

HAWAI'I STATE ART MUSEUM

MAI
HO'OHIU
/ KA
LIMA
/
LUNA

CURATORIAL STATEMENT

¹ In this essay, we use the term Kānaka to refer to Native Hawaiians. In specific instances, we also use Native Hawaiian(s). When we do, it is because the individual, group, journal, exhibition, or event we are referencing used or uses this term.

² Mahalo e Māhealani Dudoit (1954-2002) for tracing this network to some of its early nodes—artists, organizers, and educators shaped by and responsive to both “Western tradition” and “Hawaiian tradition.” For further discussion see D. Māhealani Dudoit, “Carving a Native Hawaiian Aesthetic,” in *‘ōiwi: a native hawaiian journal*, (Honolulu: Kuleana ‘Ōiwi Press, 1998), 20-26.

Aia nō ka pono—o ka ho‘ohuli i ka lima i lalo, ‘a‘ole o ka ho‘ohuli i luna

We three—artists, curators, educators, Kānaka¹—are bound to one another within a specific historical and material network of relations.² Held together by affective connections that persist across generations, we are also linked to islands, oceans, continents, and communities in a swirling scene of perpetually shifting centers and margins. Within this energetic expanse, our overlapping and diverging identities make evident the situatedness of marked and unmarked existence in Hawai‘i where we are privileged to be able to live, work, make, and care.

If we are “self-identified,” we are also defined by the communities around us, those we belong to by choice and those that claim us, koho ‘ia—choice no choice. These communities too are shaped by their surroundings and especially the energy that flows throughout. Again, at this intersection of forces we three, in the spirit of friendship, obligation, and gratitude, accepted an invitation to engage collaboratively with a public art collection at a state museum. We did so in order to bring forward the multi-layered cultural and artistic production of Ka Pae‘āina o Hawai‘i.

Taking action from a collective position informed by our individual genealogical and geographical considerations, the text that follows communicates our perspectives and contextualizes *Mai ho‘ohuli i ka lima i luna*, a curatorial act of resistance that reflects deeply on what it means to promote, perpetuate, preserve and encourage culture and the arts in Hawai‘i today. Presented at the Hawai‘i State Art Museum, in downtown Honolulu, O‘ahu, this group exhibition gathers together works in a variety of materials from the Art in Public Places Collection of the Hawai‘i State Foundation on Culture and the Arts.

We initially developed *Mai ho‘ohuli i ka lima i luna* in conversation with Jonathan “JJ” Johnson, Executive Director of the Hawai‘i State Foundation on Culture & the Arts, Karen A. Ewald, Director of the Art in Public Places Program, and organizers of the 13th Festival of Pacific Arts & Culture (FESTPAC). FESTPAC is the world’s largest convergence of Oceanic nations, occurring every four years since its founding in 1972 and the exhibition was intended to take place alongside an extensive program of performance, hands-on demonstrations, community workshops, and educational talks in June 2020. While the festival has been rescheduled for June 2024, due to the public health and economic impact of the COVID-19 global pandemic the exhibition remains on schedule. Alas, amidst the uncertainties generated by rapidly changing circumstances, after taking pause, he oia mau nō kākou!

Nānā i ke kumu...Always already turning towards source

Across Ka Pae‘āina o Hawai‘i, an archipelago that many call home, it is common to begin any endeavor—whether artistic, curatorial, educational, or political—by acknowledging *kumu*. Keeping with this acknowledgement, and our own individual and collective culturally

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³ Mary Kawena Pukui, *‘Ōlelo No‘eau, Hawaiian Proverbs & Poetical Sayings*, (Honolulu: Bishop Museum Press, 1983), p. 10.

⁴ In 1917, the Hawaiian Hotel moved to Waikīkī and became the Royal Hawaiian.

⁵ “Forward,” *Collective Visions 1967-1997*, (Honolulu: State Foundation on Culture and the Arts, Art in Public Places Program, 1997), i.

⁶ *Ibid.*, i.

rooted practices, the title of the exhibition, *Mai ho‘ohuli i ka lima i luna*, is adapted from one of the many ‘ōlelo no‘eau passed on in written form by composer, educator, and scholar Mary Kawena Pukui (1895-1986).

**Aia nō ka pono—o ka ho‘ohuli
i ka lima i lalo, ‘a‘ole o ka
ho‘ohuli i luna.**

*That is what is should be—to
turn the hands palms down,
not palms up.*

No one can work with the palms of
[their] hands turned up. When a person is
always busy, [they are] said to keep [their]
palms down.³

An enduring source of guidance, this ‘ōlelo no‘eau reminds us not to turn our hands away from ‘āina / that which feeds / life-sustaining work. After all, these same ancestral lands, waters, and skies, in spite of endless transformations, have supported and continue to support myriad expressions of Hawai‘i—animate and inanimate lifeforms.

The Host Institution: A Brief and Partial History

In 2002, the Hawai‘i State Foundation on Culture and the Arts (HSFCA) opened the Hawai‘i State Art Museum (HiSAM) at the former Army Navy Young Men’s Christian Association now known as No. 1 Capitol District Building. Prior to the current structure, originally erected in 1928, the site supported the first hotel in the Kingdom, the Hawaiian Hotel built in 1872⁴ during the reign of Lot Kapuāiwa, King Kamehameha V (1830-1872). HiSAM and the HSFCA exist at the literal and metaphorical crossroads of complex and contested historical and present-day lived realities in Hawai‘i. They are located next to the ‘Iolani Palace, where in an act of war, in an armed invasion, and in violation of international law, the Committee of Safety backed by the United States military launched a coup d’état against Queen Lili‘uokalani on January 17, 1893 leading to the overthrow of the Hawaiian Kingdom.

The HSFCA was established in July 1965 by the State Legislature as the “official arts agency of the State of Hawai‘i,”⁵ and is administratively attached to the Department of Accounting and General Services. As an agency, the HSFCA’s mission was “the promotion, perpetuation, and encouragement of culture, arts, history, and humanities for the people of the State of Hawai‘i to enhance their quality of life, to promote educational enrichment, to contribute towards the State’s economic development, and to reinforce the strong sense of place and cultural identity of Hawaii’s people.”⁶

Two years later, in June of 1967, the State Legislature passed the *Art-in-State-Buildings Law*, signed by Governor John A. Burns (1909-1975). In doing so, Hawai‘i set a national standard becoming “the first state in the nation to adopt a ‘Percent-for-Art Law,’”⁷ thereby requiring

⁷ “Formation of the State Foundation on Culture and the Arts and the Art in Public Places Program,” *Collective Visions 1967-1997*, (Honolulu: State Foundation on Culture and the Arts, Art in Public Places Program, 1997), vi-viii.

⁸ In 2013, in an ill-fated attempt to advertise and market State-sponsored events as part of “Hawai’i Fashion Month,” the HSFCA misappropriated a photograph from the APP Collection. The image, from 1968, by Hungarian-born photographer and filmmaker Francis Haar, depicted ‘Iolani Luahine, a revered and highly celebrated kumu hula, in fluid motion, at Halema‘uma‘u crater on Hawai’i island. Capitalizing on the photograph, the HSFCA approved the production of a suite of commercial merchandise—promotional posters, tote bags, t-shirts, coasters, and mugs—that incorporated Haar’s photograph and its subject into their design. To do so, the photograph was digitally manipulated, blurred to reduce background context, skewed to adjust Luahine’s posture, cropped to remove parts of her head and hands, and color corrected to adjust Haar’s initial printing—all to make the image more conducive to its intended display on product forms. In addition to these alterations and perhaps even more egregiously, the HSFCA used this image without seeking permission from the Haar estate or the living descendants of Luahine, despite the existence of explicit artistic copyrights and long-standing cultural protocols. In the aftermath of the HSFCA’s misappropriation and as a means of building momentum for increased support of Kānaka art and artists, a nonprofit community arts organization compiled and released statistics on the APP Collection. According to the organization’s compilation, Kānaka were grossly underrepresented, their artwork accounting for less than 3 percent of the collection despite representing over 20 percent of the population at the time.

one percent of construction and renovation appropriations designated for all state buildings in the Hawaiian Islands be used for the commission and acquisition of artworks for the state’s public places. This, in turn, led to the formation of the Art in Public Places (APP) Program within the HSFCA.

Emerging out of a governmental concern for environmental and aesthetic standards of state facilities, the APP Program created the necessary conditions for the state to begin commissioning permanent works of art (PWA), purchasing relocatable works of art (RWA), and accepting works of art as gifts. The first RWA entered the APP Collection in 1967. As of May 2020, the state’s holdings encompass over 7,200 artworks (including PWA and RWA) by more than 2,400 artists with ties, direct and/or indirect, to Hawai’i.

For over a half-century, the APP Collection has served as the most significant public collection of Modern and Contemporary Art of Hawai’i. Eligible works of art must enter the APP Collection in one of the following ways: an artist may be commissioned through an open call process to produce artwork for permanent installation at a state public place, such as a school, community college, library, or airport; artwork gifted or included in a juried or curated public exhibition within the state is approved through a formal multipart recommendation and review process involving Acquisition Award Selection Committees, and the State Board of Commissioners; on rare occasions, committees conduct studio visits and acquire works of art directly from artists.

In 1983, sixteen years after the start of the APP Collection, the HSFCA initiated the Folk & Traditional Arts (FTA) Program with a grant from the National Endowment for the Arts. In the years following, the FTA Program provided increased support for “traditional folk arts” throughout the state in an attempt to address an aspect of cultural and artistic production that was for the most part absent from the APP Collection. Apprentice Mentoring grants, supporting the “next-generation cultural practitioners, especially cultural practitioner teachers,” gave artists from marginalized communities, particularly Kānaka, a legitimate access point to the HSFCA. Although the FTA Program was a much-needed additional source of funding, for artist practitioners, it also reinscribed, for better or worse, an arbitrary line between “contemporary” and “traditional” material and production in the arts of Hawai’i. Nearly forty years later, this binary awaits deconstruction.

Establishing Connections, Rebuilding Relationships

What are the demographics—as defined by race, ethnicity, gender, class, age, etc.—of the FTA Program and APP Collection?⁸ How do these “checkbox statistics” reveal the evolving character of the institution responsible for the development of these separate but interrelated initiatives? Based on official statistics gathered by the HSFCA, from 1985 to 2021, the FTA Program has awarded 340 grants to masters and apprentices that self-identify as American, Burmese, Chinese, Filipino, Native Hawaiian, Japanese, Javanese, Jewish, Korean, Lao,

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⁹ In 2016 the HSFCA amended its collection Management Policy, after seven years without changes, in order to allow for the temporary display and acquisition of artworks from the Honolulu Biennial, a Hawai'i-based international event, resulting in the purchasing of work by Kānaka artists, Charlton Kūpa'a Hee in 2017 and 'Imaikalani Kalāhele in 2019.

¹⁰ There has not been a group exhibition of contemporary Native Hawaiian art at this scale hosted by a Honolulu museum institution, state-run or otherwise, since *Nā Maka Hou* (2001) at the Honolulu Academy of Arts (now the Honolulu Museum of Art). In an effort to reposition itself in the 21st century and in preparation for the museum's 75th anniversary, the Academy embarked on a capital campaign under the leadership of the Director, Geroge Ellis. Begun in 1997, the Henry R. Luce Pavilion Complex, a prominent piece of the larger campaign, opened ceremoniously in the spring of 2001. To inaugurate the new complex, the museum presented *Nā Maka Hou: New Visions in Contemporary Native Hawaiian Art*. It was the first time in the institution's history, since its establishment in 1922, that an exhibition of Native Hawaiian art occupied one of its main galleries. Bringing together 58 artists and over 100 works of art, *Nā Maka Hou*, organized by David J. de la Torre then Associate Director of the museum and curated by a community advisory committee including Momi Cazimero, Linda Moriarty, Deborah Dunn, and Dr. Charman Akina, was an unparalleled attempt by the Academy at increasing the visibility of Kānaka art and artists, as well as their accompanying concerns. Although *Mai ho'ohuli i ka lima i luna* does not take the format of an "open call" exhibition and is not as expansive as *Nā Maka Hou*, neither in the number of artists nor artworks included, it nonetheless picks up the conversation again. Acknowledging this exhibition precedent, we have intentionally featured several artworks from the APP Collection that were acquired by the HSFCA from *Nā Maka Hou*.

¹¹ In lieu of institutional language, the exhibition wall labels accompanying the included works of art feature direct and indirect quotes from the participating artists. In some instances artists speak about their specific work on view, in others they comment on their practice more generally.

Micronesian, and Okinawan. Kānaka artist practitioners represent 57.9 percent of FTA Program grantees. In contrast to the FTA Program, the HSFCA does not gather information on the ethnicity of individual artists at the time of an artwork's admission into the APP Collection. In the absence of available information and as part of the making of this exhibition we have compiled updated statistics on Kānaka representation in the APP Collection using the HSFCA's online public access catalog. Based on our unofficial approximations, Kānaka artists represent 2.6 percent of the artists in the APP Collection; their artworks account for 2.9 percent of the work in the APP Collection.

In 1966, Governor Burns appointed Masaru "Pundy" Yokouchi (1925-2006) as the first HSFCA member and Chairperson. Occupying the position until 1978, Yokouchi's alliances and understanding of local governance, culture, and the arts shaped the early years of the organization and influenced the initial trajectory of the APP Program and Collection. From its beginnings into the early 21st century, Americans of Japanese ancestry have played an especially active role in the HSFCA and its collection. A case in point, artwork by five modernist artists—Isami Doi, Bumpei Akaji, Tadashi Sato, Satoru Abe, and Harry Tsuchidana—all nisei, second generation, born in Hawai'i, represent approximately 3.1% of the artwork in the APP Collection. Cumulatively, the five aforementioned American artists of Japanese ancestry have more pieces in the state's collection than all artworks by Kānaka artists combined. The same could be said of artwork by five White artists of European ancestry—Shirley Russell, Juliette May Fraser, Madge Tennent, Jean Charlot, and Francis Haar—which accounts for approximately 3.3% of the artwork in the APP Collection. It is no secret that exhibition-making within a state facility in Hawai'i, comes with certain legacies and limitations—namely those of White and Asian settler colonialism, capitalism, and heteropatriarchy. Bringing attention to these challenging realities is a call to action. Indeed, times do change.⁹

Where is the collection's bite? We asked ourselves this over a meal, following a day of sifting through index cards and 3-ring binders in the HSFCA office library. We chose to approach the state's collection as a living entity, one that hosts numerous and at times conflicting narratives. We chose to curate across materials, techniques, and generations to highlight continuities and shared concerns between artworks and their makers. Ours is not an effort to tell *the story*, but instead to offer *a reading* of a moment in the maturing lives of the APP Collection and the FTA Program. It is our hope that the perspectives we bring will help to encourage growth in alternative and unanticipated directions.

Mai ho'ohuli i ka lima i luna spreads out across HiSAM over the course of a year, occupying different spaces at different times—a wall display case, gift shop, café, and sculpture garden on the first floor, and a sculpture lobby and multiple gallery rooms on the second floor.¹⁰ Our curatorial response varies with each space as do the artworks by emerging, established, and unknown artists.¹¹ In certain moments, the exhibition is conventional, in others experimental; such as mapping interpersonal relations within a group of artists, paying attention to

¹² The acquisition of this series of wa'a paintings by the HSFCA, under the direction of Alfred Preis (1911-1993), the first Executive Director of the HSFCA, helped to bring Kāne, who was born in Minnesota and lived in Glencoe, Illinois at the time, home to Hawai'i. Additionally, the purchase was instrumental in supporting Kāne's continued research and work with wa'a as noted in a letter to Preis dated May 11, 1971, "Moneys earned from the sale of original work completed to date will thus be "seed" money for the continuation of the work." As such, the purchase of the series also indirectly supported the start of the Polynesian Voyaging Society which catalyzed a cultural revival across Ka Pae'āina o Hawai'i and throughout Oceania at large in the 1970s. "Letter from Herbert Kawainui Kāne to Alfred Preis," Artist File: Herb Kawainui Kāne, Hawai'i State Foundation on Culture and the Arts, May 11, 1971.

¹³ In 1987, Jensen made a formal presentation to the HSFCA in order to advocate for increased representation of Native Hawaiians in the APP Collection. In a letter sent the following week Jensen writes, "I have had to address the need for more purchases from Native Hawaiian artists and commissions from the 1% Building Fund. We have had precious few from the first and none from the other. I would appreciate it very much if you studied the documents herein [...] concerning the void in our system [...] You will see in the packet that 6 artists have garnered almost one million dollars in commissions [...] I think that the HSFCA could spread that kind of money around in a more satisfying manner." Thirty three years later, *Mai ho'ohuli i ka lima i luna* continues this urgent work. "Letter concerning the need for more purchases from Native Hawaiian artists," Artist File: Rocky Jensen, Hawai'i State Foundation on Culture and the Arts, April 15, 1987.

materials and techniques, recognizing struggles of the past, dwelling with kaona in the present, and facing Indigenous futures already in the making.

On the First Floor

Canoes of Polynesia (1969-1972), a series of fourteen oil paintings of wa'a by Herb Kawainui Kāne (1928-2011), master painter and co-founder of the Polynesian Voyaging Society (PVS), is presented in a wall display case.¹² Depicting canoe forms of Oceania's island nations, Kāne calls attention to differences while also acknowledging commonalities with respect to wayfinding traditions of Moananuiākea, the Pacific. Over the course of the exhibition, Kāne's fleet travels throughout the museum, reinstalled at regular intervals across the first floor display case and in the second floor Diamond Head gallery.

Behind the procession of vessels is an expansive wall treatment by Hana Yoshihata, a young artist and PVS crew member. Yoshihata's painting, *Kawainui* (2020), has been poured, in honor of Kāne, with a mixture of coastal seawater from Kealakekua and deep sea water from Ka Piko o Wākea (equator) gathered on the homecoming leg of Hōkūle'a's Worldwide Voyage in 2017. As with the ocean and voyaging—pathways of connectivity to peoples and places, spanning centuries, cultures, and solar systems—the installation of work by Kāne and Yoshihata also bridges a generational divide, bringing "old" and "new" together in a shared time and space.

Outside, in the Sculpture Garden, a work carved in stone by Sean K. L. Browne, *Ke Kia'i (The Guardian)* (2003), takes the form of an adze. The piece references Mauna Kea, a dormant shield volcano on Moku o Keawe and home to the largest basalt adze quarry in the island chain. Standing upright and steadfast, Browne's ko'i pays homage to our ancestors, our guardians near and far, above and below, in front and behind. In doing so it calls to Kū Kia'i Mauna, a Kānaka-led movement to protect Mauna a Wākea, an ancestral place of cosmological significance, from the construction of the Thirty Meter Telescope International Observatory atop its sacred summit. Comprised of Rustenburg granite from South Africa with a base of Akasaka granite from Japan, *Ke Kia'i* hones different materials and traditions of minimalism.

On the Second Floor

The Sculpture Lobby pairs works in wood by Rocky Ka'iouliokahihikolo'Ehu Jensen¹³ and Wright Bowman, Sr. (1907-2003), two important contact points during the 1970s amidst a flourishing Native Hawaiian art movement. Jensen's *Ke 'Ea 'Ekolu O Ke Kanaka (Three Souls of Man)* (1978), a figurative abstraction carved from milo wood and inset with mother-of-pearl, towers, eight feet tall, at the far end of the room. Bowman, Sr.'s *Hōkūle'a* (1978), a scale replica in koa, lauhala, and sennit of Hawai'i's most significant double hull voyaging canoe, responsible for reviving Indigenous navigation techniques in the archipelago and elsewhere over the past forty-five years, rests atop a

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¹⁴ Mary Kawena Pukui, *‘Ōlelo No‘eau, Hawaiian Proverbs & Poetical Sayings*, (Honolulu: Bishop Museum Press, 1983), p. 198.

base positioned opposite Jensen’s carving. Together these works further situate exhibition goers within contemporary expressions of ancestral knowledge and cultural tradition.

At the entrance to the second floor Diamond Head gallery is a painting on a black wall, *Ka Hiwa* (2000), by Kau‘i Chun. Inspired by the tiered Kahiwa Falls on the northern coast of Moloka‘i, where his grandmother was from, Chun’s representation of geography and genealogy, in blended acrylic and ‘alaea on canvas, summons the blackness of esteemed offerings. Within this hiwa, this color of deep potential held open by painterly representation, are layers upon layers of ancestors—life of the land.

Moving through Chun’s blackness, into the front gallery room, a title wall text provides orientation. Two sculptural works flank the introductory text. *Ikaika* (1980), a sturdy bronze with black granite base, by Sean K. L. Browne references mahi‘ole, helmet forms, symbols of rank, and the vigor of warriors. *Homegrown: Yellow #2, Orange #2, Blue #1* (2009) by Maika‘i Tubbs consists of three vibrant bonsai tree forms delicately made of upcycled everyday items—plastic push pins, plates, and forks—that have been heat treated, fused, and transformed anew.

Not far away, *Wailele a Hina* (1986), a fiber work by Pam Barton, cascades down a white wall. Suspended in air, between two large windows that provide filtered views to the ever-changing exterior environment, Barton’s wall hanging, comprised of wauke (paper mulberry, *Broussonetia papyrifera*) cultivated, harvested, and beaten by the artist, gestures towards Hina, akua and renowned kapa-maker, in title, form, and content. Like the clouds in the sky, often cited as examples of Hina’s kapa, Barton’s work expands material culture beyond the world of things.

Near Barton’s flowing folds, a second work in wood, *Wa‘a Hoe #2* (2001), by master wood fabricator Wright Bowman, Sr., stands at rest. Instrumental to the resurgence of woodworking in Hawai‘i and an early leader of PVS, Bowman Sr.’s large koa steering paddle offers direction to those in need, a reminder to navigate into the future with an awareness of the past. Close by, Herb Kāne’s wa‘a paintings, also featured in the first floor display case, further emphasize Bowman Sr.’s vital message. Over the course of the exhibition, Kāne’s Canoes of Polynesia cycle through the gallery at regular intervals. “Komo mai kau māpuna hoe. Put in your *dip of the paddle*. Pitch in.”¹⁴

Onward, from Bowman, Sr.’s paddle and Kāne’s canoe, visitors reach a low plinth, painted black and staged in front of a lively green wall. Accenting the plinth, like new growth after a lava flow, are eight forms: a pair of small scale glass pieces wrapped in a delicate knotless netting of copper wire and beads, *Two of a Kind* (2002), by Bernice Akamine; a playful minimal sculpture in wood, *Very Simple* (1975), by Mark A. Chai; an abstract sculpture carved from Italian marble, *Puna* (2005), by Sean K. L. Browne; a curved figure in burley koa from a larger series, *Suntan #3* (2000), by Pat Kaimoku Pinē; a ceramic raku vase that holds the folklore of a wahi pana, *Kualoa* (1989), by Kauka de Silva; a Pa‘auilo, Hawai‘i island farm grown gourd in the tradition of Hue Wai Pāwehe,

¹⁵ In 2015, Lagunero, Meyer, Orme, Ching, Pao, and Enos collaborated on a large two-sided mural, 'Āina Aloha, which traveled to national and international conferences addressing healing and wellness within marginalized, Indigenous, and Kānaka communities. The group effort built on over a decade of large-scale community mural projects supported by participants from public, private, charter, and immersion schools. Particularly notable are *Hawai'i Loa Kū Like Kākou* (2011) and *Ho'ohuli Hou* (2005).

Hawai'i Loa Kū Like Kākou was a response to a lack of representation, specifically the absence of Native Hawaiian art at the Hawai'i Convention Center (HCC). The community mural was the result of a tri-party agreement between the Hawai'i Tourism Authority (HTA), established in 1998, the Office of Hawaiian Affairs (OHA), founded in 1978, and Pu'uohonua Society, a non-profit arts organization formalized in 1972. The project was managed by Pu'uohonua Society on behalf of OHA, and gifted by OHA to HTA who accepted the gift of the community on behalf of the State of Hawai'i. *Hawai'i Loa Kū Like Kākou* was produced in advance of the 19th Asia-Pacific Economic Cooperation (APEC) Economic Leaders' Meeting, an inter-governmental convening of 21 member economies in the Pacific Rim, held at the HCC in Honolulu during November of 2011. The second permanent artwork by Kānaka at the Convention Center, it was the first to be prominently displayed near the ground floor entrance.

Ho'ohuli Hou was a response to an invitation by the Bernice Pauahi Bishop Museum, a museum of history and science founded in 1889. Currently installed on the 3rd floor of Hawaiian Hall, this community mural was a rumination on a powerful wānana attributed to kāula Kapihe and adapted from *Hawaiian Antiquities (Mo'olelo Hawai'i)* (1898) by historian David Malo:

E iho ana 'o luna
E pi'i ana 'o lalo
E hui ana nā moku
E kū ana ka paia

The high will be brought low
The low will be lifted up
The islands will be united
The walls shall stand upright

Fronde (2011), by Elroy Juan; a whimsical vessel woven of 35mm filmstrips, *Karafirumu I* (1990), by Pam Barton; and a functional image in vesicular basalt, *Ki'i Poho Pohaku* (2015), by Henry Hanale Kila Hopfe.

Accompanying these sculptures are *wall works installed* throughout the front room of the Diamond Head gallery. *Two Piece Embroidered* (2013), a kapa work ornamented with natural dyes of 'ōlena, 'alaea, kukui, wauke, and 'uki'uki, by master lei and kapa-maker Marie McDonald (1926-2019), evokes banners hung in public and carried in demonstration, or perhaps *Ka Hae Hawai'i* in an inverted state. McDonald, who consistently referred to her stamped, painted, and dyed kapa as "canvases," merges traditional knowledge and contemporary techniques, of both Western and Polynesian culture, to produce a twice informed, uniquely bicultural work of art.

A triptych of woodcut prints on paper by Abigail Romanchak, *Tracked* (2010), references the general movement of material through different landscapes and time scales. Romanchak's sedimented imagery was developed in direct response to linear maps generated by Global Positioning System (GPS) equipment. These GPS maps visualized the movement of conservationists and tracking dogs over the course of a year, around and through Waikamoi Preserve, a sanctuary for native species spanning more than 100,000 acres on the windward slopes of Haleakalā, Maui. Composed in part of pulverized earth sourced from the East Maui watershed, *Tracked* is poetic evidence of intense processes of weathering and erosion, of particles carried by wind, water, and gravity, in and out of place.

In the 'Ewa gallery, across the Sculpture Lobby, *Wahine'ōma'o* (2009) by Marques Hanalei Marzan stretches *Mai ho'ohuli i ka lima i luna* into another exhibition, *In Hawai'i*. Composed of three woven interpretations in na'au pua'a, the intricate work of pig intestines references the strong and intimate bonds of friendship. *Wahine'ōma'o* was a trusted ally of Hi'iaka, always by her side, no matter the ordeal.

Returning to the Diamond Head gallery and continuing mauka into the adjacent room, *Eros I* (1974), a work on canvas in charcoal, conte, and acrylic, by Clemente Lagundimao, Jr. flutters in a passageway. As one of the earliest examples of Kānaka art in the APP Collection, the available information on Lagundimao's geometric abstraction is limited, leaving abundant space for interpretation. The work's palette, composition of partially merging shapes, and title, motion to the kinetic energy of aloha and the radical potential of breath.

In the next room are examples of artworks by an intergenerational group of frequent collaborators, community organizers, educators, and friends—Al Kahekili'uila Lagunero, Meleanna Aluli Meyer, Kahi Ching, Harinani Orme, Carl F. K. Pao, Solomon Robert Nui Enos, Charlton Kūpa'a Hee, and 'Īmaikalani Kalāhele. Through their artwork we remember that social relationships, imbued with personal and cultural meaning, are a life force of many movements, artistic or otherwise.¹⁵

Ahaka'i (1988), a prophetic work in acrylic on canvas by Lagunero, invokes the power of focused ritual to reassemble energies of former times and channel deep cultural knowledge into the present. Near

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¹⁶ Hale Nauā III held its first informal gathering in 1973. Broadly concerned with advancing Native Hawaiian contemporary art and the causes of a developing art community, the group sourced its name from a private cultural organization in existence during the late 19th century, Hale Nauā II. Founded by King David Kalākaua in 1886 and functioning until his death in 1891, Hale Nauā II worked to secure political leadership positions for Native Hawaiians while also promoting the revival and strengthening of Hawaiian culture in combination with the advancement of Western sciences, art, and literature. Although Hale Nauā II's membership was limited to those of Native Hawaiian descent, it was open to all genders in contrast to many Western fraternal organizations active in the Kingdom's capital at the time. As with Hale Nauā III, Hale Nauā II also sourced its name from an older order, the original hale nauā that existed before 1778, the last of which were in place during the reign of Kamehameha I. These hale nauā which functioned as councils had a more narrow purpose and were focused on investigating the genealogical qualifications of those claiming relationships to ali'i. For further discussion see Frank Karpel, "Kalākaua's Hale Naua, 1886-1891," *The Hawaiian Journal of History*, Vol. 33, (Honolulu: The Hawaiian Historical Society, 1999), 203-212.

Lagunero's uninterrupted prayer, *Ulupō (Night Vision)* (1988), a mixed media collage on paper by Meleanna Aluli Meyer, carries on the potent work of visioning. As darkness grows thick revelations burst forth, chaotic reds and blacks, from nightly realms. *Kāne* (2015), a painting on wood by Harinani Orme, also recognizes elemental forces, as embodied in akua, and their influence on Hawai'i and its peoples. *Hauloli'i* (2001), a painting of acrylic, paper, and shellac on canvas by Carl F. K. Pao, descends into geometric language and taps into the potential of offspring in an expanded sense. *The Trillionth Sister* (2011), a mixed media vertically oriented hanging scroll by Solomon Enos, spans from the depths of the ocean to the far reaches of outer space. One of a series of eleven pieces, Enos' painting delves into Indigenous futurism, reinterpreting traditional Native Hawaiian and Polynesian mo'olelo and the characters that inhabit them through the permeable lenses of contemporary science fiction, fantasy, and horror.

Close by on a second low plinth, painted black and staged in front of another lively green wall, is a gathering of sculptural works. *Starseed IV* (2008), a vessel carved from Helumoa coconut wood by Kahi Ching, the largest from his "Starseed" series, reaches for the sky. As with seeds that have made their way to Hawai'i by wind, water, and living organisms, so too cosmic dust, the stuff of vast galaxies. A smaller vessel form, *Maka'aoa* (2014), in ceramic with aerosol and nail polish, by Kūpa'a Hee, is placed in relation to Pao's painting. Hee is a former student of Pao, and the two have established a strong link by exhibiting together on several occasions. At the center of the group hover three upright forms of entwined paracord and wire by 'Īmaikalani Kalāhele, *Hānau Kane* (n.d.), *'Ele 'Ele Kane* (n.d.), and *Nā Mea Kane* (n.d.).

At the edge of a Collection, Museum, State Organization

In January of 1976, members of a community based islands-wide grassroots organization, now known as the Protect Kaho'olawe 'Ohana (the 'Ohana), slipped past U.S. Coast Guard patrols and "illegally occupied" Target Island, Kanaloa Kaho'olawe. The 'Ohana filed a civil suit in U.S. District Court later that same year—Aluli et al. v. Brown (Civ. No. 76-0380)—to protect Kaho'olawe from further violence. These direct actions, which built on previous struggles in Kalama, Waiāhole, and Waikāne Valleys and responded to nearly a century of U.S. occupation, in turn galvanized a cultural reawakening across the archipelago, reshaping life in the years to come. As such, they are embodied best in the present by actions related to Mauna a Wākea, a site of contestation and convergence, where many have held and continue to hold space and time with clarity of vision, beliefs, and practices.

Also amidst demands for self-determination and governance in 1976, Hale Nauā III (Society of Maoli Arts),¹⁶ co-founded by Rocky and Lucia Jensen along with others, presented *Artistic Alana* at Honolulu Hale—the official seat of government for the City & County of Honolulu. A short walk from HiSAM through the 'Iolani Palace grounds and past the Hawai'i State Public Library, Honolulu Hale sits across the street

¹⁷ In 1996, Haunani-Kay Trask convened and chaired an Art Advisory Committee (AAC) to provide input on the commissioning of artwork by the HSFCA for the Kamakakūokalani Center for Hawaiian Studies (KCHS). The AAC selected by Trask included two Native Hawaiian artists and three non-Native artists, April Hōkūlani Drexel, Kimo Cashman, Lynn Ann Davis, Karen Kosasa, and Stan Tomita. Breaking significantly from “business as usual,” the AAC proposed their own protocols for the selection of multiple artists and the commissioning of multiple works of art, instead of following the HSFCA’s directive of selecting one artist and commissioning one work of art. Eventually, after “a tense and protracted struggle,” Trask’s vision was accepted by the HSFCA and the AAC was able to use the allocated funds to commission eight artists of their choosing from those who applied—Ka’ili Chun, Herman Pi’ikea Clark, Kauka de Silva, ‘Imaikalani Kalāhele, Kapulani Landgraf, Ipō Nihipali, Chuck Kawai’olu Souza, and Pua Van Dorpe. In advocating for self-determination and prioritizing Kānaka artists and perspectives, the group’s actions helped to transform the HSFCA, and set an important precedent for future APP Program commissions. “Haunani-Kay Trask Nomination Letter for Angela Y. Davis Prize,” June 22, 2019.

¹⁸ “*To Make Wrong / Right / Now* quotes the last lines of “Manifesto,” a poem by [...] ‘Imaikalani Kalāhele. His prescient words appeal for a collective consciousness to make right of colonial injustices through the recovery of histories and reaffirming ancestral connections.” “Introduction,” *Honolulu Biennial 2019*, (Honolulu: Honolulu Biennial Foundation, 2019), 85.

¹⁹ Prior to their inclusion in the 2019 Honolulu Biennial, many of Kalāhele’s miniature sculptures appeared in an exhibition curated by Keola Naka’ahiki Rapozo and Michael Rooks, *Contact Zone* (2018), the fifth installment of CONTACT, an annual gathering of contemporary art exploring the notion of *contact* as it relates to Hawai’i, its peoples, and their experiences, organized by Pu’uhonua Society.

from Kawaiaha’o Church and the Hawaiian Mission Houses, erected by Protestant missionaries in Hawai’i who arrived in the 1820s. *Artistic Alana* was one of the first exhibitions in the islands to focus on Native Hawaiians that publicly self-identified as “contemporary artists,” consciously linking Western and Native Hawaiian traditions of art-making and cultural production. Included in this exhibition of contemporary Native Hawaiian art, amongst members of Hale Nauā III, was another of the group’s co-founders, ‘Imaikalani Kalāhele. In closing this essay we turn towards the vital work of Kalāhele, a musician, poet, artist, and activist from Nu’uanu, O’ahu who has stood as a pillar within various communities, steadfast in his devotion and dedication to Kānaka art and “the movement” at large for over four decades.

In 2019, the HSFCA acquired its first works by Kalāhele, since the commissioning of a piece for the Kamakakūokalani Center for Hawaiian Studies in 1997.¹⁷ The purchase consisted of four modest forms—three of which are included in the exhibition in question—from an extensive collection titled *Thirty Years of Miniature Sculptures* (1980s - present). This body of work was installed in the first floor wall display case of HiSAM as part of an international contemporary art event, the Honolulu Biennial 2019, *To Make Wrong / Right / Now*¹⁸ curated by Nina Tonga with assistant curator Josh Tengan.¹⁹ Long overdue, this recent acquisition marks a momentous turning point in the state museum institution’s collecting practices while also signaling a need for further intervention—HULI.

Mai ho’ohuli i ka lima i luna centers on artists whose culture has been historically marginalized and oppressed by the U.S., both its state and federal governments. The widespread underrepresentation and misrepresentation of Kānaka in Hawai’i demonstrates the toxic conditions that many Black, Indigenous, and People of Color have endured for centuries and the longstanding need for remediation. This act of centering underscores an ongoing call for increased support of Kānaka artists both inside and outside the walls of the Hawai’i State Art Museum and the domain of the Hawai’i State Foundation on Culture and the Arts. As we continue to stand guard with an invigorated awareness, we honor the work that has been done, hold steady courses underway, and celebrate auspicious changes to come. Aia nō ka pono—o ka ho’ohuli i ka lima i lalo, ‘a’ole o ka ho’ohuli i luna.

Kahu’āina Broderick, Ka’ili Chun, Kapulani Landgraf
Kapi’olani Community College, Kalāhū, Waikīkī, Kona, O’ahu, Hawai’i, Moananuiākea
‘Iki’iki 2020

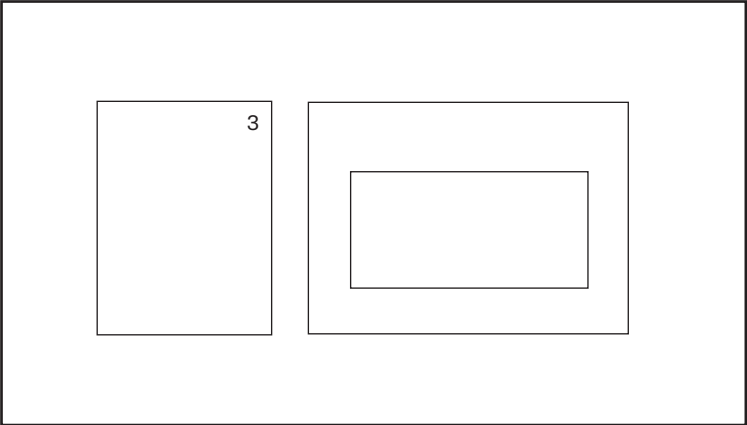
EXHIBITION PLAN

FIRST FLOOR

WALL DISPLAY CASE



SCULPTURE GARDEN

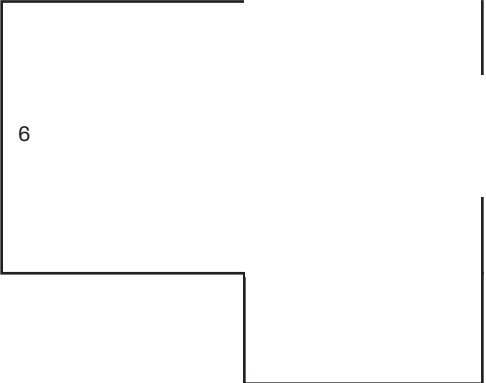


SECOND FLOOR

SCULPTURE LOBBY



'EWA GALLERY



LIST OF ARTWORKS

- 1 Herb Kawainui Kāne
(b. 1928, Stearns County, Minnesota; d. 2011, South Kona, Hawai'i)
Canoes of Polynesia (1969-1972)
oil on canvas
19 5/8 x 29 3/4 inches (each)

- 2 Hana Yoshihata
(b. 1992, Kealahou, Hawai'i; lives in Keauhou, Hawai'i)
Kawainui (2020)
deep sea water (Ka Piko o Wākea, equator) and coastal sea water (Kealahou), acrylic, paper
51 x 360 inches

- 3 Sean Kekamakupa'a i ka pono Ka'onohi o Kalani Lee Loy Browne
(b. 1953, Hilo, Hawai'i; lives in Honolulu, O'ahu)
Ke Kia'i (The Guardian) (2003)
Rustenburg granite (South Africa), Akasaka granite (Japan)
51 1/2 x 28 x 22 1/2 inches

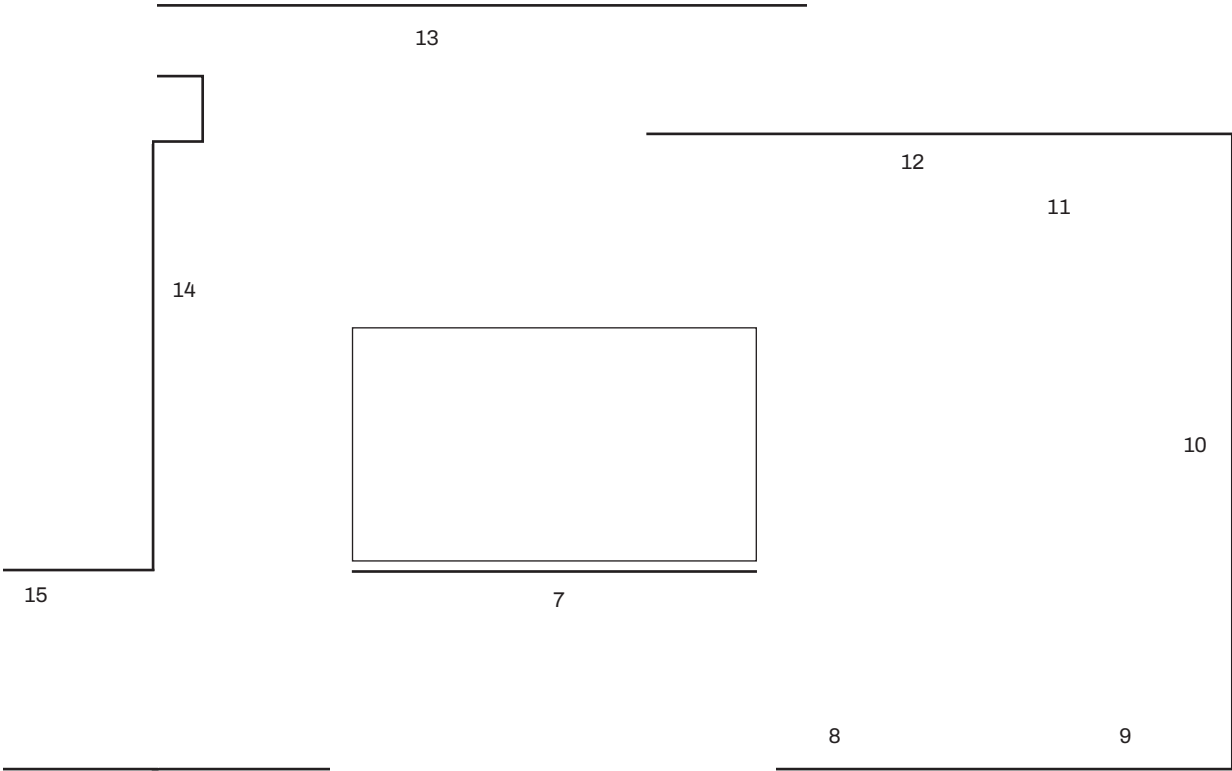
- 4 Rocky Ka'iouliokahihikolo'Ehu Jensen
(b. 1944, Honolulu, O'ahu; lives in Kea'au, Hawai'i)
Ke 'Ea Ekolu O Ke Kanaka (Three Souls of Man) (1978)
milo, mother of pearl
96 x 24 x 30 inches

- 5 Wright Bowman, Sr.
(b. 1907, Hilo, Hawai'i; d. 2003, Nu'uuanu, O'ahu)
Hōkūle'a (1978)
koa, lauhala, and sennit
35 x 63 x 16 inches

- 6 Marques Hanalei Marzan
(b. 1979, Honolulu, O'ahu, lives in Mānoa, O'ahu)
Wahine'ōma'o (2009)
na'au pua'a
96 x 48 inches

EXHIBITION PLAN SECOND FLOOR

DIAMOND HEAD GALLERY
MAKAI ROOM



LIST OF ARTWORKS

- 7 Kau'i Chun
(b. 1949, Honolulu, O'ahu; lives in Honolulu, O'ahu)
Ka Hiwa (2000)
acrylic on canvas
68 1/4 x 53 1/2 inches

- 8 Sean K. L. Browne
Ikaika (1980)
cast bronze, black granite
26 1/2 x 11 x 11 inches

- 9 Maika'i Tubbs
(b. 1979 in Honolulu, O'ahu; lives in Brooklyn, New York, U.S.A.)
Homegrown: Yellow #2, Orange #2, Blue #1 (2009)
pushpins, plastic plates and forks, wood
variable, 12 x 11 x 11 inches

- 10 Pam Barton
(b. 1929, Honolulu, O'ahu; lives in Volcano, Hawai'i)
Wailele a Hina (1986)
tapa wall hanging
64 x 14 inches

- 11 Wright Bowman, Sr.
Wa'a Hoe #2 (2001)
koa wood
74 x 17 1/2 x 14 inches

- 12 Herb Kawainui Kāne
Canoes of Polynesia (1969-1972)
oil on canvas
19 5/8 x 29 3/4 inches (each)

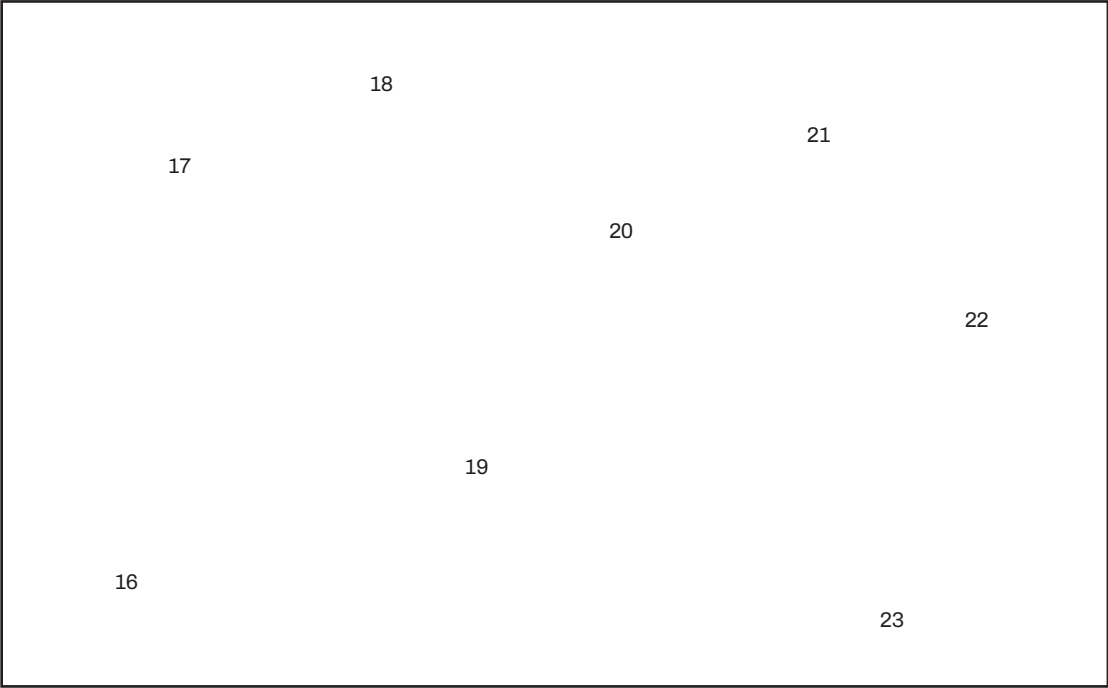
- 13 Marie McDonald
(b. 1926, Waikele, O'ahu; d. 2019, Waimea, Hawai'i)
Two Piece Embroidered (2013)
'ōlena, 'alaea, kukui, and 'uki'uki on kapa
24 x 56 inches

- 14 Abigail Romanchak
(b. 1976, Wailuku, Maui; lives in Waiakoa, Maui)
Tracked (2010)
ink, iron oxide, earth, paper
variable, 33 3/4 x 34 inches (each)

- 15 Clemente Lagundimao, Jr.
(b. 1936, Honolulu, O'ahu; lives in Honolulu, O'ahu)
Eros I (1974)
charcoal, conte, and acrylic on canvas
48 x 48 inches

EXHIBITION PLAN SECOND FLOOR

DIAMOND HEAD GALLERY
MAKAI ROOM PLINTH

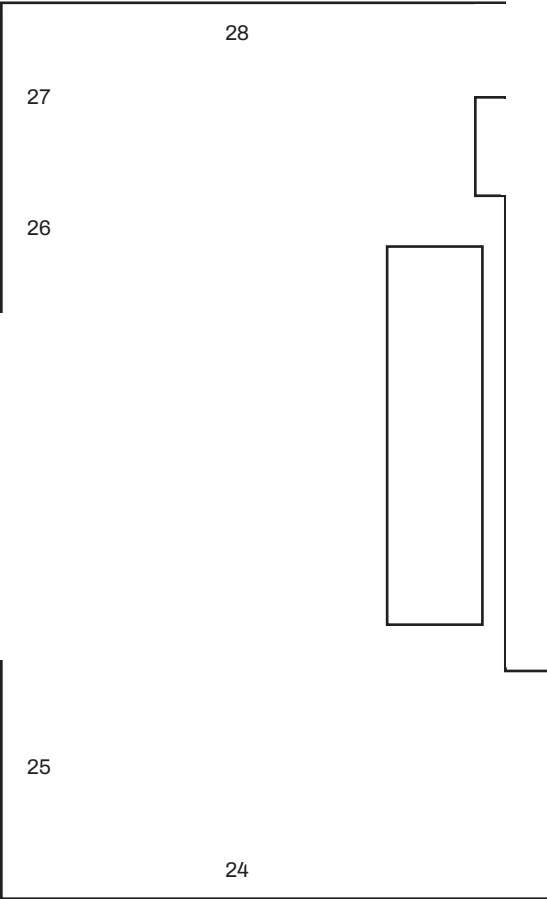


LIST OF ARTWORKS

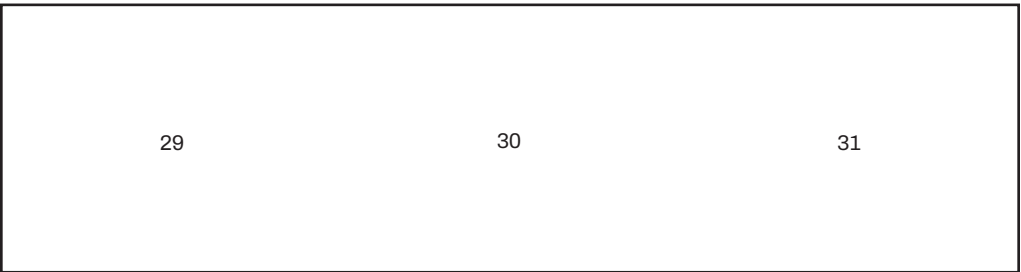
- 16 Bernice Akamine
(b. 1949, Honolulu, O'ahu; lives in Volcano, Hawai'i)
Two of a Kind (2002)
glass, glass beads, copper wire
2 x 3 x 3 inches (each)
- 17 Mark A. Chai
(b. 1954, Honolulu, O'ahu; lives in Aiea, O'ahu)
Very Simple (1975)
wood
19 5/8 x 15 1/2 x 5 5/8 inches
- 18 Sean K. L. Browne
Puna (2005)
Italian marble
33 1/2 x 14 x 14 inches
- 19 Pat Kaimoku Pinē
(b. 1952 in Honolulu, O'ahu; lives in Wai'anae, O'ahu)
Suntan #3 (2000)
koa
9 x 35 x 13 inches
- 20 Kauka de Silva
(b. 1953, Hilo, Hawai'i; lives in Kailua, O'ahu)
Kualoa (1989)
ceramic raku vase
16 x 11 x 10 7/8 inches
- 21 Elroy Juan
(b. 1954, Honoka'a, Hawai'i; lives in Pa'auilo, Hawai'i)
Fronde (2011)
dyed gourd
25 x 11 x 11 inches
- 22 Pam Barton
Karafirumu I (1990)
mixed media fiber basket
8 x 16 x 16 inches
- 23 Henry Hanale Kila Hopfe
(b. 1949, Waipahu, O'ahu; lives in Wai'anae, O'ahu)
Ki'i Poho Pōhaku (2015)
vesicular basalt
6 x 8 x 13 inches

EXHIBITION PLAN SECOND FLOOR

DIAMOND HEAD GALLERY MAUKA ROOM



DIAMOND HEAD GALLERY MAUKA ROOM PLINTH



LIST OF ARTWORKS

- 24 Meleanna Aluli Meyer
(b. 1956, Mōkapu, O'ahu; lives in Mākiki, O'ahu)
Ulupō (Night Vision) (1998)
pastel, acrylic, mixed media collage
44 x 33 inches
- 25 Al Kahekili'uila Lagunero
(b. 1945, Pāwa'a, O'ahu; lives in Makawao, Maui)
Ahaka'i (1988)
acrylic on canvas
39 1/4 x 29 1/4
- 26 Harinani Orme
(b. 1957 in Honolulu, O'ahu; lives in Honolulu, O'ahu)
Kāne (2015)
acrylic on wood panel
24 x 24 inches
- 27 Carl F. K. Pao
(b. 1971, Kailua, O'ahu; lives in Kea'au, Hawai'i)
Hauloli'i (2001)
acrylic, paper, shellac on canvas
52 3/8 x 17 7/8 inches
- 28 Solomon Robert Nui Enos
(b. 1976, Mākaha, O'ahu; lives in Nu'uuanu, O'ahu)
The Trillionth Sister (2011)
acrylic, enamel, grease pencils on asphalt saturated felt
108 x 36 inches
- 29 Charlton Kūpa'a Hee
(b. 1989, Honolulu, O'ahu; lives in Kāne'ohe, O'ahu)
Maka'aoa (2014)
ceramic, aerosol, nail polish
19 x 10 x 4 inches
- 30 'Īmaikalani Kalāhele
(b. 1950, Nu'uuanu, Oahu; lives in Kalihi, O'ahu)
Hānau Kane (n.d.)
para cord and wire
34 1/4 x 5 1/4 x 3 3/4 inches
- 'Ele 'Ele Kane* (n.d.)
para cord and wire
42 3/4 x 4 1/8 x 4 1/8 inches
- Nā Mea Kane* (n.d.)
para cord and wire,
31 1/4 x 3 1/4 x 3 1/2 inches
- 31 Kahi Ching
(b. 1962, Honolulu, O'ahu; lives in Honolulu, O'ahu)
Starseed IV (2008)
coconut wood
72 3/4 x 13 1/2 x 13 1/2 inches

MAI
HO'OHULI
/ KA
LIMA
/
LUNA

BERNICE AKAMINE
PAM BARTON
WRIGHT BOWMAN, SR.
SEAN K. L. BROWNE
MARK A. CHAI
KAHI CHING
KAU'I CHUN
KAUKA DE SILVA
SOLOMON ENOS
CHARLTON KŪPA'A HEE
HENRY HANALE KILA HOPFE
ROCKY KA'IOULIOKAHIHIKOLO'EHU JENSEN
ELROY JUAN
ĪMAIKALANI KALĀHELE
HERB KAWAINUI KĀNE
CLEMENTE LAGUNDIMAO, JR.
AL KAHEKILI'UILA LAGUNERO
MARQUES HANALEI MARZAN
MARIE MCDONALD
MELEANNA ALULI MEYER
HARINANI ORME
CARL F. K. PAO
PAT KAIMOKU PINĒ
ABIGAIL ROMANCHAK
MAIKA'I TUBBS
HANA YOSHIHATA

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