

rked on a piece made of surfboards, found plastic and other raw materials at Foster Botanical Garden on Jan. 31. New's work is part Multimedia artist Leeroy New of the Hawai'i Triennial 2022.



ARTISTI **EXPANSIO**

Hawai'i Triennial 2022 focuses on the Pacific as a creative resource



Lila Lee, right, and Enrico Battan fashion parts of artist Leeroy New's piece with recycled plastic at Foster Botanical Garden. Above, New works with twine and bamboo on a trellis.

By Steven Mark

By Byeen Mark Brack Bytanderst

reflect its staging every third year. New, 36, has created installations around the world, but his work is a di-rect outgrowth of his upbringing in a around the world, but his work is a di-rect outgrowth of his updringing in a small fishing village with no museums or art galleres. Feeling that he had ar-tic to the second second second second to partipate in creating these images in real life, physically? In estait. "So a lot of my ords are kind of an extension of a life, physically? The stait." So a lot of my ords are kind of an extension of a life, physically? The stait. "So a lot of my ords are kind of an extension of a more than the second and the second with of personal narrative, a personal mythology that I'm externalizing." His creation, named "Kabbe (Ordh)," is made wholly from found materiais collected in Hawai with the help of volunteers. The Hub Cowords, and the bambo or sollected on the Worth Store. Hue or und arperaped by voluteers. The not and prepared by voluteers. The not and prepared by voluteers. The not and prepared by worth Store. Clear Marchais is in Keep-ting and the surfboards, "New said. The used I oucal materials is in Keep-tip have the featured reflecting on in general, but specifically Hawai, curva-tors of the show said. The starts with the exhibition title, which for the first time

HAWAI'I TRIENNIAL 2022

"Pacific Century — E Hoʻomau no Moananuiakea"

Beginning Friday through May 8

Beginning Friday through Ma VENUES: >> Bishop Museum >> Hawaii State Art Museum >> Honolulu Museum of Art >> Foster Botanical Garden >> Idawaii Theatre Center >> Iolani Palace >> Royal Hawaiian Center

OPENING DAYS

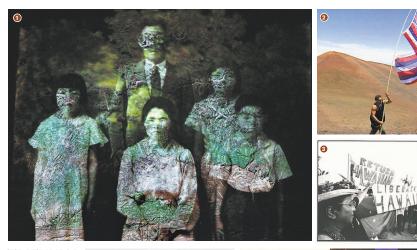
OPENING DAYS >> Friday: Iolani Place >> Sturday: Hawai'i State Art Museum, Bishop Museum of Art, Foster Botanical Garden, Royal Hawaiian Center >> Cost: An all-access pass is available for 575, 252 for stu-dents, at hawaiicontemporary: ory/plany-our-visit. It provides unlimited access to Bishop Mu-seum, Honolulu Museum of Art and Foster Botanical Garden, and Includes an audio tour of Iolani Place, during the dura-tion of the festival. Otherwise, pal admission will be re-quired at those venues. The other sites are free. other sites are free. >> Info: For a full schedule, visit hawaiicontemporary.org

is in English and Hawaiian, and it goes through to the catalogue, where there are many parts of the catalogue that are bilingual? said head curator Me-lissa Chiu, director of Smithsonian's Hirshhord Museum and Sculpture Gar-den in Washington, D.C. Chiu said it was important to have the triennial be held not only in tradi-tional arts venues like Honolulu's three main museums, but also in somewhat unconventional sites like Foster Botan-ical Garden and Iolani Pelace. Hawaiin Center will also host Triennial events. 'That was about the idea of making "That was about the idea of making contemporary art as accessible as pos-sible," she said.

sube," she said. Linck as pO Including Havaiian in the name of the festival — the 2017 festival was themed "Middle of Now/Here" and 2019 festival was "To Make Wrong! Right/Now — was particularly signifi-cant to Drew Broderick, a co-curator for the festival.

Please see TRIENNIAL, D6

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TRIENNIAL Continued from D1

'It reflects the moment "It reflects the moment we're living through – de-sires for indigeneity are on the rise – and marks an-other step in the right direc-tion for the organization, one guided by Indigenous world views and committed to a more rooted future here in Hawaii," said Broderick, currently the director of Koo Gallery at Kapiolani Commu-nity College.

nity College. Broderick contributed as an artist to the previous fes-tivals. He said he's seen a lot of changes over the years, some good and some bad," but was pleased about the shift to a triennial format

but we plack about the shift to a riemal format, which allowed organizers to form closer working rela-tionships with artists and festival sponsors. He said he is particularly grateful for the funding that was made available to artists this year. "A lot of the artists here in that Hawaii, especially some of them working here 40 or 50 years, are being funded in a way that they haven't been before." he said. "And so they're able to present proj-ects at a different scale, to a different standard that

different standard that they've always wanted to, but always haven't been able to because of lack of support." The third curator of the

Hawai'i Triennial, Miwako Te-zuka, associate director of Reversible Destiny Founda-Reversible Destiny Founda-tion, a progressive artist foundation in New York, pointed to the broader signif-cance of the Pacific region at the present time. The aim of the festival is 'to look at the past as well as the future,' she said, "The 20th century was the American Century, where the economic and cul-tural power center was the American region, but as we move forward, the 21st cen-tury is increasingly seeing the significance both in terms of economy and cul-ture in the regions around

ture in the regions around the Pacific area." Chiu, who was born and raised on the north coast of Australia, was intrigued by the theme of Pacific Century She has curated major exhi-bitions for the Asia Society in New York, and after spending many years work-ing to promote Asian art on the East Coast, she found herself wondering what it would be like where advo-cacy was no longer needed; she said. 'If the idea is that the 21st century is indeed the 21st century is indeed the Pacific century, what would it look like?'' With 43 artists and artist collectives participating in in New York, and after

collectives participating in the Hawai'i Triennial, it was difficult to get curators to name their favorite installations, but they offered a few.

CHIU

He also recommended a collaborative work by Ed Greevy and the late Haunani-Kay Trask at the Honolulu Museum of Art, which documents land struggles in Hawaii. "What I find so meaningful about Ed The head curator recommended visiting Iolani Pal-ace, seeing it as the place where the exhibition be gins." She was excited about Jennifer Steinkamp's video projections of Queen Lili'uo-



kalani's garden onto the palace. "She's best known for botanical, flowery projections that she creates through computer-generated imagery, so the flowers can move in the wind and it looks very active," Chiu said. Richard Bell is an artist

Richard Bell is an artist from Australia who will pres-ent a work based on the Ab-original Tent Embassy, a permanent protest site set up in 1972 in Canberra to rights for Indigenous people. "In Honoluu, it really is an architectural structure and embassy for conversations on place that are important to Hawaiians, "she said. "Panel discussions and talks, things like that." There talks, things like that." There will be two "Embassy Con-versation" events held there: 9 to 10:30 a.m. Friday

where 910 tools off, finary with by Economic, Kaill Chun and Bernice Akamine; and 910 to 1030 arm. Saturday with Noclie M.K.Y. Kalama, Erin Kahunawalis ala Wright and Meicanna Meyer. Both will include a public discussion and are free with a res-ervation. She also recommended a video of Jamaica Osorio's "capitvating" new poem "Ask Me About the Mauna, "which will be shown on Fri-day as part of opening night. with Joy Enomoto, Kaili

BRODERICK

Video documentarians Joan Lander and the late Puhipau, a collective known as Na Maka o ka 'Aina (The Eyes of the Land), inter ested Broderick with their films about the Hawaiian Renaissance, 16 of which Imits about the Fawadian Renaissance, 16 of which will be screened at the Ha-wail State Art Museum. "They're really just telling the stories of this place." Broderick said. "They're documentarians, but really interested in the aina, the struggles for independent land rights and water rights. Sometimes it's very raw portrayals of the reali-ties that we all face here." Broderick said to his knowl-edge, it's the first time HiSAM will present video, which is "kind of a crazy thing to think about, that we're in 2022 and new me-dia is finally infinding its way dia is finally finding its way into our state art museum."

He also recommended a

ance is that they both un-derstood the value of what they were doing, and were able to bring it together to tell about their movements and communities in very dif-ferent directions," Broderick said. "Instead of holding

said. "Instead of noiding grudges against one another because of their identity or their upbringing or their pol-itics, it was really about how they could tell the story of native rights in Hawaii."

TEZUKA

TEZUKA Photographer Ai Iwane from Japan has been re-searching the migration of Japanese people to Hawaii and discovered a bon dance and discovered a bon dance song that originated from the disaster-stricken region of Fukushima was brought to Hawaii by migrant farmworkers in the early 20th century. The song is still performed at Hawaii bon dances, whereas the people from Fukushima are distunites, which as the proper from Fukushima are dis-persed and have not been able to revive it. 'It's kind of an interesting fate that the tradition has survived here, and not just (among) Japa-nese migrants, but everyone in Havaul enjoys it,' Tezuka said, Iwane's phytographs will be on display at the Ho-nolulu Museum of Art. Tezuka loss liked Singa-pore-based performance art-ist **Ming Wong**'s video of his unique rendition of 'Bali Hai, 'the signature song

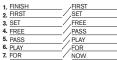
Hai," the signature song from the musical "South Pa-cific." Wong re-enacts the character of Bloody Mary, digitally inserting himself and flashes of amateur pro ductions of the musical into the 1958 film. The work functions of the missical mice the 1958 film. The work raises questions of racial identity and suggests the no-tion of an "island" of inclu-siveness. Although the character is described as be-ing from the Tonkin region of Vietnam, Bloody Mary has been portrayed by ac-tors of many different eth-nicities — Juanit Hall, who originated the character on Broadway, was African American. Texuka said a new song has been com-posed for the project, which would be sung by Bloody Mary's daughter, "but It could be Bloody Mary sing-ing It, looking back on her ing it, looking back on her own life." Triennial organizown life. I mennial organiz-ers hope that Hawaii's Lo-retta Ables Sayre, famed for her portrayal of Bloody Mary in a 2008 Broadway re-vival, will contribute to the project. The video will be on display at the Hawaii The-atre.-



Japanese photographer Ai Iwane's image shows sugar cane foliage projected onto a Japanese immigrant family.
 A scene from "Temple Under Siege," a documentary by Joan Lander and the late Puhipau.

- 3. A work by photographer Ed Greevy and activist Haunani-Kay Trask ex-amines land rights in Hawaii.
 4. Ming Wong depicts Bloody Mary in "South Pacific" for his video con-tribution to the festival.
 5. The Tent Embassy, a protest site in Australia, will be recreated at Iolani Palaroa. Austran Palace.





SUDOKU HIGH FIV













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