ho'olaule'a nā mo'opuna a nā mikionali, 'o Charles Montague Cooke lāua 'o Anna Rice i ko lāua male 'ana ma ka home 'o Kulaokahu'a o ka 'ohana Atherton. Aia 'o Kulaokahu'a ma waena o ke Alanui Alapa'i a me Alanui Punahou, a ua waiho hakahaka 'ia ā ma waenakonu o ke kenekulia 'umi kumamāiwa, a ho'ohana 'ia ia kahua i kekahi manawa no ka 'ai mau'u 'ana o nā pipi a me nā lio. Ua waiho hakahaka 'ia ia 'āina a ua noho ka 'ohana Cooke ma kekahi pā he 3.2 'eka kona nui ma Kulaokahu'a ma ha'i alanui i mua o Kamaki Kuea.

Ua hele ā nui ka waiwai o ka 'ohana Cooke ma muli o ka ho'opukapuka 'ana ma ka 'oihana mahi kō a me ka hui 'oihana panakō, 'o Kākela & Kuke, a pēlā i kū'ai ai 'o Anna Rice Cooke i nā mea hana no'eau me nā ukana hoihoi mai nā ma'auauā mai o ke kaona ma nā kūkālā like 'ole. Ua hoihoi 'o Cooke i nā mea Hawai'i a 'Āsia āna i mana'o ai he hō'ike'ike i nā 'ano lāhui kānaka like 'ole e noho ana ma Ko Hawai'i Pae 'Āina. I ka ulu 'ana o kāna mau mea makamae ā ahu loa, ua hele ā nui 'ino loa no kona hale noho he 'elua ona papahēle, a ho'omaka ihola 'o ia e kūkākūkā me kona 'ohana no ka wehe 'ana i kekahi hale hō'ike'ike e hō'ike'ike ai i kāna mau pā me nā puna pālolo, nā mea aniani, a me nā ki'i kālai 'ia mai 'ō ā 'ō o Hawai'i nei a me ka honua holo'oko'a.

I ka makahiki 1922, ua pa'a ka palapala ho'okumu no ka hale hō'ike'ike ma lalo o Ke Aupuni Kelikoli o Hawai'i, a wehe 'ia ka Hale o nā Hana Akamai No'eau. Ua uku 'o Cooke no kekahi hale hou i ka makahiki 1923 no ke a'o 'ana i nā malihini no kāna mau mea makamae i ho'āhu ai, a hai 'ia nā mea kaha ki'i hale o ka hui Bertram Goodhue and Associates na lākou e kaha i ki'i o kekahi hale i hui pū ai 'Ko ke Komohana a me Ko ka Hikina'. 'Elima makahiki ma hope mai, i ka makahiki 1927, ua wehe ka Hale o nā Hana Akamai i kona hale hou, 'o ke 'ano kūkulu hale 'ana o ka po'e Hawai'i kekahi māhele o ke ki'i o ka hale, a ua kūpono nō ia hale i ke ea o ka mokupuni nei. Ua kāpili 'ia nā ke'ena hō'ike'ike, nā pā hale, a me nā māla ma lalo o ke kaupaku hale huinakolu, he pa'akea nā paia mai Moloka'i mai, ua pa'i puna 'ia a ua kūpono loa nō ia no ke ea, a ua ho'ohihi ka lehulehu i ua hale nei. SK

Honolulu Museum of Art

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

– Juliette Montague Cooke, in *The Hawaiian Chiefs' Children's School 1839–1850: A Record Compiled from the Diary and Letters of Amos Starr Cooke and Juliette Montague Cooke* (1970).

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

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

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



A *Clay Sermon* (still), 2021, single-channel video, 16 mins, 37 secs. Courtesy of the artist. © Theaster Gates.

Theaster Gates

b. 1973, Chicago; lives and works in Chicago

Malaga Vitrine #3; Malaga Vitrine #6, 2019, wooden vitrine, glass and various objects; *Preservation Exercise #2, Preservation Exercise #4*, 2021, earthenware jar and tar on pine plinth; *Plinth and Shoulder*, 2020, stoneware vessel on pine plinth; *A Clay Sermon*, 2021, single-channel video

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

Ed Greevy

b. 1939, Los Angeles; lives and works in Makiki, Kona, O'ahu

Haunani-Kay Trask

1949–2021, San Francisco; lived and worked in Honolulu, Kona, O'ahu

Selections from *Kū'ē: Thirty Years of Land Struggles in Hawai'i* (2004), 1971–1993, digital prints and vinyl captions

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

Masanori Handa

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

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

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

Ai Iwane

b. 1975, Tokyo; lives and works in Tokyo

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

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

Yuree Kensaku

b. 1979, Bangkok; lives and works in Bangkok

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

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

Sung Hwan Kim

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

David Michael DiGregorio

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

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

Liu Xiaodong

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

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



Dan Taulapapa McMullin, *Seiana* (detail), 2022, mixed-media photo collage print on canvas with acrylic and vinyl paint, 40 in. x 180 in. Courtesy of the artist. © Dan Taulapapa McMullin

Dan Taulapapa McMullin

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

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

Dan Taulapapa McMullin is a Sāmoan fa'afafine artist and writer lifting up queer theirstories, communities, bodies, sexualities, languages, and knowledges of Polynesia. Taulapapa's installation for HT22, including painting, video, sculpture, and performance, examines the traditions of communal and reciprocal self-decoration in the Pacific and how these practices became commodified through colonial tourism. In *Seiana*, Taulapapa brings seemingly disparate flowers, leaders, places, and movements together, establishing connections between Indigenous sovereignty across the Pacific and radical Blackness in the continental U.S. Within this scene of encounter, trauma, mourning, celebration, and reciprocation, Taulapapa expresses their desire to decorate and be decorated, to adorn and be adorned.

目[mé]

[Haruka Kojin](#), b. 1983, Hiroshima, Japan; lives and works in Saitama

[Kenji Minamigawa](#), b. 1979, Osaka; lives and works in Saitama

[Hirofumi Masui](#), b. 1980, Shiga; lives and works in Saitama

matter a #I, matter a #II, matter β #I, matter β #II, 2021, cast stone

目[mé]'s HT22 installation presents a series of works titled *matter*, posing questions of space, time, and matter from a microcosmic perspective. These works are literally stones, meticulously created by 目[mé] using real sand grains that have been compressed in a process that is a compressed version of the geological process. These stones are ordinary and negligible, except for the fact—if one notices—that the pair in each set are faithfully identical. When a single stone is created, grainy patterns and blemishes occur by chance; however, to make its exact replica every marking on the stone must be treated with a newly acquired meaning. In the group's production of identical multiples, we are encouraged to carefully see the often-neglected existence of stones and to search the line between artifice and nature, perhaps also coming upon the question of what intention makes matter's existence inevitable—a cosmic happening or control.

Shinro Ohtake

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

HAWAII BLUE, 1999/2022, printed zine

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

Lawrence Seward

[See page 59 for more information.]

Mika Tajima

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

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

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

Xu Bing

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

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

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



Mud Man (still), 2017 version, single-channel video and sound installation, 26 mins. Aichi Triennale 2016. Collection of Tokyo Photographic Art Museum. Courtesy of Yumiko Chiba Associates. © Chikako Yamashiro.

Chikako Yamashiro

b. 1976, Okinawa, Japan; lives and works in Okinawa

Mud Man, 2017, single-channel video with sound

Mud Man, one of the most significant works by Chikako Yamashiro to date, encapsulates her strength in various narrative experiments. A dreamlike—or nightmarish—story of awakening begins with a group of mud-covered people who rise from the ground, searching for the source of the indecipherable voices that echo all around them. Their journey is told in a style akin to magical realism, combining an air of mystery, fantasy, surrealism, and collaged historical footage of the Battle of Okinawa during World War II and of the Korean War. Shot in Okinawa and Jeju Island in South Korea—another island occupied by a large military base—the search for the source of the voices can be seen as a desire and difficulty to regain identity, autonomy, and an agency to recount one’s own story, history, and memories.

ROYAL HAWAIIAN CENTER

royalhawaiiancenter.com | @royalhwcncnr

Artists

Herman Pi'ikea Clark

Tsuyoshi Hisakado

Miao Ying

Beatriz Santiago Muñoz

Lawrence Seward

Double A Projects

(Athena Robles and Anna Stein)

Sun Xun

Momoyo Torimitsu

Justine Youssef

Zheng Bo

Address

2201 Kalakaua Ave, Honolulu, HI
96815 / Level 3, Buildings A and C

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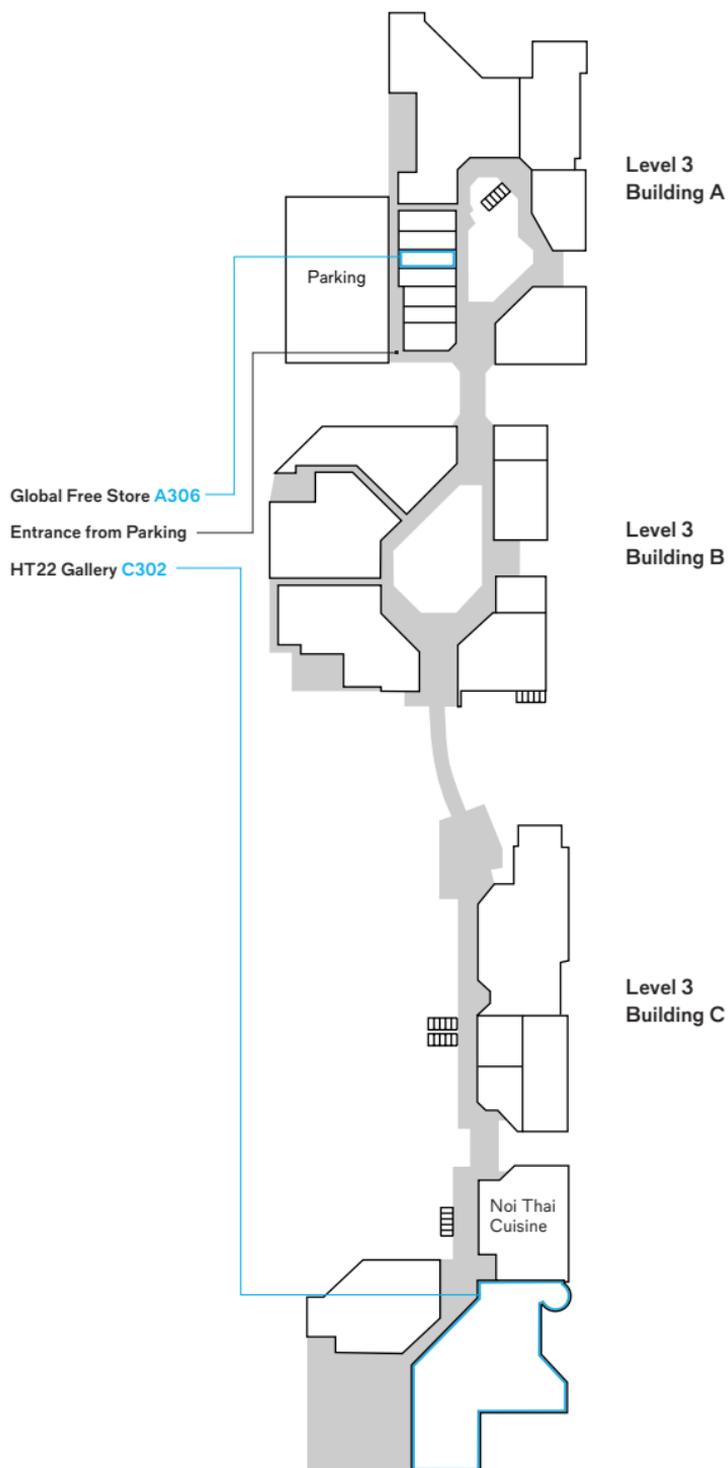
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Kalākaua Avenue

Helumoa

Ha'a ka makani, naue ka lau o ka niu

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

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

I nā makahiki 1800, ua ho'okumu ka Mō'i Kamehameha I i kona kauhale noho ma Helumoa nei ma lalo o ka malu o ka ulu niu ma Pua'ali'ili'i. Ua noho nō 'o Kamehameha III a me Kamehameha V ma Helumoa nei kekahi, a i 'ane'i i ho'ohala ai 'o Kamehameha V i nā mahina kau wela. Ua ili ua 'āina nei i ke kamaali'i wahine, 'o Bernice Pauahi Bishop, mai ke kamaali'i wahine mai, 'o Ruth Ke'elikōlani, a ua noho 'olu'olu nō ho'i 'o Pauahi ma ua 'āina nei nō kekahi, e like me nā ali'i mai ke au mai iā Kākuhihewa. Ma Helumoa nō 'o Pauahi i kona mau lā hope i make ai 'o ia a ho'opa'a ho'i i kona palapala ho'oilina 'āina no ke Kula Kamehameha. He māhele ua 'āina nei o nā 'āina ho'oilina a ke Kamaali'i Wahine. **NA**

Helumoa

The wind blows, coconut fronds sway

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

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

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

Herman Pi'ikea Clark

[b. 1960, Honolulu, Kona, O'ahu; lives and works in Honolulu and Tkaronto](#)

Po'o 'Ole, 2021, acrylic, vinyl, and digital prints

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

Double A Projects

[Athena Robles, b. New York; lives and works in Washington D.C.](#)

[Anna Stein, b. Conway, Massachusetts; lives and works in Los Angeles](#)

Global Free Store, 2022, public art project

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

Tsuyoshi Hisakado

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

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

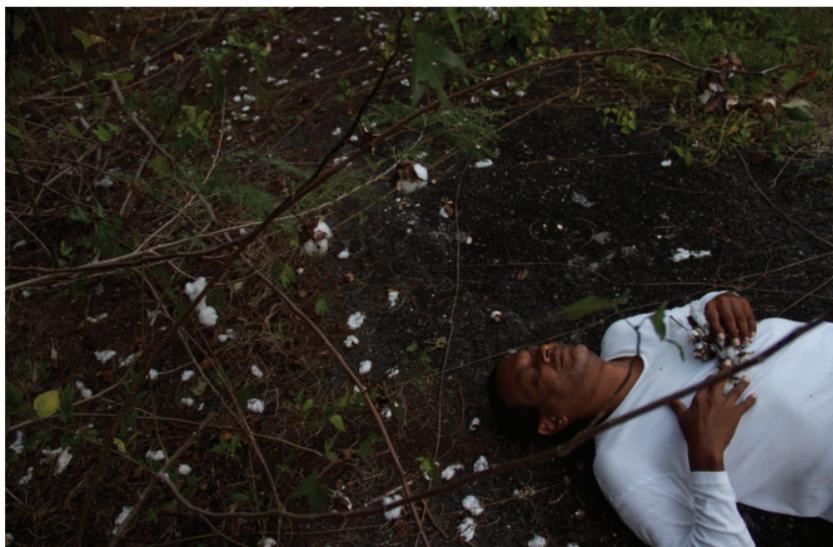
Tsuyoshi Hisakado is known for installations that combine everyday objects with intangible materials such as light and sound that allow him to imbue work with a distinct poetic theatricality akin to a dreamlike Noh play. Focusing on subtlety rather than spectacle, his work conjures a sense of history—a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

Miao Ying

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

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

Hardcore Digital Detox (2018–) is a multipart, multidimensional work that inverts the popular idea of digital detox—a temporary suspension of the use of various electronic platforms such as smartphones and social media apps. *Hardcore Digital Detox* provides a spa-like online environment where people can visit and follow meditative instructions interspersed with sage advice and proverbs from ancient China. The HT22 version of *Hardcore Digital Detox* specifically references Hawai'i and its ubiquitous image as a vacation destination. On the surface, the hash-tagged texts seem to innocently guide us toward the attainment of happiness; however, upon deeper reading and actual physical exercise in following the instructions, the participant realizes that our perceived contentment is controlled by algorithms.



Beatriz Santiago Muñoz, *Ojos para mis enemigos* (still), 2014, HD video, sound, 14 mins, 14 secs. Courtesy the artist and Sociedad del Tiempo Libre. © Beatriz Santiago Muñoz.

Beatriz Santiago Muñoz

b. 1972, San Juan, Puerto Rico; lives and works in San Juan and Annandale-on-Hudson, New York

Ojos para mis enemigos, 2014, HD video, sound; *Post-Military Cinema*, 2014, HD video, sound; *Otros Usos*, 2014, digital color video transferred from 16 mm color film, sound; *Black Beach/Horse/Camp/The Dead/Forces*, 2016, digital black and white video transferred from 16 mm black and white film, silent

In the mid-2010s, conscious of the ways Puerto Rico has been impacted by the U.S. military since the early 1920s, Beatriz Santiago Muñoz produced a series of short films shot on former military installations in Ceiba and the nearby island municipality of Vieques. Following a protracted political battle led by progressive and pro-independence groups to stop the U.S. Navy's bombing of Vieques, the U.S. government closed Marine Corps Base Camp Garcia on May 1, 2003. If displacement characterized the U.S. military's arrival in the islands, their legacy is environmental contamination, with Vieques declared a Superfund site by the Environmental Protection Agency in 2005. Despite this toxic hangover, Santiago Muñoz's depictions of Ceiba and Vieques, in the films presented in HT22, are teeming with life, expressing the potential of transformation and revitalized futures.

Sun Xun

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

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

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

Lawrence Seward

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

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

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



Installation view: Momoyo Torimitsu, *Somehow I Don't Feel Comfortable*, 2007, nylon, dimensions variable, Hå Gamle Prestegård, Stavanger, Norway, 2007. Courtesy of the artist. © Momoyo Torimitsu.

Momoyo Torimitsu

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

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

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

Justine Youssef

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

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

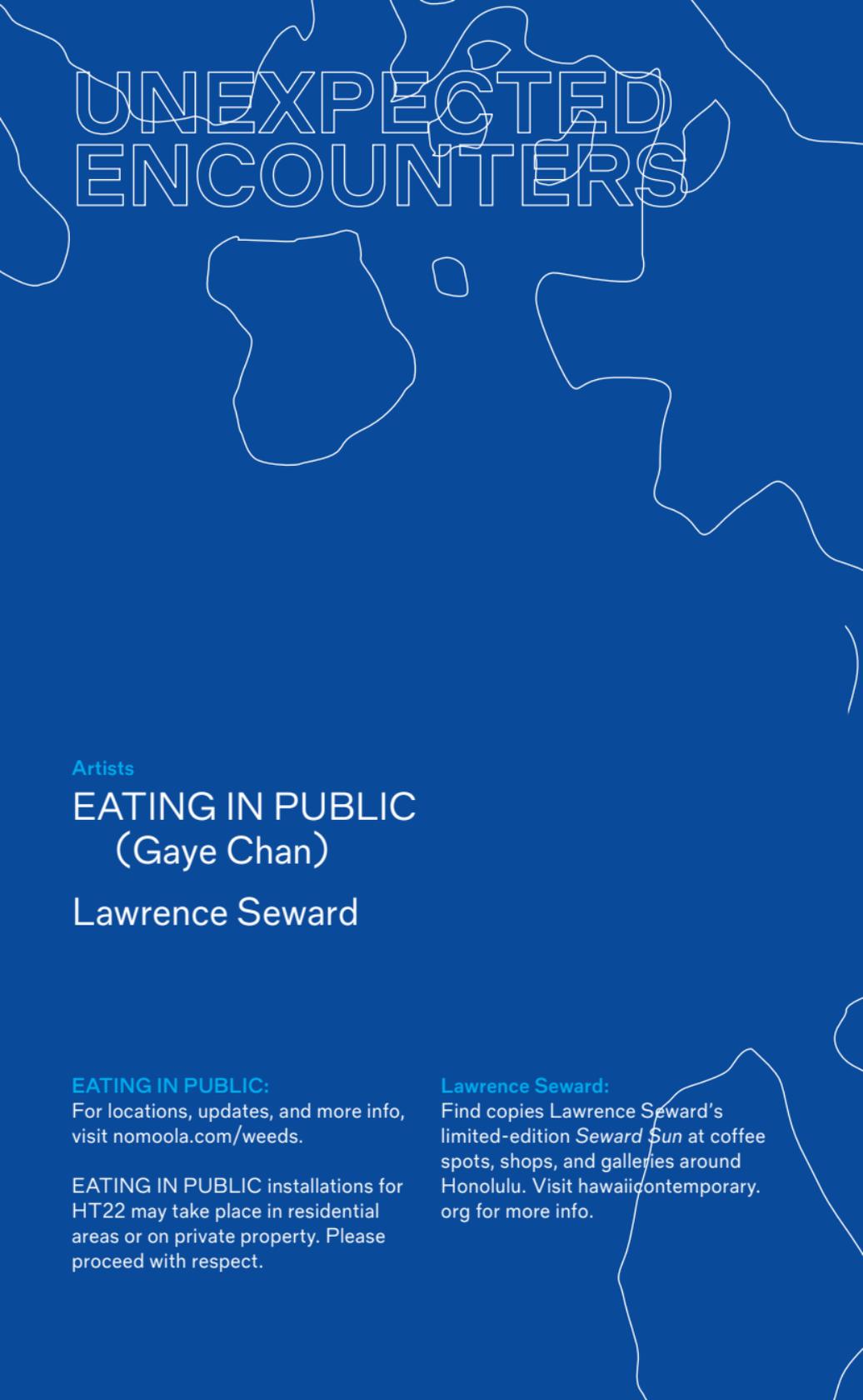
Much of Justine Youssef's work examines the practices of displaced cultural groups on unceded Indigenous land and confronts diasporic complicity in the context of the settler colony in Australia. Youssef's work for HT22 is based on her remote research on invasive and introduced species of plants in Hawai'i.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

Zheng Bo

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

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

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



UNEXPECTED ENCOUNTERS

Artists

EATING IN PUBLIC (Gaye Chan)

Lawrence Seward

EATING IN PUBLIC:

For locations, updates, and more info, visit nomoola.com/weeds.

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

Lawrence Seward:

Find copies Lawrence Seward's limited-edition *Seward Sun* at coffee spots, shops, and galleries around Honolulu. Visit hawaiiicontemporary.org for more info.



EATING IN PUBLIC, FREE STORE, 2020, Kāneʻohe, Koʻolaupoko, Oʻahu. Courtesy of the artists. © EATING IN PUBLIC.

Eating in Public

Gaye Chan, b. 1957, Hong Kong; lives and works on Oʻahu, Hawaiʻi

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

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

Lawrence Seward

[See page 59 for more information.]

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PUBLIC PROGRAMMING

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

Imagined Futures

Imagined Futures invites students from organizations in West O'ahu to present work around the idea of looking to the past to create and imagine futures that also heal the past. The project encourages students to imagine how Pu'uokapolei, a culturally significant place in Kapolei, could be realized as a community space as a part of future Hawai'i Contemporary triennial initiatives. The Imagined

Futures student project will be exhibited at Kapolei Hale in March 2022 and supplemented with live educational activities.

Featured Education Programs

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

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



EDUCATION PARTNERS

88 Block Walks
Art Explorium
DreamHouse 'Ewa Beach
E Ho'opili Mai
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Kapi'olani Community College, Arts and Humanities Department

Kapolei High School
Pu'uohonua Society
Shangri La Museum of Islamic Art, Culture & Design
University of Hawai'i at Mānoa, Department of Art and Art History
University of Hawai'i West O'ahu, Academy of Creative Media
Ulu A'e Learning Center

KEIKI ACTIVITIES

Receive a small prize (while supplies last) when you complete all of the keiki activities!

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

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

Keiki Activities are sponsored by

HAWAIIAN
AIRLINES.

Iolani Palace

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

'Awapuhi

Gardenia

Pikake ke'oke'o

Plumeria

Hawaiian Rose

Foster Botanical Garden

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

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

Honolulu Museum of Art

KINONA

(SHAPE)

Aia i hea Ka...?

(Where is the...?)



huinahā kaulike
(square)



haKa
(heart)



huinahā loa
(rectangle)



pō'ai
(circle)



huinahiku
(heptagon)



oloolo
(oval)



hōKū
(star)



huinalima
(pentagon)



huinaKolu
(triangle)



huinahā hiō
(rhombus)



huinawalu
(octagon)



huinaono
(hexagon)

Bishop Museum

1. Which artist created a mural with a moon?

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

3. Which artist created self-portraits?

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

5. Which artwork looks like an airplane?

Hawaii Theatre Center

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

What sounds do you hear outside of Hawaii Theatre Center?

What sounds do you imagine inside?

Royal Hawaiian Center

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

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

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

MAHALO

The image features a solid blue background with white, hand-drawn topographic contour lines. These lines represent elevation changes, with some forming closed loops and others as long, sweeping curves. The word "MAHALO" is positioned in the upper left quadrant, rendered in a white, outlined, sans-serif font. The overall aesthetic is clean and modern, with a focus on geometric and organic shapes.

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