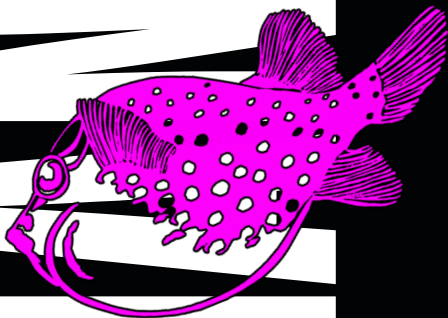


INTERLOCKING BAY

WAMP



Hanauma: A Place of Continuous Transformation

Hanauma: He Wahi Loli Mau (2025) is a 19-minute experimental educational program composed of an eclectic mix of audiovisual material. Through animations, a public service announcement, underwater adventures, portraits of sea, land, and sky, field recordings and soundtracks the short film weaves together different interpretations of place across time. *Hanauma: He Wahi Loli Mau* visualizes and amplifies creation stories and lived experiences of Hanauma Bay in the ahupua'a of Maunaloa on the island of O'ahu for culturally diverse audiences while remaining deeply rooted in the particularities of Hawai'i.

Directed by grassroots film initiative kekahi wahi (Sancia Miala Shiba Nash and Drew K. Broderick), *Hanauma: He Wahi Loli Mau* was made in collaboration with local and international artists and filmmakers including: Shinya Akutagawa, Colleen Kimura, Ann Marie Nālani Kirk, Sebastian "Sabby" Sayegh, and Noah Keone Viernes as well as members of the artist collective SnorkelClub (Aiala Rickard, Mele Hamasaki, Josh Tengan, Lise Michelle Suguitan Childers, Richard Hamasaki and Cathie Valdovino).

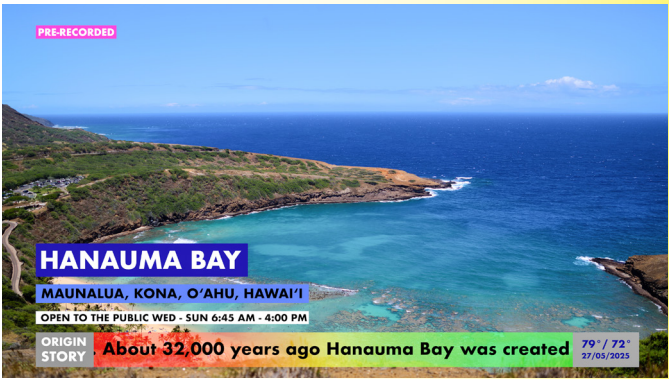
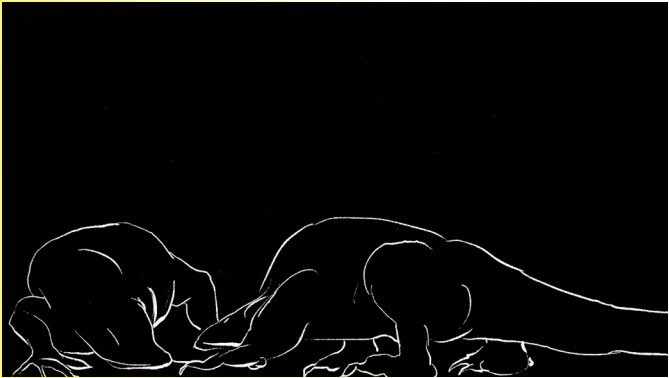
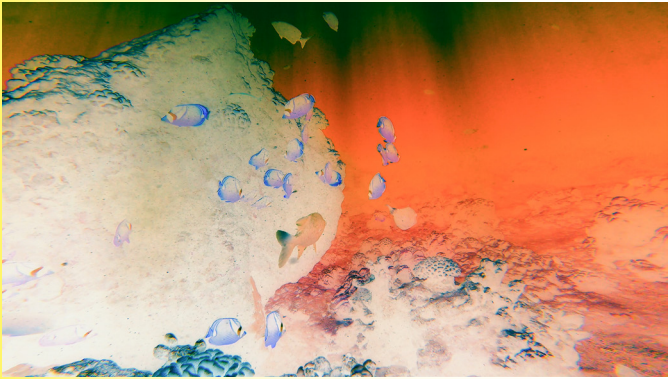
Shinya Akutagawa's new animation, *Mizu Irazu* (2025) revisits a creation story of Hanauma, that of Keohinani and her two suitors, Koko and Uma, as told online at maunaloa.net and recorded in *Legends of Hawaii: Oahu's Yesterday* (1972) by Pilahi Paki (1910–1985). A voiceover narration by Ann Marie Nālani Kirk accompanies Akutagawa's dynamic visualizations of the interlocking bay and provides an additional layer of meaning.

A playful and unofficial public service announcement by members of the artist collective SnorkelClub offers four key concepts to visitors, helping raise awareness about how to respectfully, responsibly, and safely visit Hanauma and interact with its many lifeforms. Complementing SnorkelClub's lighthearted albeit important message, is a sequence of dreamy video recordings from the artist collective's underwater adventures in the bay set to a new soundtrack by founding member, Aiala Rickard with graphics by Colleen Kimura of TUTUVI.

Sebastian "Sabby" Sayegh's time lapse video, generated from a 16 hour recording made from Kuamo'okane, the hill above Hanauma, progresses at an accelerated rate as another origin story of the bay, one described by volcanologists and marine geologists, scrolls quickly across the screen in the style of a horizontal news ticker. Together the crawling words and sped up images introduce a humbling sense of deep time.

Slow portraits of sea, land, and sky by kekahi wahi along with field recordings and soundscapes by Noah Keone Viernes help to weave the various strands of the experimental educational program together into a cohesive multi-textured whole. Repeatedly returning to present-day sights and sounds of the bay throughout the film is a sobering reminder of the ways in which Hanauma persists as a place of continuous transformation.







Wahi Pana: Storied Places

WAHI PANA: *Storied Places* is a temporary public art project of the City and County of Honolulu Mayor's Office of Culture and the Arts (MOCA) and is a winner of the Bloomberg Philanthropies Public Art Challenge.

The project includes art installations that activate sites across O'ahu by connecting them to stories rooted in Native Hawaiian history and stories. Launching in 2025, this project brings together local artists and storytellers to create 11 multi-media installations around the island, with installations debuting in February, May, and September. Created in partnership with Department of Parks and Recreation, Office of Economic Revitalization, Bloomberg Philanthropies, Pu'uuhonua Society, Aupuni Space, Hawai'i Contemporary, the O'ahu Visitors Bureau, and the Bishop Museum, this initiative will run for a three-year period from 2025 to 2028.

WAHI PANA is centered on artistic installations through various forms of creative story-telling including sculpture, video, photography, poetry, painting, and mele (music). Native Hawaiian and Hawai'i based artists are commissioned to collaborate with story-tellers and community members to research, and create site-specific artworks that

highlight the complex histories of each place. Each installation will encourage residents and visitors to engage beyond the surface and to connect with the island's rich history and culture. By deepening historical and cultural awareness, the initiative encourages more meaningful engagement with Hawai'i and its people. For more information please visit: <https://wahipana.com/>

This "visitor's guide" was produced to accompany *Hanauma: He Wahi Loli Mau* (2025), a short experimental educational video directed by kekahi wahi as part of WAHI PANA: *Storied Places* (2025-2028), a temporary public art project of the City and County of Honolulu Mayor's Office of Culture and the Arts. All images included in the takeaway are stills from *Hanauma: He Wahi Loli Mau* and are provided courtesy of the artists. kekahi wahi was instigated in 2020 by filmmaker Sancia Miala Shiba Nash and artist Drew K. Broderick. The grassroots film initiative is committed to documenting transformations across the Hawaiian archipelago and sharing stories of the greater Pacific through time-based media. To experience *Hanauma: He Wahi Loli Mau* in its entirety please scan the QR code below with a mobile device.



Mahalo to the City and County of Honolulu employees at the Mayor's Office of Culture and the Arts and the Hanauma Bay Nature Preserve as well as to Pu'uuhonua Society and members of the O'ahu arts community at large for your support of *Hanauma: He Wahi Loli Mau*. We are especially grateful to Marion Cadora, Donnie Cervantes, Ka'imina'auao Kahikina, Lynette Liu, Renee Wallace-Silberstein, Aaron Hansen, Alec Singer, Emma Broderick and Ann Marie Nālani Kirk.



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