December 29, 2022

Honorable Ronald D. Kouchi  
President of the Senate  
State Capitol Room 409  
415 South Beretania Street  
Honolulu, Hawai’i 96813

Honorable Scott K. Saiki  
Speaker of the House of Representatives  
State Capitol Room 431  
415 South Beretania Street  
Honolulu, Hawai’i 96813

Report of the State Foundation on Culture and the Arts to the Legislature  
S.C.R. 97, S.R. 87, H.R. 119 (2022) Requesting the state foundation on culture and the arts to report information relating to expenditures from the works of art special fund for the curation and preservation of Native Hawaiian art.  
I am pleased to provide the following report as requested.

Sincerely,  

Karen Ewald  
Acting Executive Director  

Enclosures
December 29, 2022

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to the Legislature

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TABLE OF CONTENTS

INTRODUCTION

BACKGROUND ON FUNDING RESTRICTIONS:

SFCA SUPPORTS NATIVE HAWAIIAN ART AND CULTURE THROUGH THE WORKS OF ART SPECIAL FUND

DATA REQUESTED BY SCR97, SR87, HR119

DIRECT SUPPORT ON NATIVE HAWAIIAN ARTS AND CULTURE WITH WORKS OF ART SPECIAL FUND

EXHIBITIONS AT THE HAWAII STATE ART MUSEUM

FESTPAC 2024 AT HISAM

PUBLIC PROGRAMS AT THE HAWAII STATE ART MUSEUM

SOCIAL MEDIA

EDUCATION

WORKS OF ART

HIGHLIGHTS OF RECENT SFCA INITIATIVES IN SUPPORT OF NATIVE HAWAIIAN ARTS AND CULTURE

FUNDED FROM GENERAL FUND AND FEDERAL GRANT FUND

INSTITUTIONAL SUPPORT

POET LAUREATE

GRANTS TO ORGANIZATIONS AND INDIVIDUALS

CONCLUSION

ATTACHMENTS
ATTACHMENTS

SCR97, SR87, HR119
Native Hawaiian Art Acquisitions 1967 to 2022
Mai Ho’ohuli i ka lima i luna Curatorial Statement
HT22 at HiSAM Curatorial Statement
Ka Hana Kapa Summary Report
Kapa Acquisitions
SFCA Support of Native Hawaiian Programs and Projects 1967 to 2020
FY21 Native Hawaiian Culture and Arts
American Rescue Plan Grants to Individuals
FY22 Biennium Grants impacting Native Hawaiian Artists
INTRODUCTION
The State Foundation on Culture and the Arts (SFCA) has a long history of supporting Native Hawaiian cultural practitioners and artists. Support varies from when the agency helped foster the origin of the Polynesian Voyaging Society, supporting Kumu Hula to perpetuate hula and chant, support of slack key guitar and Ka Mahiole (Ulana ‘Ie), to the current support of Kapa and Hula Kiʻi through art acquisitions, exhibitions and public programming. This report sheds light on the current practices of the SFCA relating to Native Hawaiian arts and culture.
[Link to a list of Native Hawaiian projects funded by the SFCA for more than 50 years]

In FY 20, in an effort to better understand the SFCA’s level of support for Native Hawaiian arts and culture through the Works of Art Special Fund, the SFCA contracted Native Hawaiian curators Drew Kahu‘āina Broderick, Kaili Chun and Kapulani Landgraf to research the SFCA’s history. The essay, exhibition and video documentary are an introspective look into the exclusionary Western system the SFCA was created under. Following the report, the SFCA has increased efforts to support Native Hawaiian arts and culture through contracts, acquisitions, exhibitions and programming.
[Link to Mai hoʻohuli i ka lima i luna curatorial statement]

BACKGROUND ON FUNDING RESTRICTIONS
The State Foundation on Culture and the Arts receives funding through three main sources: State general fund appropriations from the Legislature, Works of Art Special fund appropriations and Federal Grant funding from a state partnership agreement with the National Endowment for the Arts (NEA). The SFCA also distributes Federal Rescue funds and partners with the Hawaii Community Foundation on education initiatives.

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<th>BUDGET FY2022</th>
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<td>$8,578,064</td>
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The following are brief summaries of the General, Federal and Special Fund restrictions on how the funds are used. These restrictions are different from the budget restrictions applied to the appropriations by the Department of Budget and Finance and legislature listed in the table above.

**General Fund**
The legislature's general fund appropriation to the State Foundation is historically around $800,000. In FY22, the SFCA received an appropriation of an additional $20 million dollars restricted to Bishop Museum and Friends of Iolani Palace. While these two private Oahu institutions support Native Hawaiian art and culture, there are many other non-profit organizations that, if funded equitably, would make a significant impact on Native Hawaiians statewide.

**Federal State Partnership Grant**
Each year, a Federal grant from the NEA to the SFCA includes restricted funds for education, underserved communities, Poetry Out Loud and $20,000 in support of Folk and Traditional program initiatives which includes support of Native Hawaiian Culture.

**Works of Art Special Fund**
Annually, the legislature sets the appropriation ceiling of the Works of Art Special Fund at $5.5 million dollars. Over the past five years, the average contribution to the fund was $4,207,745. As of December 15, 2022, there was an unencumbered cash balance of $3,491,374.

**Per HRS 103-8.5, (b) The works of art special fund shall be used solely for the following purposes:**
(1) Costs related to the acquisition of works of art, including any consultant or staff services required to carry out the art in public places and relocatable works of art programs;
(2) Site modifications, display, and interpretive work necessary for the exhibition of works of art;
(3) Upkeep services, including maintenance, repair, and restoration of works of art;
(4) Storing and transporting works of art.
While there is a great demand for the SFCA to support initiatives outside of the parameters of 103-8.5hrs including performing arts, the fund does not allow for the broad use due to its source as bond revenue. The revenue of the special fund is from tax exempt bond issuances which requires that proceeds cannot be used for operational purposes, i.e. performances. If we change the nature of the expenditure, the tax exempt status of the bonds could be lost, creating a significant negative impact on bondholders and the State, increasing debt service cost and tarnishing the State’s reputation in the financial markets.

The objectives of the Art in Public Places (APP) Program are to enhance the environmental quality of public buildings and spaces throughout the State for the enjoyment and enrichment of the public; to cultivate the public’s awareness of visual arts in all media, styles, and techniques; to contribute to the development and recognition of a professional artistic community; and to acquire, interpret, preserve, and display works of art expressive of the Hawaiian islands, the multicultural heritages of its people, and the creative interests of its artists.

**SFCA SUPPORTS NATIVE HAWAIIAN ART AND CULTURE THROUGH THE WORKS OF ART SPECIAL FUND**
SCR97/HR119 requests reporting on funding expended from the Works of Art Special Fund in support of Native Hawaiian art and culture. Because the State Foundation on Culture and the Arts Art in Public Places program was established in 1967 and the Works of Art Special fund was established in 1990, we have included data from the program's inception. To better understand the changes in support at the SFCA, this report to the legislature breaks down the support of Native Hawaiian art and culture from 1967 to 2019 and 2020 to present.
Kapulani Landgraf, *Mamakakaua*
digital ink prints (38) prints 2021, $16,000
Description: Documentation of 39 Kupuna who were arrested in protecting Maunakea. Names underneath the photograph are the names of little over 300 koa aloha ʻĀina who fought to restore Queen Liliuokalani back to her throne in January 1895.

**DATA REQUESTED BY SCR97, SR87, HR119**
The State Foundation on Culture and the Arts is requested to provide a report on the following:

- Total amount of funding expended from the Works of Art Special Fund for the curation of art produced by an individual of Native Hawaiian descent ("Native Hawaiian art"). For the purpose of this report, we are defining “curation” as the action or process of selecting, acquiring, organizing, exhibiting and marketing Native Hawaiian art.
  - 1967 to 2019 No Data
  - 2020 to Present Total $2,902,653.61
    - Acquisitions $1,497,915.40
    - Contracts $1,404,738.21
    - Exhibitions $564,099
    - Social Media $204,880.06
    - Misc, i.e. conservation, etc. $635,759.15

Two examples of curation are:
- Commissioned works of art for the Kamakakuokalani Center for Hawaiian Studies at the University of Hawaii (Artist contracted are included in this report)
- Ho'omau: The perpetuation of Kapa Exhibition at the Hawaii State Art Museum
  (Personnel costs from the Works of Art Special Fund for SFCA Native Hawaiian staff who curated are not included in this report.)

- Number of Native Hawaiian art pieces acquired
  - 1967 to 2019 = 230 estimate
  - 2020 to Present = 37
DATA REQUESTED BY SCR97, SR87, HR119 (continued)

- Percentage of all works collected through the Works of Art Special Fund that is Native Hawaiian art
  - 1967 to 2019 = 3.9%
  - 2020 to 2022 = 18.3%

- Cost per Native Hawaiian art pieces acquired [See attached detailed list of acquisitions]
  - $2,876,639.30 total (1967 to 2019)
  - $1,497,915.40 total (2020 to 2022)

- Percentage of the cost of all works collected through the Works of Art Special Fund attributed to the cost of acquiring Native Hawaiian art
  - Total Cost of Works of Art 1967 to 2019 = $26,162,867.70
  - Total Cost of Works of Art Attributed to Native Hawaiian Art 1967 to 2019 = $2,876,639.30
  - Percentage of cost of Art Attributed to Native Hawaiian Art 1967 to 2019 = 11%
  - Total Cost of Works of Art 2020 to 2022 = $1,952,602.83
  - Total Cost of Works of Art Attributed to Native Hawaiian Art 2020 to 2022 = $1,497,915.40
  - Percentage of cost of Art Attributed to Native Hawaiian Art 2020 to 2022 = 76.7%

DIRECT SUPPORT ON NATIVE HAWAIIAN ARTS AND CULTURE WITH WORKS OF ART SPECIAL FUND

While the financial resources of the agency are limited and many of the funds are restricted, the SFCA has found creative ways to support Native Hawaiian art and culture. The SFCA is constantly seeking creative ways to support Hawaiian culture and arts practitioners with what budget and finance calls a “Nexus” to the Works of Art Special Fund. The following are current examples of that support.

[Page 30 of the 2020 Annual Report gives a brief overview of the direct support for Native Hawaiian artists]

King Kamehameha I
Each year, the SFCA contracts with the King Kamehameha Celebration Commission (KKCC) in support of engagement around the King Kamehameha I sculptures in Kohala and Honolulu supporting public engagement through the King Kamehameha Day Celebrations. The SFCA also contracts for the conservation and maintenance of these monuments.

Contractor: King Kamehameha Celebration Commission, $50,000, FY21
Contractor: King Kamehameha Celebration Commission, $50,000, FY22
Contractor: King Kamehameha Celebration Commission, $50,000, FY23
Contractor: RLA Inc., (conservation), $20,000, FY19

Hula Kiʻi (Traditional Hawaiian Puppetry)
An example of how the Works of Art Special Fund supports Hawaiian Art and Culture is through the support of perpetuating Hula Kiʻi, a practice of Native Hawaiian puppetry. The SFCA contracted with the North Kohala Community Association to support the Kamehameha Day Celebration around the Kamehameha I statue in North Kohala. Through this SFCA initiative, the Hula Preservation Society was contracted to research, create, compose, train and perform Hula Kiʻi (Beamer Lineage) at the
Kamehameha Day Celebration in Kapa‘au, Hawai‘i Island. As a result, Maile Loo, Mauliola Cook, Auli‘i Mitchell, Kaponoai Molitau and their halau performed Hula Ki‘i in a public performance. The contract also covered the conservation of the Kamehameha I statue and the celebration around the Kamehameha I celebration in Kohala.

Contractor: North Kohala Community Association, $30,000, FY18
Subcontractor: Hula Preservation Society (Hula Ki‘i)
Subcontractor: RLA Conservation

Ka Hana Kapa
The support of Kapa is a good example of how the SFCA uses all of its resources, including the Works of Art Special Fund in support of Native Hawaiian art and culture. In 2010, the SFCA supported the convening of Kapa practitioners in an effort to sustain the cultural practice. The SFCA, through our Folk and Traditional Art section (program and position funded by the National Endowment for the Arts) applied Federal grant funding to create the documentary “Ka Hana Kapa.”

Ka Hana Kapa is the story of kapa making in Hawai‘i, as told by dedicated kapa practitioners and their students, who have given new life to this intricate cultural practice. The documentary was picked up by Public Broadcasting Service (PBS) and now airs across the United States regularly as part of PBS programming. [link to list of APP Kapa purchases]

Contractor: [See attached Ka Hana Kapa Report]

Following this effort, Kapa practitioners are creating contemporary Kapa, exhibiting the work and the SFCA is acquiring the Kapa through the Works of Art Special Fund for display statewide in state buildings.
EXHIBITIONS AT THE HAWAI’I STATE ART MUSEUM
The Hawai’i State Art Museum (HiSAM) is a free public art museum in downtown Honolulu featuring exhibitions curated from the Art in Public Places Collection and student exhibitions. Located adjacent to the State Capitol, ‘Iolani Palace and the State Library, HiSAM is an educational teaching tool for students, teachers, visitors and the public. Since 2019, all contracted exhibitions at HiSAM have been curated by Native Hawaiians.

“Mai ho’ohuli i ka lima i luna” exhibition at the Hawai’i State Art Museum (HiSAM). The exhibition was curated by Native Hawaiians with a focus on Kanaka artists work in the Art in Public Places Collection. In addition to the exhibition, the effort included a critical curatorial essay and video documentary due out in spring of 2023.
[Link to Mai ho’ohuli i ka lima i luna curatorial essay]
[Link to virtual tour of the exhibition]
Contractor: Mu’olaulani $51,168 2019

“Hawaii Triennial HT22” exhibition at the Hawai’i State Art Museum (HiSAM).
HT22 exhibited contemporary art across seven different venues citywide such as Bishop Museum, Foster Botanical Garden, Hawaii Theatre Center, Iolani Palace, Honolulu Museum of Art, Royal Hawaiian Center, and Hawai’i State Art Museum. As a leading sponsor of the event, HiSAM featured an exhibition curated by Native Hawaiian Drew Kahuaaina Broderick focused on collaborations between Kānaka ʻŌiwi and Hawai’i-based artists like ‘Ai Pōkahu Press, ‘Elepaio Press, Nā Maka o ka Āina, Piliʻmoʻo, and Tropic Editions. The exhibition featured collaborations dealing with issues facing Native Hawaiians including Kahoʻolawe, H3 and Mauna Kea.
[Curatorial Statement]
Contractor: Honolulu Biennial Foundation, FY22
$204,082 General Fund
$318,431 Works of Art Special Fund
“ʻImi Ā Loa‘a: Search and Find,” Virtual reality experience at HiSAM
The production was created by Moses Goods, 'Inamona Theatre Company, and the HTY Ensemble. The ambitious vision of Moses and his team of collaborators brings together cutting edge technology and traditional indigenous thought in an entirely new format bringing artwork created by Native Hawaiian artist, Solomon Enos came to life.
https://vimeo.com/701905112
Contractor: Honolulu Theater for Youth, $44,500, FY22

Honolulu Biennial 2019 TO MAKE WRONG / RIGHT / NOW installations at HiSAM
The Hawaii State Art Museum served as an installation venue for the Honolulu Biennial 2019. The title is drawn from the poem Manifesto by participating Kanaka Maoli (Native Hawaiian) artist 'Imaikalani Kalahele. https://hawaiicontemporary.org/manifesto

Bernice Akamine, Ku‘u One Hānau, Hawaiian flag and metal installation at HiSAM
Ku‘u One Hānau was created to call attention to the rising rates of houselessness among Native Hawaiians in their own homeland. The title Ku‘u One Hānau (Sands of My Birth in ‘Olelo Hawai‘i) underscores the significance of birthplace and relationship to land, which are foundational to a Kanaka Maoli worldview.

FESTPAC 2024 AT HISAM
Hawaii State Foundation on Culture and the Arts (SFCA) will support the Festival of Pacific Arts & Culture 2024 (FESTPAC 2024) from June 6 to June 16, 2024. SFCA and its Hawaii State Art Museum will be a host site for the FESTPAC 2024, placing Hawaiian cultural traditions on a global stage. SFCA is working with the festival coordinator and the Festival of the Pacific Hawaii Commission to organize these efforts. The Hawaii State Art Museum (HiSAM) will feature a curated exhibition, provide a venue for presentations and collaborative spaces for cultural practitioners from across the Pacific to share traditions. HiSAM will provide access to cultural art forms rarely experienced in some communities and professional development for Native Hawaiian cultural artists/practitioners.
**Pacific Rim Indigenous Exhibition 2024**
SFCA has contracted Gravitas Pasifika, LLC to coordinate an exhibition at the Hawaii State Art Museum in 2024. Gravitas Pasifika, LLC is a Native-owned, Pacific focused, firm whose mission is to advance Hawaiian and greater Pasifika talent, knowledge, and worldview through the power of creative storytelling, through the exploration of and experimentation with emerging concepts and technologies, and through the uplifting of the incredible talents of Native Hawaiians and other Pacific Islanders from both the region and throughout the entire world.

The organization is planning to design and coordinate an artistic presentation inclusive of and focused upon the cultural work and artistic expressions of indigenous artists from the Pacific Rim. *Our Sea of Islands* is the working title of the exhibition and well-known phrase coined by scholar and cultural practitioner Epeli Hau'ofa, referring to a redirection in the perspectives of the islands of the Pacific. The goal of the exhibit will be one that uses engagement as the cornerstone not only for the resulting presentation of artworks but also to uplift and elevate Native Hawaiian and Pacific Islander worldviews and knowledge. Additionally, the exhibition will bring awareness to the robust capacity of the SFCA and of HISAM to support the efforts of these communities.

Contractor: Gravitas Pacifica LLC, $150,000 FY23

**PUBLIC PROGRAMS AT THE HAWAII STATE ART MUSEUM**

**Arts Summit**
The Art Summit 2021 is a series of insightful and compelling talks, performances, film screenings, and workshops, featuring renowned keynote speakers, artists, curators, and thinkers from Hawai’i, the Pacific, and beyond. Serving as a thematic precursor to the Hawai’i Triennial 2022—a recurring multi-site art exhibition, the multi-day Art Summit situates Hawai’i at the center of high-caliber, global discourse around contemporary art and ideas to local and international audiences. The event will function as a meeting point for all of Hawai’i and beyond, connecting artists and thinkers with art lovers, and young people and their families.


Contractor Honolulu Biennial Foundation, $80,000.00

**Pā‘ina Pō‘alima – Pasifika Nights**
As a partnership with the Honolulu Mayor’s Office of Culture and the Arts (MOCA), the Pā‘ina Pō‘alima events began in the Spring of 2022. These dynamic evenings are filled with food and entertainment from our ‘aiga (family) Pasifika to celebrate Pacific Islander performances, artful expressions, and cultures.

**SOCIAL MEDIA**
The Hawaii State Art Museum (HISAM) contracts with local media businesses to manage the HISAM social media accounts @hawaiistateartmuseum on Instagram and @hawaiisfca on Facebook. Since 2020, social media contracts have been awarded to Native Hawaiian owned entities.

Contractor: Makauila Inc. (ʻOiwi TV), Social Media Management Services $28,900.51 2020
Contractor: DTL LLC, Social Media Management Services $33,500 2021
Contractor: DTL LLC, Social Media Management Services $69,600 2022
Contractor: DTL LLC, Social Media Management Services 72,879.55 2023
EDUCATION

Student Art

The State Foundation on Culture and the Arts prioritizes educational programming and services to public and charter schools, many of which include students of Native Hawaiian descent. Participation in the arts fosters communication, collaboration, critical thinking and creativity, often referred to as 21 century skills and is an important part of every child’s education. For a list of participating schools, go to SFCA Annual Reports https://sfca.hawaii.gov/news/sfca-annual-report/

The award ceremony for the Hawai‘i Regional Scholastic Art Awards is held annually at the Hawai‘i State Art Museum. Typically over 2,500 qualified entries are submitted by students in public, private, charter and home schools grades 7–12. The SFCA funds student travel to attend the exhibition.

Students, their families, friends and teachers gather at the Annual Hawai‘i Regional Scholastic Art Awards Exhibition and Reception at the Hawai‘i State Art Museum. Pictured, Carl F.K. Pao, art instructor with student, Kamehameha Schools Hawai‘i Island. SFCA funds student and chaperone trave for all participating neighbor island students.

Young Artists of Hawaii - The annual student art exhibition displays artwork by students grades K–6 from across the state in the Hawai‘i State Art Museum. A replica of the exhibit is also on display at the Pa Kamali‘i Courtyard at the Hawai‘i Convention Center.
Contractor: The Native Imaginative, $11,320.88, FY21
Contractor: The Native Imaginative, $163,520.88, FY22
Contractor: Gravitas Pacifica, $180,917.39 FY23

Art Bento students use the Hawai‘i State Art Museum as a learning laboratory to learn to observe, describe, interpret and cite evidence backing up the interpretation. Artworks shown are from the Art in Public Places Collection, and on display in the “In Hawai‘i” exhibition.

Artists in the Schools (AITS) provides access to quality arts experiences for Hawai‘i’s K–12 public and charter school students through residencies with teaching artists from the Artistic Teaching Partners (ATP) roster. These teaching artists have gone through a rigorous screening process by SFCA to ensure they are gifted teachers as well as artists. Over the past few years, SFCA has worked to increase the number of grants awarded and students served.
WORKS OF ART
The Art in Public Places Program acquires completed, portable works of art, and commissions artists to create works of art for specific locations. Works of art are displayed in over 640 sites statewide including schools, libraries, hospitals, airports, state office buildings, the State Capitol and at the Hawai‘i State Art Museum (HiSAM). The APP program also supports excellent arts education programming in public and charter schools during the school day, out-of-school arts education for pre-K students and lifelong learning for adults. The State of Hawai‘i has a collection of nearly 7,000 works of art that are exhibited statewide in public schools, libraries, airports, hospitals and State office buildings. Works of art are purchased through a community process where an Acquisition Award Selection Committee (AASC) is convened to select works of art for purchase from public galleries, studios of master artists, gifts, and other approved sources. The AASC follows selection criteria to recommend artwork to the SFCA Board of Commissioners for approval to purchase. We encourage people interested in participating to volunteer to be a visual arts consultant. [Link to Visual Arts Consultant Application]

Marques Marzan, *Pa’u’aha (cord skirt)*
fiber (coconut rope), 2017, $3,141.36
Description: This piece is inspired from kōkō pu’u’u, chiefly net carrier of Hawai‘i. Their original purpose was to protect the vessel it carried. In this work, it is transposed onto a garment, maintaining its original intent to protect the cherished vessel within.

Works of Art Purchased
[Link to the list of Native Hawaiian works of art purchased by the SFCA from 1967 to 2022]
Artist in Residence Kazu Kaunana and students at the dedication of “E Huli I Ka ‘Ike (Look For The Knowledge)”, a place-based sculpture created for Kualapu’u Public Conversion Charter School on Moloka'i.

Documentary Film


Lighthouse Project, $218,324.52, FY22

HIGHLIGHTS OF RECENT SFCA INITIATIVES IN SUPPORT OF NATIVE HAWAIIAN ARTS AND CULTURE FUNDED FROM GENERAL FUND AND FEDERAL GRANT FUND

FOLK & TRADITIONAL ARTS CULTURE GRANTS Culture grants provide access to deep and sustained learning about different living cultures in the State. Apprentice Mentoring Grants support intensive advanced training in a cultural art form or practice, taught by Hawaii’s most masterful cultural practitioners. One of the objectives is to train more practitioners in particular cultural art forms or lineages and to train the next generation of teachers to carry on the tradition. In FY2021, eight apprentice mentoring team projects were fully funded and implemented, representing three different living cultures and seven living traditional arts practices. [link to FY20 Annual Report page 17, 18: Folk and traditional Arts Grants from 1987 to 2021, 57.3% were to Hawaiians.]

In an effort to sustain little known and vulnerable cultural practices supported by the National Endowment for the Arts grant, the SFCA’s Folk and Traditional Arts Program supports building cultural capacity in Hawai‘i by providing advanced training and cultural preservation. Additionally, the program increases access to cultural programs and activities throughout the State.


The “Na Akua Akea ulana ‘ie” exhibition took place at the Bailey House (Maui Historical Society) featuring ‘ie’ie pieces completed by Kumulā‘au Sing and Haunani Balino-Sing and cohorts founded under the SFCA Folk & Traditional Arts Apprentice Mentoring Grant Program and its related cultural outreach.

The Bailey House Museum exhibit “Nā Akua Ākea, The Vast and Numerous Deities” was the culmination of a year-long weaving journey of 9 haumāna practitioners delving into their collective past of ancestral memories to create the ki‘i akua hulu manu. This experience engaged each student to tap into their ancestral histories to connect with their kūpuna for wisdom, guidance and talents. Under the mentoring of Lloyd Harold Kumulā‘au Sing Jr. and May Haunani Balino-Sing, the haumāna of Hui Ulana ‘ie o Maui made personal commitments to perpetuate ‘ie’ie basketry by learning to weave various forms of hīna‘i, hīna‘i i‘a, peahi, and the ki‘i akua hulu manu; the finale project that integrates all of the knowledge and skills they have acquired during the yearlong cohort project. Funding of Apprentice Mentoring Grants is through a partnership grant with the National Endowment for the Arts and the State Foundation on Culture and the Arts.

INSTITUTIONAL SUPPORT [link to FY21 Native Hawaiian culture and the arts]
Bishop Museum, Cultural Preservation Support, $66,250.00
Friends of Iolani Palace, Cultural Preservation Support, $66,250.00
Bishop Museum and Iolani Palace, Coronavirus State Fiscal Recovery Funds of American Rescue Plan Act, $1,346,000

The Bailey House Museum exhibit “Nā Akua Ākea, The Vast and Numerous Deities” led by Lloyd Harold Kumulā‘au Sing Jr. and May Haunani Balino-Sing and funded through the Folk and Traditional Arts Apprentice Mentoring Grants.
POET LAUREATE

The State Foundation on Culture and the Arts collaborated with Hawaii Council for the Humanities and the Hawaii State Public Library System to develop a Poet Laureate Program which will recognize an accomplished poet dedicated to accessible, engaging, and impactful community work statewide. After rigorous review and careful consideration, the panel committee selected Brandy Nālani McDougall as the next Hawaii State Poet Laureate.

Born and raised on Maui in the ahupua’a of A’apueo in Kula, Brandy Nālani McDougall is the author of the poetry collection, The Salt-Wind, Ka Makani Pa’akai (2008). She has made substantial contributions to Hawai’i literature and community as an editor and publisher, as a teacher and mentor (at Kamehameha Schools, at UH Mānoa, and in community settings), and as a literary event organizer. As part of her term as Hawai’i State Poet Laureate, McDougall wants to highlight the ways in which poetry can heal and bring connection. “Poetry really gave me a place and a way to heal, and right now, as we’re all emerging from a space where we’ve been literally isolated for two years—we weren’t able to meet as much with other people and have genuine human to human connections, or even human to ‘āina connections, so there’s a real need for that healing in this space and time. I think poetry can be that space for a lot of people. As the Hawai’i Poet Laureate, I’d like to be able to share that.”

Awardee: Brandy Nālani McDougall, $20,000, FY23

GRANTS TO ORGANIZATIONS AND INDIVIDUALS

Biennium Grants - The SFCA partners with organizations who support programs and projects that advance the arts, culture, and the humanities in the lives of the people of Hawai’i. Support for the program is made possible through appropriations from the Hawai’i State Legislature and the National Endowment for the Arts.

Hula Preservation Society, “Living History Through the Voices of Our Elders,” $10,000
Kalihi-Palama Culture and Arts, “Kalihi-Palama Community Arts Project,” $15,000
PA‘I Foundation, “Mo’olelo Storytelling Festival,” $15,000
Mana Maoli, “The Mana Mele Project,” $13,000
Moanalua Gardens Foundation, “44th Annual Prince Lot Hula Festival,” $15,000

[Link to list of Biennium Grants projects funded]

American Rescue Plan Grants to Individuals - In FY22, the SFCA created and implemented a grant category for individual artists and cultural practitioners. The program, titled the SFCA American Rescue Plan Recovery Grant Individual Artist 2022 was for qualified individual artists and cultural practitioners to implement community impact projects statewide. Utilizing emergency funding from the American Rescue Plan, this grant to individual artists and cultural practitioners was designed to support the arts and culture sector as it continued to recover from the devastating impacts of COVID-19. Eligible individuals considered were artists actively practicing as teaching artists, traditional arts cultural practitioners, and/or Western-based and Contemporary Artists. Eligible projects included creating art or cultural works, building or maintaining culturally significant works such as traditional hale, fishponds and stone or rock walls. 20 individuals received an artist stipend of $7,7225 to carry out specific projects and activities statewide.

[Link to list of Individual Artists and projects funded]

CONCLUSION

In 2020, the State Foundation on Culture and the Arts (SFCA) commissioned three Native Hawaiian curators to research, interpret and present the collecting practices of the SFCA over the past 50 years. The exhibition Mai ho’ohuli i ka lima i luna at the Hawaii State Art Museum presented a compelling case of under-representation of Native Hawaiian Art and Culture. This research and analysis by Native Hawaiians was vital to understanding where the agency came from and laid the foundation for where we
are going. We encourage anyone interested in SFCA’s support of Native Hawaiian artists to read this document. The effort brought to light an arbitrary line that was drawn between “contemporary” and “traditional” art in Hawaii and a system that was designed to exclude.

It takes a deep keel to act and implement change. It also takes a willing desire to recognize and accept change. By looking at data and facts, we are able to make informed decisions, move forward and dispel misleading or old narratives that hinder progress. This report, as outlined in SCR97, SR87, HR119 demonstrates the SFCA’s efforts to change and increase support of Native Hawaiian arts and culture. Since 2020 and Mai ho’ohuli i ka lima i luna, the SFCA has increased support of Native Hawaiian arts and culture as documented in this report.

The SFCA and HiSAM are shaped by its participants. The organization belongs to our community as the SFCA relies on community based decision making. We encourage the public to participate by visiting HiSAM, creating, exhibit, become a Visual Arts Consultant and help the SFCA select the art to purchase, become a grant review panelist to help decide which organizations to support, inform the SFCA’s new strategic plan, bid on SFCA contracts or even apply for a job at the SFCA. An easy way to know what’s going on, follow SFCA on social media and sign up for our electronic newsletter.

The State Foundation on Culture and the Arts is in the early stages of developing a new five year strategic plan. Now is an opportune time to provide input on strategic priorities outlined in the concurrent resolution including: actively encourage, support, and acknowledge Native Hawaiian culture and the need to secure Native Hawaiian culture, arts, and intellectual property against misappropriation and exploitation.

Recognizing the desire of the community and the efforts of the State Foundation on Culture and the Arts to support Native Hawaiian Art and Culture, it appears logical for the Hawaii legislature to increase the SFCA’s general fund appropriation of $759,784 to further support Native Hawaiian Art and Culture.

Bernice Akamine, Kapa Moe: Hae Hawai‘i (detail)
kapa, Hawaiian bark cloth, 2021, $50,000
Description: Many Hawaiian flag quilts were made to honor the Hawaiian monarchy and then there were the “Annexation” quilts with their symbols of patriotic loyalty to the deposed Queen Liliuokalani. Kapa Moe: Hae Hawai‘i strips the Hawaiian flag quilt down to its most basic element, the Hawaiian flag and speaks of patriotic pride and perseverance of the lāhui.
SENATE CONCURRENT RESOLUTION

REQUESTING THE STATE FOUNDATION ON CULTURE AND THE ARTS TO REPORT INFORMATION RELATING TO EXPENDITURES FROM THE WORKS OF ART SPECIAL FUND FOR THE CURATION AND PRESERVATION OF NATIVE HAWAIIAN ART.

WHEREAS, the first chairman of the Hawai‘i State Foundation on Culture and the Arts (Foundation), Pundy Yokouchi, once said, "Art is as important as education, because art is education."; and

WHEREAS, much Native Hawaiian art, like its language, is displayed through oral and dance performances, which are not supported through the Works of Art Special Fund; and

WHEREAS, in the Foundation's 2019-2023 Strategic Priorities report, only one of the twelve objectives is dedicated to Native Hawaiians; and

WHEREAS, under this single objective, three strategies are listed:

(1) Strengthen relationships with Native Hawaiian community-based organizations;  
(2) Regularly liaise with representatives from community organizations serving Native Hawaiians; and  
(3) Actively encourage, support, and acknowledge Native Hawaiian culture; and

WHEREAS, the Foundation does not report on the need to perpetuate traditional and customary practices while supporting the self-determination and advancement of Native Hawaiian cultural practitioners and artists; and
WHEREAS, the report also omits language on the need to secure Native Hawaiian culture, arts, and intellectual property against misappropriation and exploitation; and

WHEREAS, the inclusion of performing arts as a permissible use of the Works of Art Special Fund would support hālau hula and other oli and mele practitioners and perpetuate Native Hawaiian cultural practices; now, therefore,

BE IT RESOLVED by the Senate of the Thirty-first Legislature of the State of Hawaii, Regular Session of 2022, the House of Representatives concurring, that the State Foundation on Culture and the Arts is requested to provide a report on the total amount of funding expended from the Works of Art Special Fund for the curation of art produced by an individual of Native Hawaiian decent ("Native Hawaiian art"), number of Native Hawaiian art pieces acquired, percentage of all works collected through the Works of Art Special Fund that is Native Hawaiian art, cost per Native Hawaiian art piece acquired, and percentage of the cost of all works collected through the Works of Art Special Fund attributed to the cost of acquiring Native Hawaiian art; and

BE IT FURTHER RESOLVED that the Foundation is further requested to submit the report to the Legislature no later than twenty days prior to the convening of the Regular Session of 2023; and

BE IT FURTHER RESOLVED that a certified copy of this Concurrent Resolution be transmitted to the Executive Director of the State Foundation on Culture and the Arts.

OFFERED BY:

Signature
WHEREAS, the first chairman of the Hawai‘i State Foundation on Culture and the Arts (Foundation), Pundy Yokouchi, once said, “Art is as important as education, because art is education.”; and

WHEREAS, much Native Hawaiian art, like its language, is displayed through oral and dance performances, which are not supported through the Works of Art Special Fund; and

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(1) Strengthen relationships with Native Hawaiian community-based organizations;

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WHEREAS, the Foundation does not report on the need to perpetuate traditional and customary practices while supporting the self-determination and advancement of Native Hawaiian cultural practitioners and artists; and
WHEREAS, the report also omits language or the need to secure Native Hawaiian culture, arts, and intellectual property against misappropriation and exploitation; and

WHEREAS, the inclusion of performing arts as a permissible use of the Works of Art Special Fund would support hālau hula and other oli and mele practitioners and perpetuate Native Hawaiian cultural practices; now, therefore,

BE IT RESOLVED by the House of Representatives of the Thirty-first Legislature of the State of Hawaii, Regular Session of 2022, that the State Foundation on Culture and the Arts is requested to provide a report on the total amount of funding expended from the Works of Art Special Fund for the curation of art produced by an individual of Native Hawaiian decent ("Native Hawaiian art"), number of Native Hawaiian art pieces acquired, percentage of all works collected through the Works of Art Special Fund that is Native Hawaiian art, cost per Native Hawaiian art piece acquired, and percentage of the cost of all works collected through the Works of Art Special Fund attributed to the cost of acquiring Native Hawaiian art; and

BE IT FURTHER RESOLVED that the Foundation is further requested to submit the report to the Legislature no later than twenty days prior to the convening of the Regular Session of 2023; and

BE IT FURTHER RESOLVED that a certified copy of this Resolution be transmitted to the Executive Director of the State Foundation on Culture and the Arts.

OFFERED BY:  

MAR 11 2022
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**Works of Art Special Fund Established - 1989**

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**SUB TOTAL ACQUISITIONS 2020 TO 2022** $1,497,915.40

**TOTAL ACQUISITIONS 1967 TO 2022** $4,374,554.77
Aia nō ka pono—o ka hoʻohuli i ka lima i lalo, ‘aʻole o ka hoʻohuli i luna

We three—artists, curators, educators, Kānaka—are bound to one another within a specific historical and material network of relations. 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 hoʻohuli 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 hoʻohuli 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
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 it 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 Hawai'i'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
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? 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,
CURATORIAL STATEMENT

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 ʻImaikalani 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 hoʻohuli 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.

Micronesia, 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.

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 hoʻohuli 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. Our curatorial response varies with each space as do the artworks by emerging, established, and unknown artists. In certain moments, the exhibition is conventional, in others experimental; such as mapping interpersonal relations within a group of artists, paying attention to
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. Depicting canoe forms of Oceania’s island nations, Kāne calls attention to differences while also acknowledging commonalities with respect to wayfinding traditions of Moananuiakea, 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 Jensen and Wright Bowman, Sr. (1907-2003), two important contact points during the 1970s amidst a flourishing Native Hawaiian art movement. Jensen’s _Ke ‘Ea ‘Ekolū 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
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 ma‘i‘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.”

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 twosided 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‘uhonua Society, a non-profit arts organization formalized in 1972. The project was managed by Pu‘uhonua 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 the 3rd floor of Hawaiian Hall, this community mural was a rumination on the 3rd floor of Hawaiian Hall, this community mural was a rumination on the 3rd floor of Hawaiian Hall. The walls shall stand upright

Frond (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 Hanalei 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 Ha‘e 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 Waikamo 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 Kūpaa Hee, and ‘Imaikalani 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.

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

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

E hō‘ūlī 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 the 3rd floor of Hawaiian Hall, this community mural was a rumination on the 3rd floor of Hawaiian Hall. The walls shall stand upright

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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, Waialae, and Waikâne 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.
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, ‘Īmaikalani 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, Moananu‘akkea

‘Iki‘iki 2020

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, ‘Īmaikalani Kalāhele, Kapulani Landgraf, Ipō Nihipali, Chuck Kawai‘ololu 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.


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‘u‘honua Society.
EXHIBITION PLAN
FIRST FLOOR

WALL DISPLAY CASE

SCULPTURE GARDEN

SECOND FLOOR

SCULPTURE LOBBY

'EWA GALLERY
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, Kealakekua, Hawai'i; lives in Keauhou, Hawai'i)
   *Kawainui* (2020)
   deep sea water (Ka Piko o Wākea, equator) and coastal sea water (Kealakekua), 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)
   Rustenburg granite (South Africa), Akasaka granite (Japan)
   51 1/2 x 28 x 22 1/2 inches

4. Rocky Ka‘iulioakahihikolo‘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‘uanu, 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 Kane  
   _Canoes of Polynesia_ (1969-1972)  
   oil on canvas  
   19 5/8 x 29 3/4 inches (each)

13 Marie McDonald  
   (b. 1926, Waiekele, O'ahu; d. 2019, Waimea, Hawai'i)  
   _Two Piece Embroidered_ (2013)  
   'ōlena, 'alaea, kukui, and 'uki'uki on kapa  
   24 x 58 inches

14 Abigail Romanchak  
   (b. 1976, Wailuku, Maui; lives in Waiakea, 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
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)  
*Frond* (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
<table>
<thead>
<tr>
<th></th>
<th>Artwork</th>
<th>Artist</th>
<th>Birth Place</th>
<th>Birth Year</th>
<th>Location</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Ulupō (Night Vision)</td>
<td>Meleanna Aluli Meyer</td>
<td>Mōkapu, O'ahu</td>
<td>1956</td>
<td>Mākiki, O'ahu</td>
<td>pastel, acrylic, mixed media collage</td>
<td>44 x 33 inches</td>
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<tr>
<td>25</td>
<td>Ahaka'i</td>
<td>Al Kahekili/uila Lagunero</td>
<td>Pāwa'a, O'ahu</td>
<td>1945</td>
<td>Makawao, Maui</td>
<td>acrylic on canvas</td>
<td>39 1/4 x 29 1/4</td>
<td></td>
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<tr>
<td>26</td>
<td>Kāne</td>
<td>Harinani Orme</td>
<td>Honolulu, O'ahu</td>
<td>1957</td>
<td>Honolulu, O'ahu</td>
<td>acrylic on wood panel</td>
<td>24 x 24 inches</td>
<td></td>
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<tr>
<td>27</td>
<td>Hauloli'i</td>
<td>Carl F. K. Pao</td>
<td>Kailua, O'ahu</td>
<td>1971</td>
<td>Kea'au, Hawai'i</td>
<td>acrylic, paper, shellac on canvas</td>
<td>52 3/8 x 17 7/8 inches</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>The Trillionth Sister</td>
<td>Solomon Robert Nui Enos</td>
<td>Mākaha, O'ahu</td>
<td>1976</td>
<td>Nu'uanu, O'ahu</td>
<td>acrylic, enamel, grease pencils on asphalt saturated felt</td>
<td>108 x 36 inches</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Maka'aoa</td>
<td>Charlton Kūpa'a Hee</td>
<td>Honolulu, O'ahu</td>
<td>1989</td>
<td>Kāne'ohe, O'ahu</td>
<td>ceramic, aerosol, nail polish</td>
<td>19 x 10 x 4 inches</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Hānau Kane</td>
<td>ʻImaikalani Kalāhele</td>
<td>Nu'uanu, Oahu</td>
<td>1950</td>
<td>Kalihi, O'ahu</td>
<td>para cord and wire</td>
<td>34 1/4 x 5 1/4 x 3 3/4 inches</td>
<td></td>
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<tr>
<td></td>
<td>'Ele 'Ele Kane</td>
<td>ʻImaikalani Kalāhele</td>
<td></td>
<td></td>
<td></td>
<td>para cord and wire</td>
<td>42 3/4 x 4 1/8 x 4 1/8 inches</td>
<td></td>
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<tr>
<td></td>
<td>Nā Mea Kane</td>
<td>ʻImaikalani Kalāhele</td>
<td></td>
<td></td>
<td></td>
<td>para cord and wire</td>
<td>31 1/4 x 3 1/4 x 3 1/2 inches</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Starseed IV</td>
<td>Kahi Ching</td>
<td>Honolulu, O'ahu</td>
<td>1962</td>
<td>Honolulu, O'ahu</td>
<td>coconut wood</td>
<td>72 3/4 x 13 1/2 x 13 1/2 inches</td>
<td></td>
</tr>
</tbody>
</table>
MAI / HOʻOHULI / 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'I'OULIOKAHIHIKOLO'EHU JENSEN
ELROY JUAN
ʻĪMAIKALANI KALĀHELE
HERB KAWAINUI KĀNE
CLEMENTE LAGUNDIMAO, JR.
AL KAHEKI'I'UILA LAGUNERO
MARQUES HANALEI MARZAN
MARIE MCDONALD
MELEANNA ALULI MEYER
HARINANI ORME
CARL F. K. PAO
PAT KAIMOKU PINÊ
ABIGAIL ROMANCHAK
MAIKA'I TUBBS
HANA YOSHIHATA

CURATED BY
DREW BRODERICK
KA'ILI CHUN
KAPULANI LANDGRAF

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SECOND FLOOR
PUBLIC PROGRAMS
Art in Conversation

A series of talks with contemporary artists and thinkers

Hawai‘i Contemporary in partnership with Hawai‘i State Art Museum (HiSAM) presents a series of conversations featuring artists in Hawai‘i Triennial 2022 (HT22) and contemporary thinkers. Art in Conversation expands upon the artwork in HT22 with lively discussions and community engagement. The series coincides with HiSAM’s Super Saturday, a free event for families, featuring performances and workshops.

Kindly sponsored by Engaging the Senses Foundation. With additional support for Pacific Sisters from Creative New Zealand, Hawaiian Airlines, and East-West Center.

SAT • JULY 16 • 2PM
ED GREEVY
HT22 artist and photographer Ed Greevy talks with journalist Noe Tanigawa about his work, in particular his collaborations with the late Haunani-Kay Trask on the front lines of environmental and social justice movements in Hawai‘i.

SAT • AUGUST 20 • 2PM
PACIFIC SISTERS
Rosanna Raymond, Feeonaa Clifton and Suzanne Tamaki, members of the Aotearoa-based art collective Pacific Sisters, discuss their work for HT22, creating Niu Aitu, and exploring what Mana Atua/Mana Akua means to them as Tagata Moana, as a wider expression of Mana Wahine.

SAT • OCTOBER 15 • 2PM

SAT • NOVEMBER 19 • 2PM
Speakers to be announced.

For updates and details on forthcoming conversations, visit hawaiicontemporary.org/publicprograms or follow @hawaiicontemporary on Instagram.
COLLABORATORS

Justyn Ah Chong and ‘Āina Paikai
Amplified Poetry Ensemble (Matt Barnett, H. Doug Matsuoka, Shinichi Takahashi, Richard Hamasaki)

Dana Naone Hall
Thad Higa
‘Īmaikalani Kalāhele
KEANAHALA
kekahi wahi (Sancia Shiba Nash et al.)

Colleen Kimura
Kōkua Hawai‘i
Wayne Levin
John Pule
Rowland B. Reeves
Franco Salmoiraghi
Save Our Surf
Shinichi Takahashi
David Ulrich
Dietrich Varez
Maualaivao Albert Wendt
Wayne Kaumualii Westlake

HT22 ARTISTS
AT HAWAI‘I STATE ART MUSEUM • SECOND FLOOR

‘Ai Pōhaku Press
(Maile Meyer and Barbara Pope)

‘Elepaio Press
(Richard Hamasaki and Mark Hamasaki)

Ed Greevy and Haunani-Kay Trask

Nā Maka o ka ‘Āina
(Joan Lander and Puhipau)

Jamaica Heolimeleikalani Osorio

Piliāmoʻo
(Mark Hamasaki and Kapulani Landgraf)

Lawrence Seward
Affirmation and Defiance: Artist Collaborations Against U.S. Empire in Hawai‘i

Ua haku ‘ia ke mele ‘o Kaulana Nā Pua e Ellen Kekoaohiwaikalani Wright Prendergast no kona kūpa’a mau a ‘onipa’a ho’i ma ke kāko’o piha i ka Mō‘īwahine Lili‘uokalani, a mai ia manawa nō a hiki loa i kēia mau lā, ‘o ia ho’i he ho’okahi haneli iwakāluakūmāiwa makahiki, he mau nō ka pono o ia mele iā kākou o kēia au e ne’e nei. A ‘o “kākou” ho’i nā mea e ‘ai pa’a nei i ka pōhaku ‘ai kamaha’o o ka ‘āina, he mea ia e hānai pono ‘ia ai ke kino me ka mauali. No ‘ane’i, kahi o ke kūpa’a me ke kū’ē, kēia hō’ike’ike pāheona.

He ho’omau aku nō ia i ka hanana nui ‘o Hawai‘i Triennial 2022, Pacific Century – E Ho’omau no Moananuiākea, he kūpa’a a he kū’ē ho’i kēia hō’ike’ike i ke Aupuni ‘Amelika Hui Pū ‘la e noho hewa ana ma Hawai‘i ma o ke kaulona ‘ana i ka huli‘amahi like o nā haku mele, nā mea kākau, nā mea kaha ki’i, nā nea pa’i wikiō, nā mea pa’i ki’i, nā pa’i puke, nā pa’i palapala, nā kumu a’o, nā mea ulana lau hala, nā mea ho’olālā, nā aloha ‘āina, a me nā pu’ukani—nā mea ho’i e ho’opuka aku nei, “‘A’ole”. He hō’ole nō ia i nā ‘i‘i kolonaio o ka po’e malihini aloha ‘ole, he hō’ole nō ho’i ia i nā ho’oilina ‘imepelia lā a ua Aupuni lā a me kona noho hewa mau ma ka Moananuiākea.

Ma ka ho’opuka aku, “‘Ae,” no ke komo piha ‘ana i kēia hō’ike’ike pāheona ma ka Hale Hō’ike’ike Pāheona o Hawai‘i, he hana nui ia a kēia hui e ‘auamo nei ma ka pale ‘ana i ka pono a me ke kīpaku ‘ana aku i ka hewa. A ‘ike ‘ia nō ho’i ko ua po’e nei komo ‘ana ma kēia ‘ano hana kūikawā ma ke ‘ano he hopena nui loa ma ka ‘imi ‘ana i nā pahuhopu nui loa.

Ma muli nō o ka hana nui o kēia mau hoaloha a me ko lākou mau hoa i kupu a’e ai kekahi mo’olelo hou a ko’iko’i ho’i e pili ana i ke kū’ē ma o ka pāheona, ka huli‘amahi, a me ke kū’oko’a ma Hawai‘i. I ko kākou mahalo piha ‘ana i ka hana nui o kēia hui kupaianaha, e mahalo like nō ho’i kākou i ko kākou kauka’i aku a kauka’i mai a me ko kākou laulima like ho’i ma ke aloha i ka ‘āina, ke kai, a me ka lani; nā kūpuna ho’i ma nā kino lau like ‘ole—E ho’omau no Moananuiākea!

Unuhi ’ia e J. Hau’oli Lorenzo-Elarco
One-hundred-and-twenty-nine years after Kaulana Nā Pua, composed by Ellen Kekoaohiwaikalani Wright Prendergast in steadfast support of Mōʻīwahine Liliʻuokalani, was first sung throughout Ka Pae ʻĀina o Hawaiʻi, many are still guided by its sentiments. Indeed, “we,” those who care about this place continue to eat stones, nourishing spirit food. It is from here, from a position of joyous affirmation and defiance, that this exhibition takes place.

A continuation of Hawaiʻi Triennial 2022, Pacific Century — E Hoʻomau no Moananuiākea, this tribute endures in affirmation and defiance, as collaborations against U.S. Empire in Hawaiʻi, centering on artists—poets, writers, painters, filmmakers, photographers, publishers, printmakers, educators, weavers, organizers, activists, musicians—who have said, ‘No’. No to settler-colonial desires in Hawaiʻi, no to legacies of U.S. Imperialism and ongoing occupation in the Pacific.

In saying, ‘Yes’, and agreeing to participate in this exhibition at the Hawaiʻi State Art Museum, this tireless intergenerational group of practitioners has taken advantage of an opportunity for further intervention. Their participation attests to the ways in which temporary and issue-oriented actions can be seen as part of long-term answers to long-term goals.

The work of these friends and their extended networks has helped shape one of the most important recent stories of artistic resistance, collaboration, and difference in Hawaiʻi. As we honor this group’s intersectional efforts, may we continue to acknowledge our mutual interdependence and collaborate with care, across fluid identities and boundaries, in support of lands, seas, and skies; ancestors in their many forms and flows—E hoʻomau no Moananuiākea!

Drew Kahuʻāina Broderick
HT22 Associate Curator
Mānoa, Kona, Oʻahu • Ikiiki 2022
‘Ai Pōhaku Press

Maile Meyer, b. 1957, Kailua, Koʻolaupoko, Oʻahu; lives and works in Honolulu, Kona, Oʻahu

Barbara Pope, b. 1951, Maunawili, Koʻolaupoko, Oʻahu; 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 Hawaiʻi. At its foundations, the press is an expression of the pilina that Meyer and Pope have with words, images, books, communities, one another, and Hawaiʻi. 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.

‘Elepaio Press

Richard Hamasaki, b. 1952, Sapporo, Japan (U.S. Army base, decommissioned); lives and works in Kāneʻohe, Koʻolaupoko, Oʻahu

Mark Hamasaki, b. 1955, Fort Belvoir, Virginia (U.S. Army base); lives and works in Kāneʻohe

‘Elepaio Press (1976—), co-founded by brothers Richard and Mark Hamasaki, took shape during a cultural reawakening across Ka Pae ‘Āina o Hawaiʻi and a lull for small-press publishing in Honolulu, Oʻahu. ‘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 Hawaiʻi 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.
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.

*Nā Maka o ka ʻĀina* (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 Hawai‘i 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 ʻĀina presents some of their most important documentaries, which have aired on television in Hawai‘i, Aotearoa, Japan, Mexico, U.S., Canada, and Europe, including *A Nuclear Free and Independent Pacific* (1983), *Pele’s Appeal* (1989), *Kaho‘olawe Aloha ʻĀina* (1992), *Act of War—The Overthrow of the Hawaiian Nation* (1993), and *Mauna Kea—Temple Under Siege* (2005).
Jamaica Heolimeleikalani Osorio

b. 1990, Pālolo, Kona, Oʻahu; lives and works in Mānoa, Kona, Oʻahu

Jamaica Heolimeleikalani Osorio is a Kanaka ʻŌiwi wahine poet, artist, activist, and educator deeply committed to perpetuating her language, culture, community, and home. Following in the footsteps of her father, Jonathan Kay Kamakawiwoʻole Osorio, a guiding voice for many, 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. Her poem *When I Think of Ea*, composed and recorded for HT22, acknowledges the influence of family, speaks of political freedom, and stresses the importance of what we offer back to our lāhui.

Piliāmoʻo

Mark Hamasaki, b. 1955, Fort Belvoir, Virginia (U.S. Army Base); lives and works in Kāneʻohe, Koʻolaupoko Oʻahu

Kapulani Landgraf, b. 1966, Pūʻahuʻula, Kāneʻohe, Oʻahu; lives and works in Pūʻahuʻula

Piliāmoʻo (1989—) is the collective name for photographers Mark Hamasaki and Kapulani Landgraf’s shared practice. Rooted in the particularities of place, Piliāmoʻo’s visceral project *Ē Luku Wale Ė: 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, Piliāmoʻo 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 is an artist and artworker who casually and calculatedly deploys tropical kitsch aesthetics to interrogate notions of ‘Paradise.’ For HT22, he 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.
I write from a place of refuge, near Koa Gallery, nested within Kapiʻolani Community College, in the presence of Lēʻahi, on the southern slopes of the island of ʻOʻahu, in United States-occupied Hawaiʻi. It wasn’t long ago, in January 2020, that I was sitting here, in this same place, with Aunty Manu and Aunty Ngahiraka, sharing a meal and talking story on a warm and stormy afternoon. Many lives have passed since then and many worlds have come and gone too, interrupted and unrealized in the wake of a global COVID-19 pandemic. Spikes in hate crime and rising social justice movements bring additional layers of meaning to this ongoing and unevenly distributed moment of social distancing, quarantine, isolation, and death. Coming together, exchanging breath, and supporting caring connections across different identities and boundaries feel as important and dangerous as ever—outcries from communities cannot be ignored, our lives are dependent on one another.

*Pehea ko piko?* [1]

*How is your center, your life-source, your family?*

Competing worldviews have energetically intersected for centuries in Ka Pae ʻĀina o Hawaiʻi, the Hawaiian archipelago, at a piko of Moananuiākea, a navel of the Pacific. During certain moments over the past fifty years, these convergences have generated the necessary conditions for productive Native/non-Native coalitions and collaborations to take place against U.S. Empire and its legacies at work throughout the island chain.

I deploy the terms ‘Native’ and ‘non-Native’ in this text, despite the limitations of such a binary and the essentialized positions it enforces, to call attention to a specific form of artist collaboration against the U.S., both its state and federal governments. From where I stand, in Hawaiʻi, ‘Native’ encompasses all Kānaka ʻŌiwi, Kānaka Maoli, Native Hawaiians, while ‘non-Native’ refers to all non-Native Hawaiians living in the archipelago.
2. As Trask has written elsewhere, ‘For us, as dispossessed Natives, the simple definition of our Hawaiian people and what comprises our work becomes a daily project of decolonization. The first task is the never-ending reclamation of our indigenous place as Hawaiians; we challenge “American” colonialism through vigilant assertions of our Native origins.’ For further explanation see: Haunani-Kay Trask, ‘Decolonizing Hawaiian Literature’, in Inside Out: Literature, Cultural Politics, and Identity in the New Pacific, eds Vilsoni Hereniko and Rob Wilson (New York: Rowman & Littlefield Publishers, 1999), 170.

3. Mahalo e Paul B. Lyons (1958–2018). I am indebted to the work begun in your affective article ‘Wayne Kaumualii Westlake, Richard Hamasaki, and the Afterlives of (Native/non-native) collaboration against Empire in Hawaiʻi’ and continued in ‘Lunchtime at the Bernice Pauahi Bishop Museum: Notes on Working Friendships among Natives and Non-Natives and Imperial Anglo-Americanism in Territorial Hawaiʻi (1900–1959’). Indeed, as you note, paraphrasing Leela Gandhi’s work in Affective Communities: Anti-Colonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship (2006), collaborative friendships ‘between Natives and settlers in an occupied or colonized place’ offer a ‘powerful critique of both the colonial state and its pure negation in forms of anti-colonial nationalist thought.’


This essay began in January 2021 in anticipation of Hawai’i Triennial 2022, Pacific Century—E Ho’omau no Moananuiākea, a curatorial collaboration between Melissa Chiu, Miwako Tezuka, and myself, and takes guidance from the vital work of Native Hawaiian leader Haunani-Kay Trask (1949–2021). More specifically, it considers Trask’s varied attitudes on Native/non-Native coalitions and relationships, both personal and professional, in order to address the transformative potential of long-term Native/non-Native artist collaborations for long-term goals in Hawai’i and elsewhere.[2]

To do so, I reflect on four such collaborations, all participants in HT22: Seaweeds and Constructions (ʻElepaio Press), an art and literary publication founded in 1976 by Richard Hamasaki, Wayne Kaumualii Westlake (1947–84),[3] and Paul L. Oliveira; Nā Maka o ka ʻĀina, an independent video production team active since 1982 and comprised of Joan Lander and Puhipau (1937–2016); Piliāmoʻo, a photography collaborative formed in 1989 between Mark Hamasaki and Kapulani Landgraf; and ‘Ai Pōhaku Press, a publishing house established in 1993 by Maile Meyer and Barbara Pope. Each of these Native/non-Native artist collaborations share a commitment to friendship and to decolonizing and indigenizing efforts; they set out to imagine a new Hawai’i and take action—through literature, film, photography, publishing, and community organizing—to bring about its fruition.

From short-term coalitions to long-term collaborations


In the opening paragraph, Trask introduces herself as a ‘descendant of the Piʻilani line of Maui and the Kahakumakaliua line of Kauaʻi […] as an indigenous woman, as an American-subjugated Native, as part of a non-self-governing people—Hawaiians—and as a Polynesian member of the pan-Pacific movement for
self-determination.' After acknowledging her genealogical and geographical connections, Trask provides a history of Hawai‘i and addresses coalition-building in the islands. She writes:

> The politics of coalitions in Hawai‘i are very telling. They reveal the separateness of Native peoples’ histories from settler histories, and the resulting conflicts that arise when Natives and non-Natives work together. This is especially striking in the area of Native claims, including cultural claims as the first people of the land.[5]

Two years later, Trask included a revision of the article ‘Coalitions Between Natives and Non-Natives’ in her highly influential, albeit polarizing, book From a Native Daughter: Colonialism and Sovereignty in Hawai‘i (1993).[6] In the introductory remarks preceding the updated version she notes that the original was accepted for publication ‘only after heated and prolonged debate between Law Review members who thought the article anti-white and those who thought it reflected the truth of our experience as Hawaiians and as people of color.’[7] Later in the text, Trask writes:

> This brings me to some hard-won understanding. For Native peoples controlled by America, coalitions with non-Natives must be temporary and issue-oriented. We need to see such coalitions as immediate means to an immediate end, not as long-term answers to long-term goals.[8]

A year after From a Native Daughter, Trask released her first book of poetry, Light in the Crevice Never Seen (1994). A testament to her fluidity of thought and nuanced stance on meaningful Native/non-Native dynamics, she included a searing but tender poem to her partner David Stannard. At the time, the two worked together at the University of Hawai‘i at Mānoa, Trask a professor in the Hawaiian Studies Program and Stannard a professor in the American Studies Department. Trask’s aloha for Stannard shines forth in ‘Love Between the Two of Us’, with all of its ferocity, vulnerability, and radical inclusivity.[9]

> I.

because I thought the haole
never admit wrong
without bitterness
and guilt

without attacking us
for uncovering them

I didn’t believe you

I thought you were star-crossed
a Shakespearean figure
of ridiculous posturing

you know, to be or not to be
the missionary rescue team
about to save
a foul, ‘primitive’ soul

with murder
in its flesh

II.

we all know haole ‘love’
bounded by race
and power and the heavy
fist of lust

(missionaries came
to save
by taking)

how could I possibly believe?

why should any Hawaiian believe?

but it is a year
and I am stunned
by your humility
your sorrow for my people

your chosen separation
from that which is haole
I wonder at the resolve
in your clear blue eye

III.

do you understand
the nature of this war?\[^{10}\]

A decade after *Light in the Crevice Never Seen*, Trask and friend Ed Greevy—an independent documentarian, activist, and self-described *haole*—historicized intergenerational efforts for increased self-determination in Native/non-Native communities with the publication of *Kūʻē: Thirty Years of Land Struggles in Hawai‘i* (2004). The co-authored work includes a series of black and white photographs by Greevy and accompanying captions by Trask. Through image and text, the two show and tell a story of solidarity and resistance against ongoing dispossession in Hawai‘i.\[^{11}\]

A selection from *Kūʻē* is included in HT22 in recognition of Trask and Greevy’s long-term Native/non-Native creative alliance which culminated with the book, inspiring many along the way and to this day.

*Seaweeds and Constructions*/*ʻElepaio Press*

Around eight decades after the U.S. military-backed coup against Mō‘i‘awahine Lili‘uokalani of the Hawaiian Kingdom, engagements over Hawaiian self-determination and governance reached another turning point. In January 1976, members of the islands-wide grassroots organization now known as the Protect Kaho‘olawe ʻOhana (the ‘Ohana) slipped past U.S. Coast Guard patrols and reoccupied the island of Kanaloa Kaho‘olawe. ‘Target Island’, as it was popularly known, had been used extensively since the 1940s by the U.S. Navy for live-fire testing and training operations. The ‘Ohana was committed to reclaiming the island, protecting it from further devastation, and envisioning a future rooted in cultural and environmental remediation and revitalization. These collaborative actions, imbued with aloha ʻāina, galvanized a growing cultural reawakening that reshaped life across the Hawaiian archipelago.

Energized by this cultural resurgence and in response to a lull in small-press publishing in Honolulu, in 1976 writers Richard Hamasaki, Wayne Kaumualii Westlake, and Paul L. Oliveira began collaborating on an art and literary publication titled *Seaweeds*...
17. Westlake closes his gendered commentary by stating matter-of-factly that his only regret was ‘that more Hawaiian-blooded women didn’t choose to contribute.’ Conscious of the harsh conditions that Native writers faced, especially Native Hawaiian women, the editors eventually invited Dana Naone, one of the contributors to ‘Wahine O Hawai’i’, to join the editorial group.


S&C collated a wide range of representation—prose, poetry, drawings, prints, photographs, chants, and songs—from a network spanning interconnected communities of family, friends, and friends of friends. Each issue helped alleviate the dearth of publishing opportunities for artists, writers, and arts organizers in Hawai’i, especially those interested in decolonial and indigenous expressions.[16] Considering the scene of contestation and resistance throughout the Hawaiian islands and Oceania in the 1970s and 1980s—demonstrations in support of Indigenous recognition, self-determination, and governance; direct action against military occupation; and solidarity marches against mass evictions and for a nuclear-free and independent Pacific—S&C played an additional crucial role in circulating urgently needed counter-narratives from the ground up.

Issues one to three of S&C, published without any accompanying editorial remarks, featured work from a cohort of young-upstart repeat contributors, including Hamasaki, Westlake, Oliveira, Black Dog (a.k.a. Michael Among), Robert Lamansky, and Wing Tek Lum, as well as artwork by Shinichi Takahashi and Wayne Muromoto. By issue four (December 1977), titled ‘Wahine O Hawai’i’, S&C had matured considerably. ‘Wahine O Hawai’i’ included a foreword by Hamasaki, an introduction by Westlake,[17] and contributions from ‘26 women artists of Hawai’i’, among them Mari Kubo, Dana Naone, Keiko Butts, Cathy Song, and Kimie Takahashi.[18]

The journal’s network of frequent contributors grew substantially with issue five (April 1978) to include Ray Jerome Baker, Gary Pak, John Kelly, Dietrich Varez, and Joseph P. Balaz.[19] In parallel, the editors became more outspoken on cultural and political issues. This is perhaps best illustrated through the issue’s inclusion of ‘Kahoolawe: Chants, Legends, Poems, Stories by Children of Maui’, compiled by Westlake, and its editorial comments referencing Mō’ī David Kalākaua’s ‘great renaissance of Hawaiian literature, art and music in the midst of growing foreign
Following the release of issue five, the editors abandoned the journal’s biannual schedule to restructure their focus and approach. ‘In the future’, Hamasaki wrote in the foreword to issue six (1979), ‘Anthology Hawaii’, ‘Seaweeds and Constructions’ will appear as a series of anthologies. However, due to an unpredictable future, the expense of printing, and the productivity of Hawai’i’s artists and writers, we will vary each publication and our timetable accordingly.’ In addition to freely anthologizing the extensive literary and artistic heritage of Hawai’i, the editors were becoming increasingly dedicated to articulating the ‘international consciousness of the art and literary activity’ in the Hawaiian archipelago.\[21\] As such, issue six marked a turning point in the journal’s voyage and included work by Ian Lind, Haunani-Kay Trask, Mike Moriarty, Kathryn Brundage Takara, Joseph Stanton, and Kimo Zablan, along with its regular contributors.

Initially guided by internationally informed local concerns, by issue seven (1983; 1984), ‘A Pacific Islands Collection’, S&C found itself immersed in resurgent transregional flows. Expanding on ‘Anthology Hawaii’, ‘A Pacific Islands Collection’ anthologized previously published Indigenous authors from Cook Islands, Niue, Western Samoa, Tonga, Fiji, Aotearoa New Zealand, Vanuatu, Solomon Islands, and Papua New Guinea, and juxtaposed their writing with work by Native/non-Native artists from Hawai’i. As Hamasaki notes, it was ‘a collaboration that would eventually lead to unprecedented networking between artists of Hawai’i and their counterparts throughout Oceania.’\[22\] Reprints of texts by numerous authors, including Epeli Hau’ofa, Donald Kalpokas, Celo Kulagoe, Pio Manoa, Evelyn Patuaaua-Nathan, Eti Sa’aga, Subramani, Konai Helu Thaman, Makiuti Tongia, and Albert Wendt,\[23\] were presented alongside artwork by Ed Greevy, Joseph P. Balaz, Dietrich Varez, ʻImaikalani Kalāhele, and others.

‘A Pacific Islands Collection’ strengthened a larger Oceania-based network of relations. Moreover, it was entirely dependent on the movements of these same communities, stories, and material cultures throughout Moananuiākea. Regarding the impetus of the issue, Hamasaki cited the inspiration of artist and designer Colleen Kimura:

From 1978 to 1980, Colleen Kimura (of Tutuvi, a local clothing company) served in the Peace Corps in Fiji. Upon her return, she gifted me copies of Papua Pocket Poets series (1967–1975) (inspired by City Lights’ Pocket Poets series and affiliated with the University of Papua New Guinea), Mana: A South
from DOTSIW and produce a new work in direct response to it.

In 2019, expanding on the book, album, and exhibition, the short narrative film *Down on the Sidewalk in Waikīkī* was released, directed by Justyn Ah Chong and written by ʻĀina Paikai, with Hamasaki as executive producer. As with each of the previous projects, the film gave new life to Westlake’s poetic legacy.

28. A year after Westlake’s passing and the journal’s ending, Hamasaki wrote a poem for his friend and mentor:

> When winds bend the tips of branches and salt air lingers on the tongue, with voice never faltering, steady in the eye of the sun.

> Listen for a while, in the night that surrounds all our days, to he who wears the sea like a malo, wrapping the ocean around.

> As ulu grows branches for leafy shade, and fruits for voyages home, listen to our ancestors speaking, and to those who know ways to heal.

> Finish what has been started, placing one stone then another, to never again be defeated, and begin rebuilding shelter.

> For he who wears the sea like a malo, gathers about him infinite inspiration, as we continue a journey within, that empties the heart of sorrow.


By way of Kimura, the S&C editors were able to establish connections between small-press publishing initiatives abroad. After receiving Kimura’s gift, Hamasaki and Westlake reached out to Marjorie Tuainekore Crocombe, a founding editor of *Mana, A South Pacific Journal of Language and Literature*, and to members of the South Pacific Creative Arts Society who were teaching at the University of the South Pacific, Fiji.[25] The society gave their full support and encouragement to S&C, leading to the materialization of two collaborative publications, *Mana*, ‘Hawaii Edition’ (1981),[26] and the aforementioned S&C issue, ‘A Pacific Islands Collection’ (what would be the final issue of S&C).

As S&C was growing, generating literary and artistic currents to nourish an emerging transoceanic counter-public, the publication suffered an insurmountable loss. In 1984 Wayne Kaumualii Westlake died from injuries sustained in a car crash on the island of Hawai’i. Devastated, Hamasaki and Oliveira decided to dissolve the journal. Before dispersing, the two reprinted a second edition of ‘A Pacific Islands Collection’, dedicated in memory of Westlake.[27] Despite its sudden and unexpected ending, *Seaweeds and Constructions* endures as a memorial to friendship—sweat, tears, waves of emotion, salt water to salt water.[28]

**Nā Maka o ka ʻĀina**

On July 18, 2019, thirty-nine peaceful protectors,[29] many kūpuna, beloved elders, among them, were arrested by State of Hawai‘i law enforcement officers for their ongoing efforts to halt the construction of the Thirty Meter Telescope (TMT) International Observatory and stop further desecration of Maunakea. The group had positioned themselves across Mauna Kea Access Road, blocking the only available route for construction equipment to reach the sacred summit, inspiring the words of self-identified Kanaka Maoli wahine artist, activist, and scholar Jamaica Heolimeleikalani Osorio: ‘Control the road, control our destiny’.[30]

Maunakea, Mauna Kea, Mauna a Wākea is a place of cosmological significance on Moku o Keawe, Hawai‘i Island. The dormant shield volcano, which rises over 4,000 meters above sea level to touch the skies and stretches over 5,000 meters to the depths of the ocean floor, exists as a pathway between...
Walter Ritte, Raynette Robinson, Damian Trask, Mililani Trask, John Turalde, Noe Noe Wong-Wilson.

30. See p. 177 of this publication for a timely discussion between Osorio and Matsuda on cultural/political/social/environmental justice in Hawaiʻi and abroad.

31. This call had been sounding across the archipelago since Lanakila Mangauil successfully interrupted the live-streamed groundbreaking ceremony on October 7, 2014.


34. Lander has shared the origins of the name Nā Maka o ka ‘Āina: ‘The eyes of the land, Puhipau came up with that. Makaʻainana is another version of that. Those are people who tend to the land. So, we figured through the eye of the camera, we would be tending to the issues concerning the land and people of Hawaiʻi.’


realms, connecting generations, backwards and forwards, across a vast expanse. Since the mid 1960s, this mountain ancestor has supported a growing cluster of international observatories—currently twelve facilities comprise one of the most scientifically productive sites for astronomy worldwide.

As thousands of kiaʻi arrived, responding to the 2019 kāhea for collective action to protect Mauna a Wākea and stop telescope construction, hundreds of thousands of supporters from near and far also appeared online to stand guard over ancestral slopes.[31] A movement surged across tectonic plates and fiber-optic cable—‘Kū Kiaʻi Mauna!’—rising like a mighty wave, garnering local support and global attention. Reignited, the fires of intergenerational resistance fueled what is undoubtedly the largest Kanaka cultural resurgence of the twenty-first century. Pule, marches, mele, sit-downs, oli, roadblocks, hula, and sign-waving in firm support of life-sustaining ‘āina are once again common occurrences archipelago wide.

In 2005, nearly a decade and a half before the Kū Kiaʻi Mauna movement, Nā Maka o ka ‘Āina, an independent video production team composed of Joan Lander and Abraham ‘Puhipau’ Ahmad (1937–2016), released the feature-length documentary Mauna Kea—Temple Under Siege. The film, which took six years to produce, centers on many of the concerns that continue to be expressed today around the cultural importance of this mauna, and on the embodied knowledge of many Native Hawaiian leaders, especially wāhine who continue to take a stand.

In the opening minutes of the film, Manulani Aluli Meyer, a community educator specializing in Indigenous epistemologies and pedagogies, offers the following insight: ‘Mountains inspire us fundamentally. They are not just a physical element in our ‘āina, they are a way of behaving. They teach us how to live.’[32]

Later in the film, revered kumu hulu and cultural consultant Pualani Kanakaʻole Kanahele speaks to the meaning of the mauna in its totality: ‘What we need to learn about Maunakea’, she says, ‘is not only at the top of the mountain. We need to include the whole mountain which is from the top all the way down. What the Hawaiians call kuahiwi and kualono and wao akua, wao kanaka, all of these different land areas have different life-systems within them.’ ‘So, the least we can do’, she concludes, ‘is give them our aloha and give them the space they need to survive.’[33]

Since 1982 Nā Maka o ka ‘Āina[34] has documented stories of Hawaiʻi, Oceania, and the Pacific in full support of Native Hawaiian and Indigenous struggles for ‘physical, cultural, and
political survival.’[^35] Through nearly one-hundred documentary and educational programs aired on public and commercial television stations in the islands and abroad, the team gives voice and face to Hawaiian culture, history and sovereignty, language, and teaching and learning, as well as the spirit of the land and environment.

Lander and Puhipau began collaborating after meeting in a voice-recording session for the *Sand Island Story* (1981), produced by Windward Video.[^36] At the time, Puhipau was an advocate for a group of residents forcibly evicted from their homes on O‘ahu at Sand Island in January 1980, and Lander was working for a Honolulu-based film company called Videololo. In discussing their respective roles, Puhipau used to say, half-jokingly, ‘She’s the eye [the camera person] and I’m the ears [the audio recordist].’[^37]

Brought together by the potential of media in education, in their early days the duo relied heavily on small-format video, a technology instrumental to the democratization of television during the 1970s and 1980s. Representation of historically marginalized communities was increasing, change was on the airwaves and in the classrooms, and individuals, groups, and organizations were claiming the camera for themselves—we will be seen, we will be heard. Nā Maka o ka ʻĀina’s modest scale of production is reflected in their films released throughout the 1980s. Lander comments affectionately on these initial years:

> The programs that really worked out the best were the ones that there was no funding for. We were just doing it because it needed to be done. And, always, everything worked swimmingly whenever we were doing that kind of production. [...] We were not just some team that came in from outside for a day or two and then left. You know, we lived with people [...] And, we became just a part of the ‘ohana.’[^38]

Nā Maka o ka ʻĀina’s grassroots approach is evident in numerous films: *A Nuclear Free and Independent Pacific* (1983), which looks at an oceanwide movement towards independence and denuclearization; *Waimānalo Eviction* (1985), a raw portrayal of a group of houseless Native Hawaiians who take a passionate stand for their rights as a community; *Pacific Sound Waves* (1986), a compilation of music from Hawai‘i and the Pacific that celebrates love for the land and amplifies cries for justice; *Ho‘āla Hou—A Look to the Future* (1987), a program on the re-emergence of an

40. Dr Kekuni Blaisdell (1925–2016), convener of Ka Hoʻokolokolonui Kānaka Maoli, Peoples’ International Tribunal Hawai‘i, provides context in The Tribunal (1994), produced by Nā Maka o ka ‘Āina. Dr Blaisdell declares, “1959, at that time, we Kānaka Maoli of Ka Pae ‘Āina, were on a list, at the United Nations, of non-self-governing territories eligible for decolonization. What does that mean?’. He continues, ‘That means that the United States was supposed to prepare to get out, to go home! That’s what it means. So, the United States was required by Article 73 of the United Nations’ Charter to prepare us for us to decide on our own political status.’

41. A highly decorated military hero serving in the 442nd Infantry Regiment, a segregated unit of Americans of Japanese Ancestry, during World War II and Hawai‘i’s first member of the U.S. House of Representatives (after statehood in 1959), Inouye became one of, if not the, most powerful political figure in the history of the State of Hawai‘i, serving in the U.S. Senate from 1963 until his death in 2012. See: Daniel K. Inouye: An American Story, DVD (2004).

Hawaiian worldview, hosted by artist and philosopher Sam Ka‘ai; Kapu Ka’u (1988), honoring the lives of the people of Ka’u, a remote and rugged district on the southern flanks of Mauna Loa, Hawai‘i Island; Nā Wai E Ho’ōla i Nā Iwi—Who Will Save the Bones? (1988), an emotional take on protecting ancestral remains against resort development in Honokahua, Maui; Contemporary Hawaiian Artists (1989), focused on Native Hawaiian artists and their chosen media; and Pele’s Appeal (1989), illuminating the battle between geothermal development interests and those committed to Pele’s elemental forms as expressed at Kilauea’s East Rift Zone on Hawai‘i Island.

As Joan Lander and Puhipau developed relationships with organizations and institutions, increased funding meant higher production values, seen in their films of the 1990s: ‘Auhea ‘Oe e Ke Kumu (1990), a story of teachers and students helping to revive the Hawaiian language through Pūnana Leo, immersion preschools; Ahupua’a, Fishponds, and Lo’i (1992), highlighting Hawaiian systems of land use, resource management, and food security; Kaho’olawe Aloha ‘Āina (1992), a call for care of Kaho’olawe, a culturally, politically, and militarily significant island in the Hawaiian archipelago; Act of War—The Overthrow of the Hawaiian Nation (1993), an historical documentary on the events of 1893 when armed U.S. troops from the U.S.S. Boston landed at Honolulu in support of a treasonous coup d’état against the constitutional sovereign of the Hawaiian Kingdom, Queen Lili’uokalani; The Tribunal (1994), edited from twelve days of proceedings in 1993 when Ka Ho‘okolokolonui Kānaka Maoli, Peoples’ International Tribunal Hawai‘i, tried the United States and the State of Hawai‘i for crimes against Native Hawaiians; Stolen Waters (1996), a look at taro farmers’ and long-time residents’ efforts to reclaim stream waters of Waiāhole that were appropriated by sugar plantations in the early twentieth century; and Mākua—To Heal the Nation (1996), chronicling displaced families’ fight for a place of refuge on the western tip of the island of O‘ahu devastated by the U.S. Army.

For over three decades, Nā Maka o ka ‘Āina actively and deftly resisted cultural erasure by increasing access to information and establishing a record of events—all in support of a more just future for the people of Hawai‘i. Puhipau embraces this process of revitalization clearly in the short text ‘To Heal a Nation’, published in He Alo Ā He Alo (Face to Face): Hawaiian Voices on Sovereignty (1993):

Time heals many things and situations. If given the time,
In 1956 U.S. President Dwight D. Eisenhower signed into law the National Interstate and Defense Highways Act. The era of the Interstate had begun. Championed by the proud patron of America’s military-industrial complex, this network of roadways was proposed as a means of rapidly transporting troops, munitions, and supplies across large areas of the country. It was also meant to prevent economic recession by keeping the nation’s industries operating smoothly and steadily. The creation of a large federal trust fund designated exclusively for highway construction meant that roadways built by individual states to federal specifications and connected to the larger Interstate System would receive ninety percent of their funding from the federal government. Over sixty years later, this concrete network spans over thousands of paved kilometers, crisscrossing Indigenous lands and waters.


"Most things and situations will heal themselves."

"Time is eternal, change is constant. That is, in a period of time, changes constantly take place."

"Chaos is order and time proves that. Chaos is constant, order is constant, change is constant and time is constant."

‘Because this is so’, Puhipau continues, ‘we will again experience Hawaiian sovereignty and independence.’ Through community oriented documentary filmmaking, Nā Maka o Ka ʻĀina gave time to the situation of Hawaiʻi—marked its constant change, created order from chaos, and advanced Hawaiian sovereignty and independence.

**Piliʻamoʻo**

In 1963, in the wake of the Admission Act of 1959, Hawaiʻi Governor John A. Burns and Hawaiʻi U.S. Senator Daniel K. Inouye conceived of Interstate H-3. First presented to motorists of Oʻahu as a solution to the island’s traffic problem, H-3 proponents claimed the highway would speed up travel and reduce congestion on other major roadways. The project’s underlying purpose was to establish a strategic link between two U.S. military bases on Oʻahu: what are now known as Joint Base Pearl Harbor-Hickam at Pu’uloa, Wai Momi, on the leeward side of the Koʻolau Range; and Kāneʻohe Marine Corps Base at Mōkapu Peninsula, on the island’s windward side.

Construction of the H-3 commenced in 1972 on both sides of the Koʻolau before being temporarily stopped by legal challenges brought against the state for violating the National Environmental Policy Act’s requirement for all federally sponsored projects initiated after 1970 to issue an Environmental Impact Statement. Leading this resistance, especially in the early years, was longtime activist, philanthropist, and patron of the arts Frances ‘Patches’ Damon Holt (1918–2003). Together, Damon Holt and her husband John Dominis Holt IV (1919–93), a writer, publisher, and genealogist, spoke out in support of preserving Native Hawaiian cultural heritage, resources, and environment threatened by the freeway’s development.

The H-3 had originally been planned to cut through Moanalua Valley on the leeward side of the Koʻolau Range. In 1970,
In 1987 the HDOT awarded a pair of non-bid, open-ended contracts to the Bernice Pauahi Bishop Museum for archaeological services, in an attempt to address the grievances of various communities—cultural and environmental—while fulfilling federal requirements. Archaeological assessment advanced alongside the H-3's path. The government contract also stipulated that all preliminary findings were to be kept confidential and that the state would make this information available to the public only after the highway's completion. The final report was not publicly released until 2007, nearly a decade after the H-3 opened.

As told to me on several occasions by Hamasaki and Landgraf, the story goes something like this: in the photolab at Windward Community College while developing negatives the two noticed that they had both photographed the same subject. After recognizing their dedication to documenting the valleys’ transformations, Landgraf suggested that they take on the name Piliāmoʻo and work together.


Excerpt from an artist statement by Piliāmoʻo shared with the author on December 3, 2017.

In 1986, before the burial of Kukuioka āne, Mayor of Honolulu Frank Fasi, an opponent of the H-3, staged a mock funeral for the Interstate project on the lawn of City Hall. According to one account, Fasi, dressed in a clerical collar and standing over a coffin and tombstone that read ‘H-3 R.I.P.; pronounced the freeway officially dead in front of a crowd of reporters, stating, ‘We are gathered here today to commit the remains of H-3.’ In contrast to the claims of Fasi’s political spectacle, some recall this a funeral ‘not for H-3’s death but its rebirth,’ as it gave fuel to both Gov. Ariyoshi and Sen. Inouye’s dying fire. Floyd K. Takeuchi, ‘Fasi: I come to bury H-3, not praise it’, The Honolulu Advertiser, (24 July 1986): A12.

Beginning in March of 1989, photographers Mark Hamasaki and Kapulani Landgraf collaboratively documented the terminal stages of construction of the H-3. While crews accessed worksites in the cabs of heavy duty machinery that included trucks, dozers, scrapers, loaders, excavators, tractors, rollers, and backhoes, Hamasaki and Landgraf arrived on foot, carrying their equipment—tripods, large-format cameras, sheet film, and light meters—on their backs. As the two worked to take accurate meter readings, focus their lenses, and expose film to light; state-contracted workers chopped, stripped, drilled, excavated, blasted, relocated, compacted, and leveled the valleys around them.

Landgraf and Hamasaki photographed the project under the name Piliāmoʻo until November 1992 when they were temporarily barred from accessing the site by state representatives from the HDOT. In spite of this, they returned, continuing their work into the late 1990s. Over the course of eight years, as ridgelines were flattened, green hāpuʻu ferns (Cibotium menziesii) severed, and exposed earth ran red, Piliāmoʻo constructed a kūʻē-archive, a
counter-archive, of thousands of photographic documents.

From this kūʻē-archive, Piliāmoʻo composed several photographic essays, including Before Luluku, After Haʻikū (1989–90), He au Koʻolau lā (1989–91), and Ė Luku Wale Ė: Devastation Upon Devastation (1989–97). Today, their work provides historical counter-evidence to official stories and statements issued by spokespersons for the State of Hawaiʻi during the H-3’s creation. It refutes those official stories and statements which denied the existence of cultural and historical sites of significance:

Photographs are about the past. They capture our emotional response to the visual world with such clarity and reality that, to us, they become the perfect illustrative record. The images in these photographs cannot be recaptured; the landscape is so altered. Natural features and cultural sites have been buried or altered.⁴⁷

By photographing the H-3’s construction along the major ‘ili of Kāneʻohe—Kalāheo, Halekou, Hoʻoleinaʻiwa, Kūʻou, Kahuauli, Luluku, Punaluʻu Mauka, Keaʻahala, Pailimukele, and Haʻikū—and the ahupuaʻa of Hālawa, Piliāmoʻo documented the accompanying destruction of wahi pana, storied places, and the likely irreversible disruption of environmental resources that lay in the highway’s planned path. These included but were not limited to the desecration of sacred spaces such as Kukuiokâne heiau, which currently rests beneath the Kāneʻohe Interchange;⁴⁸ the severing of past, present, and future means of agricultural production, an example being Luluku’s extensive complex of lo‘i, irrigated terraces; the diverting of numerous stream flows; and the deforestation and flattening of fragile habitats. The artists’ photographic considerations of absence and erasure foreground the precarious persistence of Hawaiʻi’s heritage, resources, and environments.⁴⁹

To counter the public opening of the H-3 in December of 1997, James ‘Jay’ Jensen (1950–2017)—then chief curator of the now permanently closed Contemporary Museum in Makiki Heights, Honolulu—organized an exhibition of Piliāmoʻo’s efforts. Also titled Ė Luku Wale Ė: Devastation Upon Devastation, the photographs were shown at the former Honolulu Advertiser Gallery, located within the corporate headquarters of The Honolulu Advertiser, then the largest daily newspaper in Hawaiʻi.⁵⁰ To open the exhibition, educators Lilikalā Kameʻeleihiwa and Kealiʻi Gora spontaneously chanted a kanikau, a dirge, of four paukū, verses,
written in ‘ōlelo Hawai‘i by Landgraf. [51]

More than eighty framed selenium-toned silver-gelatin prints were displayed on white walls with a common bottom line, thus formally legible to a ‘Western gaze’. However, the titles of individual works were, for most viewers, inaccessible: appearing in pencil, handwritten directly on the mat of each photograph in ‘ōlelo Hawai‘i and without English translation. Privileging ‘ōlelo Hawai‘i was a crucial aspect of Pili‘amo‘o’s protocols for making and displaying their work, and for transmitting its layered messages. The exhibition offered multiple ways of accessing and extracting meaning; each requiring different cultural knowledge, responsibility, accountability, and care.

Almost two decades after the exhibition, ‘Ai Pōhaku Press in association with the Native Hawaiian Education Association published Ė Luku Wale Ė: Devastation upon Devastation (2015). The book presented a selection of over 120 photographs by Pili‘amo‘o, introduced through texts by Richard Hamasaki and Dennis Kawaharada, accompanied by an expanded eleven paukū version of Landgraf’s kanikau (in ‘ōlelo Hawai‘i and English), and supplemented with a collection of primary source materials from The Honolulu Advertiser, Honolulu Star-Bulletin, and other newspapers.

Taken together, the iterative project Ė Luku Wale Ė, consisting of a kūʻē-archive, photographic essay, kanikau, exhibitions, and a publication, ritualizes the unfinished processes of mourning and repair. What was once disturbed cannot be restored. As vehicles rumble through North Hālawa and Haʻikū, Pili‘amo‘o’s lament continues to resonate—lifted up by winds, above the valleys, poured down by rains, into the bays—ensuring that what has come to pass in the wake of construction will not be forgotten. [52]

Hoʻi mai lā kini o ke akua noho i kama; hālāwai nā ‘uhane i ka ua Koʻolau ua mihi aku ua mihi mai.
E kaniʻuhū ana puni ke kuahiwi, hiki lā, puka lā, ‘oni lā, loa lā, kela lā.
Kelakela pali kahakea o Koʻolau, kū i luna i ka luku wale.
Paʻa ‘ole i ke ‘ālana moku.
Kau ʻeliʻeli kau mai, kau ʻeliʻeli ē.

The gods return, multitudinous, to dwell in the cliffs; in the rains of Koʻolau, the spirits gather, grieving everywhere, remorseful throughout. Echoing through the mountains, it comes, it rises, it moves on, it broadens, it extends forth. Lofty are the inaccessible cliffs of Koʻolau, rising high in the slaughter. Ceaseless is the devastation of the island. Digging, turning over, seeking the past. [53]
‘Ai Pōhaku Press

In the immediate aftermath of the American-backed coup against the Hawaiian Kingdom on January 17, 1893, mele lāhui, nationalist songs, were composed in steadfast support of Mō‘i‘iwahine Lili‘uokalani and the nation. These songs of rebellion embodied a collective statement of affirmation and refusal—affirming the sovereignty of Hawai‘i and refusing to pledge allegiance to the self-appointed Provisional Government.

Nearly four years later, in December 1897, choruses of refusal reached a crescendo when Hui Aloha ʻĀina, composed of two Hawaiian nationalist organizations (a men’s branch and a women’s branch), successfully petitioned to oppose the annexation treaty pending ratification by the U.S. Congress. However, the resulting victory of the Kūʻē Anti-Annexation Petitions was short-lived.\[54]\n
Before the turn of the twentieth century, U.S. Congress moved to annex the islands by joint resolution. While a treaty must be ratified by a two-thirds supermajority of the Senate, a resolution requires a simple majority vote. In July of 1898, at the tail end of the Spanish-American War, Hawai‘i was forcibly acquired by order of U.S. President William McKinley\[55]\ and the Kingdom’s territory occupied for its strategic geopolitical position under the Newlands Resolution.

In 1993, fifteen thousand Na tive Hawaiians marched to Iolani Palace, ‘E ʻonipaʻa kākou’, to commemorate the one-hundredth anniversary of the events of 1893. Ten months later, U.S. President Bill Clinton signed an Apology Resolution which admitted to the ‘active participation of agents and citizens of the United States and further acknowledges that the Native Hawaiian people never directly relinquished to the United States their claims to their inherent sovereignty as a people over their national lands, either through the Kingdom of Hawaii or through a plebiscite or referendum.’\[56]\n
‘Ai Pōhaku Press was established this same year by Maile Meyer—my mother, and founder of Native Books and Nā Mea Hawai‘i—and book designer Barbara Pope and editor Nelson Foster (Foster left the islands in the mid 1990s). The name of the press is a direct reference to ‘Kaulana Nā Pua’ (Famous are the Flowers), a patriotic song composed in 1893 by Ellen Kekoaohiwaikalani Wright Prendergast.

Lady-in-waiting to Lili‘uokalani, Prendergast was moved to write the rebellion song at the request of former Royal
Hawaiian Band members, most of whom were on strike, having refused to sign oaths of allegiance to the Provisional Government. Prendergast wrote ‘Kaulana Nā Pua’ on February 10, 1893, less than a month after the coup that unseated her close friend and Queen. As author Eleanor C. Nordyke and artist Martha H. Noyes note, ‘Kaulana Nā Pua’ was known by other names as well, including ‘He Lei No Ka Po’e Aloha ‘Āina’ (A symbol of affection for the people who love their land), ‘Mele Aloha ‘Āina’ (Patriot’s Song), and ‘Mele ‘Ai Pōhaku’ (Stone-eating Song).[57] Reproduced below are Prendergast’s five verses for sovereignty:

Kaulana na pua a Hawaii
Kupaa mahope o ka Aina
Hiki mai ka Elelea a ka lokoino
Palapala anunu me ka pakaha

Famous are the children of Hawaii
Ever loyal to the land
When the evil-hearted messenger comes
With his greedy document of extortion

Pane mai o Hawaii Nui a Keawe
Kokua na Hono a Piilani
Kakoo mai Kauai o Mano
Pau pu me ke one o Kakuhihewa

Hawaii, land of Keawe answers
Piilani bays help
Mano’s of Kauai lends support
And so do the sands of Kakuhihewa

Aole e kau kuu pulima
Maluna o ka pepa o ka Enemi
Hoohui Aina kuai hewa
I ka pono Kiwila a o ke kanaka

No one will fix a signature
To the paper of the enemy
With its sin of annexation
And sale of native civil rights

Aole makou e minamina
I ka puu kala a ke Aupuni
Ua ola makou i ka pohaku
I ka ai kamahao o ka Aina

We do not value
The government’s sums of money
We are satisfied with the stones
Astonishing food of the land

Mahope makou o ka Moi
A kau hou ia i ke Kalaunu
Haina ia mai ana ka puana
No ka poe i Aloha i ka Aina

We back Liliuokalani
She will be crowned again
Tell the story
Of the people who love their land[58]

In the spirit of Prendergast’s biting lyrics and poetic lines of resistance, ‘Ai Pōhaku Press takes its name from her mele lāhui and honors the children of Hawai‘i by contributing to longstanding efforts to re-establish Native Hawaiian rights. Meyer and Pope put it plainly, ‘We’d rather eat stones, that was always our orientation, we’re not going anywhere, we know where we stand, this press is how we affirm our connectivity to this place.’[59]
One of Ai Pōhaku’s first titles, *Kahoʻolawe: Nā Leo o Kanaloa*, was released in 1995; five years after U.S. President Bush Sr. issued a memorandum to discontinue use of Kahoʻolawe, the smallest of the eight main Hawaiian islands and a manifestation of Kanaloa, as a weapons bombing range. *Nā Leo o Kanaloa* gathers together extensive mele, oli, and moʻolelo in ‘ōlelo Hawai‘i with English-language translation. These textual resources, which give voice to Kahoʻolawe, are presented alongside photographs of the island taken by four allies—Wayne Levin, Rowland B. Reeve, Franco Salmoiraghi, and David Ulrich—throughout the 1970s, 1980s, and 1990s. The songs, chants, stories, and photographs are contextualized through a foreword by Noa Emmett Aluli, one of the original members of the Protect Kahoʻolawe ʻOhana, the organization responsible for filing a civil suit in U.S. Federal District Court—Aluli et al. v. Brown (Civ. No. 76-0380)—which eventually resulted in the halting of all live-fire exercises.

In the years following *Kahoʻolawe: Nā Leo o Kanaloa*, ‘Ai Pōhaku Press carried on the cause of aloha ʻāina, publishing a string of socially engaged and culturally responsive titles, including: *Nā Mamo: Hawaiian People Today* (1996), biographies of ten contemporary Hawaiians by writer and media educator Jay Hartwell, with photographs by Kapulani Landgraf; *Hoʻoulu: Our Time of Becoming* (2003), collected early writings by Indigenous epistemologist Manulani Aluli Meyer; *Nā Wahi Kapu o Maui* (2003), black and white photographs with accompanying poetic texts in Hawaiian and English documenting sacred places of Maui by Kapulani Landgraf; *Ē Luku Wale Ē: Devastation upon Devastation* (2015), photographs by Piliāmoʻo of the construction of Interstate H-3, with a kanikau by Landgraf, foreword by Richard Hamasaki, and introduction by Dennis Kawaharada; a reprinting of *Māori-Polynesian Comparative Dictionary* (2015), which positions Maori, Tahitian, Samoan, Tongan, Hawaiian, Raratongan, Marquesan, Magarevan, Paumotan, and Morimori languages in relation to one another, as collected by Edward Robert Tregear in 1891; and *Life of the Land: Articulations of a Native Writer* (2017), a book of poems, essays, letters, and reports written by poet, activist, and organizer Dana Naone Hall.

Working closely with artists, writers, linguists, philosophers, cultural practitioners, educators, organizations, and communities, ‘Ai Pōhaku demonstrates the importance of sustaining long-term relationships. Since its humble beginnings—two friends sharing a desk in a living-room office of a small house
on Aupuni Street in Kapālama, Kona, O‘ahu—‘Ai Pōhaku Press has supported publication projects rooted in Hawaiian worldviews and resistance against settler-colonial paradigms.

**E hoʻomau kākou**

One-hundred-and-twenty-eight years after Mele ‘Ai Pōhaku was first sung throughout Ka Pae ‘Āina o Hawai‘i, many are still guided by its sentiments. As we go on eating stones, with joy and defiance, I deliberately write on an edge of continental discourses. To inhabit the margins is to embrace radical possibilities: these ‘space[s] of refusal, where one can say no to the colonizer, no to the downpressor’, are vital, for they nourish a capacity to resist. [60]

This tribute centers on artists—poets, writers, filmmakers, photographers, publishers, educators, organizers, activists—who have said, ‘No’. It is dedicated to those who have refused settler-colonial desires, and who have resisted legacies of Imperialism in the Pacific in both overlapping and diverging ways for nearly half a century. The decision to call attention to historical and present-day Native/non-Native artist collaborations against U.S. Empire within the context of the inaugural Hawai‘i Triennial 2022, a new addition to an ever-expanding global circuit of biennials and triennials, is intentional. In saying, ‘Yes’, and agreeing to participate in this international art event, this tireless intergenerational group of artists has taken advantage of an opportunity for further intervention. Their participation attests to the ways in which temporary and issue-oriented actions can be seen as part of long-term answers to long-term goals.

Haunani-Kay Trask, Ed Greevy, *Seaweeds and Constructions* (Richard Hamasaki, Wayne Kaumualii Westlake, and Paul L. Oliveira), Nā Maka o ka ‘Āina (Joan Lander and Puhipau), Piliāmoʻo (Mark Hamasaki and Kapulani Landgraf), and ‘Ai Pōhaku Press (Maile Meyer and Barbara Pope) will likely be lesser known, perhaps even unknown, to many triennial goers—residents and visitors alike. And yet the work of these friends and their extended networks has helped shape one of the most important recent stories of artistic resistance, collaboration, and difference in Hawai‘i. As we honor this group’s intersectional efforts, may we continue to acknowledge our mutual interdependence and collaborate with care, across fluid identities and boundaries, in support of lands, seas, and skies; ancestors in their many forms and flows—E hoʻomau no Moananuiākea! [61]
Ka Hale Hō‘ike‘ike Hana No‘eau o ka Moku‘āina ‘o Hawai‘i

Waiho like ke Alanui Hōkele me ke Alanui Beretânia, 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 kānaka puni 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‘ôlelo, ua ho‘ohole ko Kuhina Kālai’a‘aina o ke aupuni e kūkulu i kekahē hōkele i ho‘omaluhia ‘ia e ke aupuni, he $120,000 ka lilo, ma ke kīhi 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‘aina o ia hōkele.

Ua noho ka wahine Beretânia, ‘o Isabella Bird, ma ka Hawaiian Hotel, he huaka‘i ‘o ia ma nā ‘aina like ‘ole o ka honua, a pa‘ie 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 käpena moku ‘o koholā, a me ka po‘e ‘imi olakino maika‘i no Kāleponī nō.’ Ma loko o ka mo‘olelo o Bird, ua lī‘ili‘i kona ha‘i ‘ana no nā kama‘aina i noho a kipa i ua hōkele lā ma ia wā, a ‘ôlelo ‘o ia ma muli o ka mana‘o o ke aupuni e hilina‘i nui ma luna o ka ‘ōihana 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 kekahē hōkele nui hou a e, ‘o ka Royal Hawaiian Hotel, ma Wāikīkī, 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 kekahē hale honua ma ke ‘ano kaila Spanish Mission ma kona wahi a kapa ‘ia ‘o ka Army and Navy Y.M.C.A. ‘O ia kekahē 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 hōkū i māka‘i’a‘i nō kekahē a puni ka makupuni, 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 kekahē ka ma ka ‘ao‘ao ‘Ewa o ke Alanui Hōkele.


He mana‘o ou ka ‘ume ‘ana i nā kama‘āina mai ka wā mai i ho‘omaka ai e hana pūnana nā Mano u Kū (Gygis alba), he manu ‘ōiwi o ka ‘aina, ma kekahē lānai o ka hale. I ka makahiki 1961, ua noho pūnana ho‘okahi pa‘a Mano u Kū ma Honolulu nei a ua nui nō ka po‘e i mana‘o ke 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 Mano u Kū he nui nō i ke kikaha me ma māpu ma ‘o 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. Sarah Kuaiwa
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‘aina, 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.
Hawaiʻi Contemporary

Hawaiʻi Contemporary (formerly Honolulu Biennial Foundation) is a nonprofit organization that connects communities from across our islands, the Pacific Ocean, and beyond. We cultivate cultural alliances to present the Hawaiʻi Triennial every three years, an exhibition that celebrates contemporary art and ideas. The multi-site Triennial is complemented by year-round public, education programs and preceded by an international Art Summit of artists, curators, and thinkers, contributing to a robust arts ecosystem in Hawaiʻi nei.

Hawaiʻi Triennial 2022, Pacific Century – E Ho’omau no Moananuiākea, addresses legacies of an American twentieth century while turning to a very different twenty-first century; one dominated by Pacific political powers and cultural concerns. The citywide exhibition—curated by curatorial director Melissa Chiu (executive director, Hirshhorn Museum and Sculpture Garden) and associate curators Miwako Tezuka (associate director, Reversible Destiny Foundation) and Drew Kahuʻāina Broderick (director, Koa Gallery, Kapiʻolani Community College)—features 43 artists and art collectives from Hawaiʻi, Asia-Pacific, and beyond and was on view at seven locations across on Oʻahu, February 18–May 8, 2022. / For more information, visit hawaiicontemporary.org.

Special mahalo to Kahi and Diana Ching, of K&D Signs and Graphics, for their excellent work and dedication to HT22.
Ka Hana Kapa
Statewide Outreach
Summary Report
Planning & Preparation
Initial Planning

By January 2010

Small group of kapa makers and Nalani Kanaka`ole (kumu hula, Halau O Kekuhi) meet to discuss a hula-kapa project

February through June 2010

SFCA involved especially for funding support. Secure project sponsor. Secure production team.

Discussions for the PBS quality broadcast kapa documentary – SFCA, Biographical Research Center production team, Edith K. Kanaka`ole Foundation

Edith K. Kanaka`ole Foundation (non-profit) agrees to be a principal Project Partner to administer SFCA funds and coordinate for kapa activities

Biographical Research Center (non-profit) agrees to administer SFCA funds and coordinate for kapa documentary activities

July 2010 through March 2011

Kapa documentary production (kapa making, interviews with selected kapa makers)

Kapa makers make kapa and send to Halau O Kekuhi in Hilo

After April 2011

Plan for more kapa activities. Other project partnerships ensue.

Maui Arts & Cultural Center (non-profit) agrees to mount the Maui component of the statewide kapa outreach

Edith K. Kanaka`ole Foundation and the Lalakea Foundation (non-profits) agree to assist with the Kaua`i component of the statewide kapa outreach

Kahilu Theatre Foundation (non-profit) agrees to mount the Kamuela component of the statewide kapa outreach

Logic Model and Mind Map

See next two pages
Theory-Based Logic Model Evaluation (modified). It is based on a series of “If-Then” assumptions that are tested by conducting activities that have early, intermediate and final benchmarks. The meeting of benchmarks are the measurable outcomes, and the outcomes determine the ultimate impact of the program.

<table>
<thead>
<tr>
<th>Resources</th>
<th>Assumptions</th>
<th>Project Activities (specific)</th>
<th>Beginning Outcomes (measurable)</th>
<th>Final Outcomes (measurable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Staffing</td>
<td>• There is not enough accessible information about kapa for the general public</td>
<td>• Concert performances by Halau O Kekuhi on the 4 major islands (Hawaii, Kauai, Maui, Oahu)</td>
<td>• Merrie Monarch halau world premiere performance is available for video documentation</td>
<td>• Documentary program is viewed/broadcast throughout the state</td>
</tr>
<tr>
<td>• Funds</td>
<td>• People believe Hawaiian kapa making does not exist any more</td>
<td>• Merrie Monarch Ho`ike world premiere, one hour opening performance by Halau O Kekuhi</td>
<td>• Concert theatres are identified and tentatively secured by end FY2011</td>
<td>• DVDs educational distribution and are readily available for sale</td>
</tr>
<tr>
<td>• Volunteers</td>
<td>• More statewide Native Hawaiian arts &amp; culture activities are needed</td>
<td>• Museum gallery kapa exhibits on the 4 major islands (Hawaii, Kauai, Maui, Oahu)</td>
<td>• Museums with kapa collection are on board by end FY2011</td>
<td>• PBS stations nationwide pick up documentary</td>
</tr>
<tr>
<td>• Contracted services</td>
<td>• There will be widespread partnership interest on 6 islands</td>
<td>• Community activities on 6 islands (e.g. hands-on/demonstrations, lectures, workshops, documentary screenings)</td>
<td>• At least half of the kapa makers will participate in one or more outreach activities</td>
<td>• Outreach activities implemented on 6 islands</td>
</tr>
<tr>
<td>• Materials &amp; Supplies</td>
<td>• Performance, exhibiting and/or community activities can take place on all islands</td>
<td>• Halau and kapa makers want to do statewide outreach</td>
<td>• Scouting for documentary completed by fall 2010</td>
<td>• Outreach activities include performance, exhibit, lecture and/or hands-on and demonstration activities, documentary screenings</td>
</tr>
<tr>
<td>• Travel</td>
<td>• Funds and in kind resources will be available</td>
<td>• Halau and kapa makers, halau dancers</td>
<td>• Feedback from public and participants is glowing</td>
<td>• Feedback from public and participants is glowing</td>
</tr>
<tr>
<td>• Facilities &amp; venues (for exhibiting, performing, presenting, teaching)</td>
<td>• Accommodations will be available for kapa makers and documentary team in Hilo in April 2011</td>
<td>• Still photos of kapa</td>
<td>• Increase in requests from community &amp; schools for kapa lessons</td>
<td>• Increase in requests from community &amp; schools for kapa lessons</td>
</tr>
<tr>
<td>• Partnerships (organizations, institutions)</td>
<td>• Halau and kapa makers want to do statewide outreach</td>
<td>• Video oral history interviews of kapa makers</td>
<td>• Video oral history interviews are conducted of selected kapa makers by end of FY2011</td>
<td>• Pride for the Native Hawaiian community</td>
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<tr>
<td>• Private sponsors and in-kind</td>
<td>• Funds and in kind resources will be available</td>
<td>• 56 minute PBS quality documentary for broadcast and dvd</td>
<td>• Kapa makers completed kapa, sent to the halau in March 2011</td>
<td>• Information about Hawaiian kapa is more widespread</td>
</tr>
<tr>
<td>• Multi-year time period to implement activities</td>
<td>• Accommodations will be available for kapa makers and documentary team in Hilo in April 2011</td>
<td>• Portraits of kapa makers, halau dancers</td>
<td>• Promotion to all targeted newspapers, radio/tv stations, listservs</td>
<td>• Value of Hawaiian kapa is better understood</td>
</tr>
<tr>
<td>• Cultural artists &amp; practitioners</td>
<td>• Halau and kapa makers want to do statewide outreach</td>
<td>• Still photos of kapa</td>
<td>• One or more feature articles in newspapers or magazines</td>
<td>• New organization partnerships are formed</td>
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<tr>
<td>• PBS quality production team</td>
<td>• Funds and in kind resources will be available</td>
<td>• Video oral history interviews of kapa makers</td>
<td>• One or more radio or tv interviews</td>
<td>• Renewed interest on mainland in knowing about Hawaiian kapa yields request for national broadcast and dvd sales</td>
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<tr>
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<th>Assumptions</th>
<th>Project Activities (specific)</th>
<th>Intermediate Outcomes (measurable)</th>
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<td>• General public</td>
<td>• Possible additional kapa activities can take place after the April 2011 world premiere</td>
<td>• 56 minute PBS quality documentary for broadcast and dvd</td>
<td>• Kapa makers completed kapa, sent to the halau in March 2011</td>
<td>• Pride for the Native Hawaiian community</td>
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<td>• Native Hawaiian community</td>
<td>• Possible additional kapa activities can take place after the April 2011 world premiere</td>
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<td>• Children &amp; Youth</td>
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<td>• Kapa Makers</td>
<td>• Possible additional kapa activities can take place after the April 2011 world premiere</td>
<td>• Video oral history interviews of kapa makers</td>
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<td>• National audience</td>
<td>• Possible additional kapa activities can take place after the April 2011 world premiere</td>
<td>• Video oral history interviews of kapa makers</td>
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<td>• Renewed interest on mainland in knowing about Hawaiian kapa yields request for national broadcast and dvd sales</td>
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Financing
SFCA Financing

Applications to National Endowment for the Arts (NEA) NEA and Hawai`i Tourism Authority (HTA) in FY 2011 for project support for the first year not successful.

Major funding from SFCA program operations from FY2010 through FY 2017:
• NEA Underserved Communities component
• NEA Basic State Plan component
• NEA Folk & Traditional Arts component
• State general funds

Project Partners Financing

Partner cash share received from:
• Hawai`i Council for the Humanities
• NEA
• HTA via Maui County
• Maui County
• Private Foundations
• Private donations

In-kind Resources

Some of the Project Partner in-kind was assigned a dollar value, so that was calculated (see attached spreadsheet summary).

Project Partner in-kind with no assigned dollar value:
• Facilities use, free or discounted
• Ground transportation for the public screenings
• Volunteers and Boards of Directors time
• Kapa (which kapa makers made and shipped to Halau O Kekuhi)
• Halau O Kekuhi
• Coordination of activities
• Lei
• Hospitality

SFCA Funding Details

See next four pages
Hawaiian Masterpieces: Ka Hana Kapa

Big Budget

FOR INTERNAL USE ONLY

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Hula-kapa premiere (4-27-11) @ Merrie Monarch
Kapa lecture-demonstration @ Imiloa (4-29-11)
Professional development kapa makers artist retreats (Jan 2012 Kona, Oct 2012 Maui)

Maui @ MACC kapa exhibit, hula kapa concert (1-18-14), kapa symposium (1-9-14), exhibit activities for the public (Jan 21-Mar 9, 2014)
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Kamuela @ Kahilu Theatre (Sept 14-17, 2016). Kapa exhibit, community activities, hula kapa concert.
Statewide outreach (performances, displays, community activities, kapa artists)

Subtotal $ - $ - $ - $ 25,200 $ - $ - $ 35,000 $ - $ -

Documentary for PBS and DVD:
Pre-production, production, post-production BRC $ 50,000 $ 2,500 BRC $ 50,000 $ 8,000 BRC $ 25,000
DVD production and inventory
Educational distribution (mailings)

Statewide Ka Hana Kapa screenings
Statewide Ka Hana Kapa screenings
Statewide PBS Hawaii Ka Hana Kapa broadcasts
National PBS network Ka Hana Kapa broadcasts

Subtotal $ 50,000 $ 2,500 $ 50,000 $ 8,000 $ 25,000 $ - $ 60,000 $ - $ -

FY Total $50,000 $2,500 $ - $75,200 $8,000 $ - $ - $60,000 $ - $ -
## Hawaiian Masterpieces: Ka Hana Kapa

### Big Budget

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**Note:** For internal use only. This document contains confidential information and should not be shared outside the authorized personnel.

**Hawai`i State Foundation on Culture and the Arts**

**Statewide presenting and touring:**

- Hula-kapa premiere (4-27-11) at Merrie Monarch Festival Ho`ike/Halau O Kekuhi hula kapa performance. Kapa lecture-demonstration @ Imiloa (4-29-11)
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- Statewide outreach (performances, displays, community activities, kapa artists)

**Documentary for PBS and DVD:**

- Pre-production, production, post-production BRC $35,000
- DVD production and inventory DP ops $398
- Educational distribution (mailings) NOTAE (LHS) $7,656
- Statewide Ka Hana Kapa screenings DP ops $488
- National PBS network Ka Hana Kapa broadcasts

**Subtotal:** $35,000

**FY Total:** $35,000

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**KapanaKapa_big budget.xlsx (summary)**
Hawai’i State Foundation on Culture and the Arts  
Hawaiian Masterpieces: Ka Hana Kapa  
Big Budget

FOR INTERNAL USE ONLY

### Hula-kapa premiere (4-27-11) @ Merrie Monarch
- Kapa lecture-demonstration @ Imiloa (4-29-11)

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- (Jan 2012 Kona, Oct 2012 Maui)

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### Documentary for PBS and DVD:
- Pre-production, production, post-production
- DVD production and inventory
- Educational distribution (mailings)

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<td>Hula-kapa premiere (4-27-11) @ Merrie Monarch</td>
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### Documentary for PBS and DVD:
- Pre-production, production, post-production
- DVD production and inventory
- Educational distribution (mailings)

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</table>
Hawai`i Masterpieces: Ka Hana Kapa
FY 2010-2017
Total Cash Funds $383,712

$210,394, 55%
$173,318, 45%
Documentary
Making of the Documentary

June 2010 through early 2013  Production and screenwriting
Transcribing interviews with kapa makers, archiving their oral history

Early 2013 through late 2014  Post-production
Plan screening presentations, broadcasts, educational distribution

Presenting the Documentary

October 2014 through April 2015  Free public screenings statewide
Educational distribution of dvd copies statewide to public and school/university libraries, Native Hawaiian cultural organizations, kapa makers, Halau O Kekuhi, project partners, cultural practitioners.

Broadcasting the Documentary

PBS Hawai`i/PBS Hawai`i Presents
• Premiere broadcast on February 26, 2015
• Several repeat broadcasts since then

PBS Broadcasts Nationwide
• Coordinating assistance from the Pacific Islanders in Communication (PIC) and the National Educational Telecommunications Association (NETA).
• May through August 2016 (mostly May) – 620 broadcasts
• April & May 2017 – 520 broadcasts
Descriptive Report
Hawai`i Masterpieces: Ka Hana Kapa
A Statewide Kapa Community Collaboration
Summary as of October 2017

Background

In January 2010, a small group of kapa makers got together with kumu hula Nalani Kanaka’ole (Halau O Kekuhi), to discuss a unique collaboration. The idea was to make original kapa to attire the halau and the halau would perform at the ho`ike of the 2011 Merrie Monarch Festival. They called it “The Art of Hula and Kapa”. The group strongly believed that everyone needs to know that kapa is alive and practiced, and that those who learned how to make kapa are now teaching others who are seriously interested.

This idea then grew to embrace a statewide kapa sharing and community education collaboration, to involve not only more kapa makers, but also arts and culture organizations and community groups on different islands. In its big scope, we are calling it “Hawaii Masterpieces: Ka Hana Kapa”.

Statewide Outreach

Broadly described as statewide presentation outreach, this includes being able to share kapa knowledge and activities across the state through a variety of outreach activities (e.g. concerts and performances, exhibits and displays, lecture-demonstrations, professional development workshops for kapa makers, as well as other school and community educational activities). Where possible, we can take advantage of existing venues and programs to integrate kapa arts.

Our principal Project Partner is the Edith K. Kanaka’ole Foundation, which has facilitated coordination, implementation and fiscal sponsorship. (www.edithkanakaolefoundation.org)

- [mid 2010 through March 2011]
The first activity was the making of the kapa by 22 kapa makers to attire the Halau O Kekuhi dancers. The kapa were sent to Hilo to be fitted on halau performers.

- [April 2011]
Halau O Kekuhi world premiere at the Ho`ike of the 2011 Merrie Monarch Festival in Hilo, a one-hour hula program featuring the original kapa (April 27, 2011). The Edith K. Kanaka’ole Stadium was packed – 5,200 attendance. Also during the festival, a two-hour lecture-demonstration took place at the `Imiloa Astronomy Center, attended
by 150 people, where about a dozen kapa makers talked about and demonstrated different aspects of the kapa making process (April 29, 2011). Selected kapa garments that were worn by halau members were on display.

- [January 2012 in Kona and October 2012 in Kahului/Wailuku]
  Two professional development workshops for kapa makers modeled after the artist retreat/professional development institutes that are typically held for contemporary artists. These workshops were specifically about kapa making and for kapa makers in Hawai`i. The October workshop also focused on the upcoming Maui kapa collaboration, scheduled for early 2014.

  - January 27 to 29, 2012 @ Keauhou Beach Resort for 21 kapa makers.
  - October 12-14, 2012 @ various sites including Bailey House Museum for 25 kapa makers.

- [October & November 2012]
  Two kapa workshops taught by Kauhane Heloca for 33 Halau O Kekuhi members.

- [December 2013 through early 2014]
  Maui kapa collaboration at the Maui Arts & Cultural Center (MACC), www.mauiaarts.org. This community partnership extended the involvement to include other cultural and community entities on Maui. The facilities and resources of the Maui Arts & Cultural Center was at the center of this community effort, with MACC as a key project partner.

  - “Mohala Hou Ke Kapa”, a kapa exhibit in the Schaeffer International Gallery of contemporary works, including a retrospective of kapa by Marie McDonald. Attendance: 41,463.
[July 2014]
Kaua`i kapa collaboration in Lihue in conjunction with Ka `Aha Hula `O Halauaola that takes place every four years (http://www.hulaconferences.org/). Kapa arts are integrated into this world hula conference to deepen and broaden the understanding of the hula arts by conference participants. Project partners – Edith K. Kanaka`ole Foundation, Lalakea Foundation, Kauhea Inc.

- “Hi`iakaikano`eau”, two concert performances by Halau O Kekuhi at the Kaua`i Community College, Performing Arts Center. Attendance: 805.
- Two Na Ponohula 3-day intensive hula arts workshops: “Ka Hana Kapa Me Kealoha” presented by Sabra Kauka and “Traditional Processes of Hawaiian Kapa” presented by Moana Eisele. Total attendance: 80
- A kapa display in the lobby of the theatre on the two concert nights – featuring kapa items and students’ kapa that they made in the Na Ponohula kapa workshop. Attendance: 805.

[September through November 2016]
Kapa Kahilu at the Kahilu Theatre. Project partner – Kahilu Theatre Foundation. Additional humanities support from the Hawaii Council for the Humanities.

- Kapa Demonstrations. September 17, October 8, October 29.
- 5,397 general audience attendance; 448 teachers; 3,503 school children.
Video Documentary & Statewide Public Broadcast

Entitled “Ka Hana Kapa”, work on the documentary was initiated in 2010, with development of a script treatment and plan for humanities support. Since then, production was completed covering history, process, selected interviews with kapa makers and selected footage of the 2011 Merrie Monarch world premiere of Halau O Kekuhi’s one-hour performance in Hilo. Post-production ensued, and the final 56-minute “PBS quality” program was completed in September 2014. Our project partner for this component in the Biographical Research Center (BRC), whose credits include the Biography Hawai`i Series (e.g. Princess Ruth, Joseph Nawahi, Maiki Aiu Lake).

- Thursday February 26, 2015 at 9:00pm, as part of the PBS Hawai`i Presents program schedule. PBS Hawaii arranged for an early morning news spot on KITV on Wed Feb 25 at 6:40am. Kapa maker, Dalani Tanahy, drove in from her home in Makaha with kapa items to share. KITV also ran a small ad that PBS Hawaii provided. The program remained on-demand on the PBS Hawaii Presents website for at least a week after the broadcast.
- Thursday April 30, 2015 at 9:00pm as part of the PBS Hawai`i Presents program schedule. Re-broadcast.
- Subsequently, there have been several repeat broadcasts.

Ka Hana Kapa dvd – educational distribution of complimentary copies statewide. October 2015.
- Educational institutions (including libraries) = 800
- Cultural organizations, project partners & sponsors, artists, cultural practitioners = 400
- Total = 1,200

Statewide screenings in 2014 & 2015
A statewide free public screening series at various sites with talk story began in October 2014 and continued through April 2015. A total of 587 people attended.
Hawai`i Island

Waimea
Kahilu Theatre
67-1186 Lindsey Road
Sunday October 12, 2014
2:00 – 4:00 pm
Presented in partnership and co-sponsorship with Kahilu Theatre and its Kukula Ola Hawaiian Filmmakers Series
Attendance: 75

Hilo
`Imiloa Astronomy Center
600 Imiloa Place
Sunday November 16, 2014
2:00 – 4:00 pm
Presented in partnership and co-sponsorship with University of Hawai`i Hilo/College of Continuing Education and Community Service
Attendance: 30

Volcano
Volcano Art Center
Thursday April 16, 2015
Presented by volcano Art Center (they did on their own, presentation included talk story and was in conjunction with their kapa exhibit)
Attendance: 50

Maui Island

Kahului
McCoy Studio, Maui Arts & Cultural Center
One Cameron Way
Sunday November 2, 2014
3:00 – 5:00 pm
Presented in partnership and co-sponsorship with the Maui Arts & Cultural Center
Attendance: 200
O`ahu Island

Honolulu
Atherton Halau, Bernice Pauahi Bishop Museum
1525 Bernice St
Thursday October 16, 2014
7:00 – 9:00 pm
Kapa gallery will also be open at 6:30pm
Presented in partnership and co-sponsorship with Bernice Pauahi Bishop Museum
Attendance: 120

Moloka`i Island

Ho`olehua
Lanikeha Community Center Hall
Farrington Ave
Saturday October 25, 2014
2:00 – 4:00 pm
Info – 808-553-8353
Presented in partnership and co-sponsorship with Ka Honua Momona Intl
Attendance: 12

Lana`i Island

Lana`i City
Lana`i Theatre
Lana`i Ave
Saturday February 7, 2015
11:00 am – 1:00 pm
Info – 808-565-7177
Presented in partnership and co-sponsorship with Lana`i Culture and Heritage Center
Attendance: 50
Kaua`i Island

Kapa`a
Aston Aloha Beach Hotel, Ali`i Room
3-5920 Kuhio Ave
Saturday February 21, 2015
1:00-3:00 pm
Info – 808-245-3373
Presented in partnership and co-sponsorship with Kaua`i Historical Society
Attendance: 50

Ka Hana Kapa National Broadcasts
With assistance from Pacific Islanders in Communication and through the National Educational Telecommunications Association, *Ka Hana Kapa*, the documentary about Hawaiian kapa and kapa making produced in 2014 by the Biographical Research Center production team, was broadcast nationally on the PBS national network in May through August 2016 (620 broadcasts) and again in April/May 2017 (520 broadcasts).

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<td>SFCA Initiatives</td>
<td>SFCA Support</td>
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<tr>
<td><strong>MUSIC</strong> (Educational Materials)</td>
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<td><strong>Na Mele O Paniolo</strong></td>
<td><strong>Mele Hawaii: Hawaiian Mele Video Project</strong></td>
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<td>FYs 1985-1989, 2004</td>
<td>FY 1979</td>
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<td>Audio cassettes, CDs, with booklet education distribution to schools, libraries</td>
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<td><strong>MOVING IMAGE</strong> (Educational Materials)</td>
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<td><strong>Ka Hana Kapa documentary</strong></td>
<td><strong>Drums of Hawaii: Video Project</strong></td>
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<td>(Biographical Research Center producer, multiple partners screening)</td>
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<td>FYs 2010-2015</td>
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<td>Islands - Kauai, Oahu, Maui, Lanai, Molokai, Hawaii</td>
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<td><strong>Iolani Luahine Dance Film Project</strong></td>
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<td>FY 2016</td>
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<td>FY 1973</td>
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<td>13 programs for preservation and for re-broadcast in schools</td>
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<td><strong>Hooulu: The Inspiration of Hula</strong></td>
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<td>Islands - Oahu, Maui</td>
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<td><strong>Na Paniolo O Hawaii</strong></td>
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<td>(Hawaii Youth Opera Chorus)</td>
<td>(Maui Arts &amp; Cultural Center)</td>
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# 50+ Years of SFCA Support of Native Hawaiian Programs and Projects

**FY 1967 - FY 2020**

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<th>SFCA Initiatives</th>
<th>SFCA Support</th>
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<td><strong>Islands - Kauai, Maui, Molokai, Lanai, Hawaii</strong></td>
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<tr>
<td><strong>The Deconstruction of Music &amp; Hula:</strong> Kahauanu &amp; Maiki Aiu Lake**</td>
<td><strong>Elike Hou ia Lanai: Native Hawaiian cultural literacy program</strong></td>
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<tr>
<td>(Hawaii Arts Ensemble)</td>
<td>(Lanai Culture &amp; Heritage Center)</td>
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<td>NEA American Masterpieces</td>
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<td>FY 2008</td>
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<td><strong>Slack Key Symposium II</strong></td>
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<td>(National Organization for Traditional Artists Exchange)</td>
<td>(Naalehu Theatre)</td>
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<td>(Native Hawaiian participation)</td>
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<td>FYs 1984, 1986</td>
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<td></td>
<td><strong>Prince Lot Hula Festival</strong></td>
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<td></td>
<td>(Moanalua Gardens Foundation)</td>
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<td></td>
<td>FYs 1978-present</td>
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**YOUTH OUTREACH**

- **E Iike Hou ia Lanai: Native Hawaiian cultural literacy program**
  - (Lanai Culture & Heritage Center)
  - FY 2016
  - Island - Lanai

- **Hawaiian Performing Arts Youth Outreach Project**
  - (Naalehu Theatre)
  - Islands - Hawaii

**GATHERING**

- **State Conference on Hawaiian Dance**
  - (State Council on Hawaiian Heritage)
  - FYs 1969-1985

- **Ka ʻAha Hula ʻO Halauaolina**
  - (Edith K. Kanakaole Foundation, Lalakea Foundation, Kauahea Inc)
  - FYs 2007-2009, 2015, 2018
  - Islands - Oahu, Kauai, Hawaii

- **Festival of Pacific Arts**
  - (Native Hawaiian participation)
  - FYs 1984, 1986

- **Prince Lot Hula Festival**
  - (Moanalua Gardens Foundation)
  - FYs 1978-present
<table>
<thead>
<tr>
<th>SFCA Initiatives</th>
<th>SFCA Support</th>
</tr>
</thead>
</table>
| **Kohala Hula Ki’i Community Engagement**  
Celebrating the Kamehameha I statue in North Kohala  
(Hula Preservation Society)  
FY 2019  
Island - Hawaii | **Hula Preservation Society Outreach “The Hawaiian Room”**  
Stories about the Lexington Hotel hula dancers through documentary screening & talk story  
(Hula Preservation Society)  
FY 2019 - Molokai  
Islands - Kauai, Molokai |
| **Ka Hana Kapa: Statewide Outreach**  
(Edith K. Kanakaole Foundation, Maui Arts & Center, & others)  
FY 2011 - Hilo  
FY 2012 - Kona, Maui  
FY 2014 - Kahului  
FY 2015 - Lihue  
FY 2016 - Lanai  
FY 2017 - Kamuela  
5 Halau O Kekuhi concerts, 2 kapa exhibits, 2 kapa makers professional development artist retreats, community workshops & activities  
Islands - Kauai, Lanai, Maui, Hawaii | **Hula Preservation Outreach: Khent Ghirard Hula**  
(Hula Preservation Society)  
FY 2009  
Island - Oahu |
| **Hawaiian Fiber Arts**  
(Bishop Museum)  
FY 1985  
Islands - Kauai, Oahu, Maui, Molokai | **Voyage of Rediscovery**  
(Polynesian Voyaging Society)  
FYs 1980, 1986-1987 |
| **Apprenticeship Concert featuring Hawaiian performing artists**  
at Honolulu Academy of Arts Theatre  
FY 1988 | **Demonstration/Symposium: Traditional Hawaiian Artists**  
(Bishop Museum)  
at Bishop Museum annual festival  
FY 1986 |
| **Kapa Workshop Series**  
FY 1985  
Islands - Kauai, Oahu, Maui, Molokai | **Hawaiian Fiber Arts**  
(Bishop Museum)  
at Bishop Museum annual festival  
FY 1985 |
| **Hawaiian Heritage Program**  
FYs 1971-1985  
Hawaiian dance, Hawaiian workshops, Hale Naua III, Merrie Monarch Festival symposium  
* Ka Molokai Makahiki (1983-1989)  
* Tapa making experiments/Puanani Van Dorpe (1980) | **Hawaiian Heritage Program**  
FYs 1971-1985  
Hawaiian dance, Hawaiian workshops, Hale Naua III, Merrie Monarch Festival symposium  
* Ka Molokai Makahiki (1983-1989)  
* Tapa making experiments/Puanani Van Dorpe (1980) |
<table>
<thead>
<tr>
<th>SFCA Initiatives</th>
<th>SFCA Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawaiian Cultural Development Program</td>
<td>* Hawaiian Cultural Development Program</td>
</tr>
<tr>
<td>Hawaiian dance, Hawaiian workshops,</td>
<td>Hawaiian dance, Hawaiian workshops,</td>
</tr>
<tr>
<td>Cultural Research Inventory project</td>
<td>Cultural Research Inventory project</td>
</tr>
<tr>
<td>Traditional Arts Grants to train and mentor next-generation cultural practitioners &amp; teachers</td>
<td>Traditional Arts Grants to train and mentor next-generation cultural practitioners &amp; teachers</td>
</tr>
<tr>
<td>FYs 1985 to present</td>
<td>FYs 1985 to present</td>
</tr>
<tr>
<td>Various Native Hawaiian cultural arts &amp; practices</td>
<td>Various Native Hawaiian cultural arts &amp; practices</td>
</tr>
</tbody>
</table>

TEACHING

(Intensive Apprentice Training)
State Foundation on Culture and the Arts FY2021

Vision “We share in the responsibility to perpetuate the Native Hawaiian culture and the arts.”

State Cultural Resources

Recognizing the economic pressures on Hawaii’s cultural institutions due to COVID-19, the SFCA created a Cultural Preservation Initiative to support two State cultural institutions whose collections include irreplaceable cultural resources of Hawai‘i. Contracts were issued in support of Cultural Preservation at the State of Hawai‘i Museum of Natural and Cultural History (Bishop Museum) and the State of Hawai‘i Museum of Monarchy History (Iolani Palace).

Bishop Museum Cultural Preservation award of $66,250 supported utility costs associated with HVAC (Heating, Ventilation and Air Conditioning), to maintain optimal temperature and humidity essential to the care and preservation of 25 million objects and more than a century of research and collection.

The Friends of Iolani Palace Cultural Preservation award of $66,250 supported conservation treatment on both King David Kalākaua and Queen Julia Na-pela-kapu-o-Kaka‘e Kapi‘olani’s thrones and provided crucial support in keeping the HVAC (Heating, Ventilation, and Air Conditioning) system operating which is critical to the preservation of interior objects at Iolani Palace.

175th Anniversary of Washington Place

Funding support of $37,500 was provided for the 175th Anniversary of Washington Place exhibition at Washington Place.

King Kamehameha Day and King Kamehameha Celebration Commission

The SFCA contracted with KKCC for $50,000 in support of engagement around the King Kamehameha I sculptures in place in Kohala and Honolulu. KKCC engages the public annually through the King Kamehameha Day Celebrations. SFCA contracts annually for the conservation of these monuments.

For a list of Native Hawaiian projects funded by the SFCA for more than 50 years, please visit the SFCA website: sfca.hawaii.gov/NativeHawaiianProjects:
https://sfca.hawaii.gov/resources/cultural-resources/native-hawaiian-projects/
<table>
<thead>
<tr>
<th>Name</th>
<th>Race/Ethnicity</th>
<th>Islands Impacted</th>
<th>Directly supports Native Hawaiian artists?</th>
<th>Artists/Cultural Discipline</th>
<th>Project Title</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roberto LV Ahsing</td>
<td>Hawaiian, Chinese</td>
<td>O'ahu</td>
<td>No</td>
<td>Dance Arts/Other</td>
<td>RIGSHT: Developing Student Voice and Visual Literary through the Arts</td>
<td>The students will learn from concept to print the process and importance of good, meaningful design in music packaging. From naming the album, photography, composition, branding, typogaphy, liner notes, and marketing. I am proposing an online streaming short play festival, specifically for, about, and by our māoli community. All plays will be written by individuals who identify as queer. Playwriting workshops will develop both professionals and the community.</td>
</tr>
<tr>
<td>Wani Kates</td>
<td>Hawaiian, Filipino, Portuguese</td>
<td>Maui</td>
<td>Yes</td>
<td>Cultural Occupational Arts/Multimedia Arts/Music Arts/Visual Arts</td>
<td>Hawaiian Music Album Concept Development and Package Design</td>
<td></td>
</tr>
<tr>
<td>Sean Joseph Choo</td>
<td>O'ahu</td>
<td>Yes</td>
<td>Literary Arts/Multimedia Arts/Arts Music/Theatre Arts</td>
<td>Kamamea House Short Play Showcase</td>
<td>The Mu‘umu‘u Digital Archive is an online database featuring high-quality crowdsourced photographs of individual’s mu‘umu‘u collection and stories for the purposes of preservation, inspiration, education, and community connection. The project is the creation of a Living History script for performance on the life of Prince Jonah Kūhiō Kalaniana‘ole Pi‘ikoi. In a later phase, it will be produced for community and school audiences by the Hawai‘i Pono‘i Coalition.</td>
<td></td>
</tr>
<tr>
<td>Shannon Hiramoto</td>
<td>Japanese, Irish</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Visual Arts</td>
<td>Mu‘umu‘u Digital Archive</td>
<td>A new musical composition by Anne Lelieus Lazebnik in celebration of Iuamu Naqia’u’s Sky Gate will be presented in a curated concert of music by the composer, to be performed under and around Sky Gate on Lāhainā Noon (May 2022). Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Matthew Jackelidé</td>
<td>Hawaiian</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Visual Arts/Other</td>
<td>Hot Glass Hawai‘i</td>
<td>In the 1960s and 70s, when urban renewal projects threatened to wipe out Honolulu’s Chinatown, Nancy Bannick set out to preserve the historic cultural district through her photographs and archive. This short film will document that effort.</td>
</tr>
<tr>
<td>Victoria Nolani</td>
<td>Native Hawaiian/Polynesian</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Cultural Occupational Arts/Dance Arts</td>
<td>E Huliāmahi: The Life of Prince Jonah Kūhiō Kalaniana‘ole Pi‘ikoi</td>
<td>A new musical composition by Anne Leilehua Lanzilo in celebration of Iuamu Naqia’u’s Sky Gate will be presented in a curated concert of music by the composer, to be performed under and around Sky Gate on Lāhainā Noon (May 2022). Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Anne Victoria</td>
<td>Hawaiian/Filipino, Japanese</td>
<td>Maui, O‘ahu</td>
<td>No</td>
<td>Music Arts</td>
<td>Sky Gate</td>
<td>Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Malie Leo</td>
<td>Native Hawaiian</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Cultural Occupational Dance Arts</td>
<td>Atulele Nona’s Key to the Ki</td>
<td>In the 1960s and 70s, when urban renewal projects threatened to wipe out Honolulu’s Chinatown, Nancy Bannick set out to preserve the historic cultural district through her photographs and archive. This short film will document that effort.</td>
</tr>
<tr>
<td>Robin Lung</td>
<td>Chinese</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Musical Arts/Media Arts/Arts Media/Theatre Arts</td>
<td>Short Documentary on Preservation/Photographer Nancy Bannick</td>
<td>PASSING NOTES tells stories of a community through illustrated portraits of some of its contributing members on paper ephemera such as vintage maps, short, old letters “as once hidden, now unblinding to a fuller picture to be passed on by community.”</td>
</tr>
<tr>
<td>Mark K. Lapuzni</td>
<td>Hawaiian, Scottish, Spanish, Portuguese, English</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Cultural Occupational Music Arts/Visual Arts</td>
<td>PASSING NOTES: The Kohala Ephemera Project</td>
<td>A new musical composition by Anne Leilehua Lanzilo in celebration of Iuamu Naqia’u’s Sky Gate will be presented in a curated concert of music by the composer, to be performed under and around Sky Gate on Lāhainā Noon (May 2022). Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Julie Mathews</td>
<td>Hawaiian</td>
<td>O‘ahu</td>
<td>No</td>
<td>Visual Arts</td>
<td>Elevating Foster &amp; Biological Ghana Connections Through Art</td>
<td>Six art projects will be completed by myself &amp; delivered to DHF. Case workers/students will distribute these art kits to foster parents and birth parents during supervised visits. With images to guide them, keiki &amp; adults will create artwork together. Project focuses on creating quality video presentation documenting the history of the Okinawan dance, Senjukai Project. Will then write a screenplay. Finally, I will produce the film.</td>
</tr>
<tr>
<td>Frances Kuba</td>
<td>Hawaiian</td>
<td>O‘ahu</td>
<td>No</td>
<td>Cultural Occupational Dance Arts</td>
<td>Preserving the Legacy of our rich Okinawan culture</td>
<td>Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Jeff Peterson Productions</td>
<td>Caucasian</td>
<td>Maui, O‘ahu</td>
<td>Yes</td>
<td>Music Arts</td>
<td>Hawaiian Slack Key Gitar Instructional Method by Jeff Peterson</td>
<td>A new musical composition by Anne Leilehua Lanzilo in celebration of Iuamu Naqia’u’s Sky Gate will be presented in a curated concert of music by the composer, to be performed under and around Sky Gate on Lāhainā Noon (May 2022). Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Angel Prince</td>
<td>Hawaiian</td>
<td>Maui</td>
<td>No</td>
<td>Dance Arts/Media Arts/Theatre Arts</td>
<td>My Empty Body is Full of Stars</td>
<td>This grant will complete the choreography, filming and editing of the final section of the My Empty Body is Full of Stars movie and support it along with a presentation by myself and an astronomer, at at least five local schools. Through collaboration with native fungi species, this project creates living, environmentally sustainable and site specific artworks that engage with the core activities integral to consciousness, creaon and our interacon with nature.</td>
</tr>
<tr>
<td>Christopher Ritson</td>
<td>White / Jewish / Sicilian</td>
<td>O‘ahu</td>
<td>No</td>
<td>Media Arts/Multimedia Arts/Arts Other</td>
<td>Creating a Creator: Biogenousen Art and Sustainable Ecosystems</td>
<td>Working with six to eight Maui teenagers, I will brainstorm ideas for a short film. Based on our generative story work, I will then write a screenplay. Finally, I will produce the film with my teen collaborators serving as actors and crew members.</td>
</tr>
<tr>
<td>Stefan C Schafer</td>
<td>white</td>
<td>Maui</td>
<td>Yes</td>
<td>Literary Arts/Media Arts</td>
<td>Short Film- Created with Maui Teens (film title TBD)</td>
<td>Working with six to eight Maui teenagers, I will brainstorm ideas for a short film. Based on our generative story work, I will then write a screenplay. Finally, I will produce the film with my teen collaborators serving as actors and crew members.</td>
</tr>
<tr>
<td>Margaret Theresa</td>
<td>Hawaiian, Filipino, Portuguese</td>
<td>Maui</td>
<td>Yes</td>
<td>Visual Arts</td>
<td>Ula‘u ‘Anna</td>
<td>Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Dalani Tonathy</td>
<td>Hawaiian/Caucasian</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Cultural Occupational</td>
<td>The Making of DAC: The Downtown Art Center</td>
<td>THE MAKING OF DAC (working title) will tell the story of how a community based art center in urban Honolulu was created and it’s struggles to survive. This project is the continued development of the Kacho Girl channel on YouTube as an English-language based resource for Ryukyu/Okinawan classical and traditional music. Videos highlight the performance of songs and explanations of those songs.</td>
</tr>
<tr>
<td>Stuart Yamane</td>
<td>O‘ahu</td>
<td>Yes</td>
<td>Media Arts</td>
<td>Media Arts</td>
<td>Kacho Girl on YouTube: Classical and Traditional Okinawan Music and Poetry</td>
<td>Generational knowledge and techniques with the i (fit plant) from Hawai‘i’s treasured Hula Master, Nona Beamer, will be shared. Her life work was captured in new footage which will be made available. Youth will receive hands-on training in four areas.</td>
</tr>
<tr>
<td>Organization Name</td>
<td>Project Title</td>
<td>Islands Impacted</td>
<td>Hawaiian artists?</td>
<td>Category</td>
<td>Summary</td>
<td>Amount</td>
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<tr>
<td>Hawaiʻi Concert Society</td>
<td>Hawaii Concert Society Season 2021-2022</td>
<td>Hawaiʻi</td>
<td>No</td>
<td>Presenting &amp; Performing Arts (THE ARTS)</td>
<td>*If audiences are permitted to congregate by fall 2021. Numbers will be less if the season begins later. The Symphony of Hawaiʻi’s Forests uses a multidisciplinary approach – grounded in Hawaiian worldviews, supplemented by science, and animated by music, visual art, and hula – to instill a profound love of nature, especially in children and youth. Hawaiʻi History Day (HHD) is a year-long program that brings the public humanities into the schools for participants in grades 4-12. Students are challenged through rigorous research projects that span the inquiry arc outlined in the C3 Framework. The Traditional Arts Program provides classes in traditional arts of Hawaiʻi and the Asia-Pacific region taught by practitioners for after-school, intersession, and summer camps.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Hawaiʻi Forest Institute (HFI)</td>
<td>Symphony of the Hawaiʻi Forests – Engaging thru Music, Art, Dance &amp; Stories</td>
<td>Oʻahu</td>
<td>Yes</td>
<td>Community Arts (ENGAGEMENT)</td>
<td>To implement HHD’s Education &amp; Outreach program to its fullest extent possible. This Biennium grant will help HOT to serve 20,000 students across the state, through its Opera Express, Opera Residencies, and Opera For Everyone programs. MV7 will offer at least six Studio Series presentations by local artists. MVT Studio &amp; Outreach programs will provide out of school STEAM Theatre and Improv Therapy courses for young adults ages 14-21.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Council for the Humanities</td>
<td>Hawaiʻi History Day 2021-2022</td>
<td>Hawaiʻi</td>
<td>Yes</td>
<td>Community Arts (ENGAGEMENT)</td>
<td>The Traditional Arts Program provides classes in traditional arts of Hawaiʻi and the Asia-Pacific region taught by practitioners for after-school, intersession, and summer camps.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Alliance for Arts Education dba Hawaiʻi Alliance</td>
<td>Traditional Arts Program</td>
<td>Oʻahu</td>
<td>Yes</td>
<td>Arts Education (EDUCATION)</td>
<td>HIMELE and its partners produce and present Hawaiian Steel Guitar Festivals and Showcases statewide to promote and perpetuate Hawaiian music, culture, and the Hawaiian steel guitar and to educate the public about the instrument and its importance. To implement HOT’s Education &amp; Outreach program to its fullest extent possible. This Biennium grant will help HOT to serve 20,000 students across the state, through its Opera Express, Opera Residencies, and Opera For Everyone programs. MV7 will offer at least six Studio Series presentations by local artists. MVT Studio &amp; Outreach programs will provide out of school STEAM Theatre and Improv Therapy courses for young adults ages 14-21.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Institute for Music Enhancement and Learning Experiences, Inc.</td>
<td>Hawaiian Steel Guitar Festivals and Showcases</td>
<td>Hawaiʻi</td>
<td>Yes</td>
<td>Presenting &amp; Performing Arts (THE ARTS)</td>
<td>Hawaiian Steel Guitar Festivals and Showcases statewide to promote and perpetuate Hawaiian music, culture, and the Hawaiian steel guitar and to educate the public about the instrument and its importance. To implement HOT’s Education &amp; Outreach program to its fullest extent possible. This Biennium grant will help HOT to serve 20,000 students across the state, through its Opera Express, Opera Residencies, and Opera For Everyone programs. MV7 will offer at least six Studio Series presentations by local artists. MVT Studio &amp; Outreach programs will provide out of school STEAM Theatre and Improv Therapy courses for young adults ages 14-21.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Opera Theatre</td>
<td>Hawaiʻi Opera Theatre - Education Programs</td>
<td>Hawaiʻi</td>
<td>No</td>
<td>Arts Education (EDUCATION)</td>
<td>To implement HOT’s Education &amp; Outreach program to its fullest extent possible. This Biennium grant will help HOT to serve 20,000 students across the state, through its Opera Express, Opera Residencies, and Opera For Everyone programs. MV7 will offer at least six Studio Series presentations by local artists. MVT Studio &amp; Outreach programs will provide out of school STEAM Theatre and Improv Therapy courses for young adults ages 14-21.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Performing Arts Company, Ltd. d.b.a. Manoa Valley Theatre</td>
<td>Production Support of MV7’s 2021-22 Theatre Season</td>
<td>Oʻahu</td>
<td>Yes</td>
<td>Presenting &amp; Performing Arts (THE ARTS)</td>
<td>To implement HOT’s Education &amp; Outreach program to its fullest extent possible. This Biennium grant will help HOT to serve 20,000 students across the state, through its Opera Express, Opera Residencies, and Opera For Everyone programs. MV7 will offer at least six Studio Series presentations by local artists. MVT Studio &amp; Outreach programs will provide out of school STEAM Theatre and Improv Therapy courses for young adults ages 14-21.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Theatre Center</td>
<td>pRIterns for the Arts 2021 - 2022</td>
<td>Oʻahu</td>
<td>Yes</td>
<td>Presenting &amp; Performing Arts (THE ARTS)</td>
<td>A grant from the HSRAE would support our music education program for an estimated 1,000 Oahu students grades K-12. Programs will involve hundreds of children and adolescents as students and choral performers and 7,000 audience members.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hawaiʻi Youth Opera Chorus</td>
<td>Music Education and Performance on Oahu, emphasizing Hawaiian culture</td>
<td>Oʻahu</td>
<td>Yes</td>
<td>Arts Education (EDUCATION)</td>
<td>The project is to develop, promote and sustain maps and descriptive information about historic districts using a GIS-enabled and web-based interface known as Story Maps to help tell the story of a place. The Donkey Mill Art Center Exhibition Program is the only arts organization in West Hawaiʻi with museum quality exhibitions and corresponding educational programs. We offer up to six exhibitions annually in our gallery on campus, free to the public.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Historic Hawaiʻi Foundation</td>
<td>Historic District Story Maps</td>
<td>Hawaiʻi</td>
<td>Yes</td>
<td>Heritage &amp; Preservation (CULTURE)</td>
<td>The Donkey Mill Art Center Exhibition Program is the only arts organization in West Hawaiʻi with museum quality exhibitions and corresponding educational programs. We offer up to six exhibitions annually in our gallery on campus, free to the public.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Hokulake Foundation for Arts &amp; Culture d.b.a. Donkey Mill Art Center</td>
<td>Donkey Mill Art Center Exhibition Program 2021-2022</td>
<td>Hawaiʻi</td>
<td>Yes</td>
<td>Community Arts (ENGAGEMENT)</td>
<td>HTF will produce a hybrid season combining digital content with live theatrical performances, as conditions allow. A virtual production will be created in the Fall for statewide distribution and a live site-specific production in the Spring. This project supports Hui No'eau's core visual arts education offerings that support lifelong learning in the arts for all ages. Programs include classes &amp; workshops, cultural programs, presentations, open studios, exhibitions, and youth outreach.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Honolulu Theatre for Youth</td>
<td>1 HTF Virtual Field Trip (HTFT) production &amp; 1 Live Site-Specific Show</td>
<td>Hawaiʻi</td>
<td>Yes</td>
<td>Arts Education (EDUCATION)</td>
<td>Our multidisciplinary arts center will present our season in both digital and live performing arts formats, highlighting Hawaiian, indigenous, world music, jazz and classical artists, renowned dance troupes, visual arts, and educational programs.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Hui No'eau</td>
<td>Enhancing Lives on Maui through Visual Arts Education</td>
<td>Lanai</td>
<td>Yes</td>
<td>Arts Education (EDUCATION)</td>
<td>The Kauai Chorale, a no-audition community choir, provides a friendly and well-organized opportunity for all music lovers on Kauai to study and rehearse choral music together, and to subsequently bring high-level and engaging concerts to our island.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Kauai Chorale, The</td>
<td>The Kauai Chorale</td>
<td>Kauai</td>
<td>Yes</td>
<td>Presenting &amp; Performing Arts (THE ARTS)</td>
<td>The Kauai Chorale, a no-audition community choir, provides a friendly and well-organized opportunity for all music lovers on Kauai to study and rehearse choral music together, and to subsequently bring high-level and engaging concerts to our island.</td>
<td>$5,000</td>
</tr>
<tr>
<td>Kahului Theatre Foundation</td>
<td>Kahului Theatre 2021-2022 Season</td>
<td>Hawaii</td>
<td>Yes</td>
<td>Presenting &amp; Performing Arts (THE ARTS)</td>
<td>The Kauai Chorale, a no-audition community choir, provides a friendly and well-organized opportunity for all music lovers on Kauai to study and rehearse choral music together, and to subsequently bring high-level and engaging concerts to our island.</td>
<td>$15,000</td>
</tr>
<tr>
<td>Organization</td>
<td>Program Description</td>
<td>Location</td>
<td>Matches</td>
<td>Amount</td>
<td></td>
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<tr>
<td>Kumu Kahua Theatre</td>
<td>Kumu Kahua Theatre 2022 Season</td>
<td>Maui, O'ahu</td>
<td>Yes</td>
<td>$15,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lanai Academy of Performing Arts Inc.</td>
<td>Acting, Music, Dance, and Creative Writing classes</td>
<td>Lanai</td>
<td>No</td>
<td>$10,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mamo Heritage Center</td>
<td>Engaging Community to Build Cultural Resilience</td>
<td>O'ahu</td>
<td>No</td>
<td>$15,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maui Arts &amp; Cultural Center</td>
<td>MACC Presents 2021-2022: Selected Works</td>
<td>Lanai/Molokai</td>
<td>No</td>
<td>$15,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maui Pops Orchestra, Inc.</td>
<td>Maui Pops Orchestra 2021/2022 Concert Season</td>
<td>Maui</td>
<td>Yes</td>
<td>$15,000</td>
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<td>Molokai Arts Center, Inc.</td>
<td>Nova Arts Foundation Inc. Phase 1: Creation</td>
<td>Molokai</td>
<td>Yes</td>
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<td>Portuguese Association of Maui</td>
<td>Basic Portuguese Culture</td>
<td>Maui</td>
<td>No</td>
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<td>Prince Dance Company</td>
<td>Dance Company Performing Arts Education Outreach in Schools</td>
<td>Hawaii</td>
<td>Yes</td>
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<td>Read To Me International Foundation</td>
<td>Hakal Ko'ulu – Using Art to Maintain the Mother-Child Connection</td>
<td>Hawaii</td>
<td>Yes</td>
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<td>Society for Kona's Education &amp;Art</td>
<td>The Art of Community Learning</td>
<td>Hawaii</td>
<td>Yes</td>
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<td>Sounding Joy Music Therapy, Inc.</td>
<td>Music for Lifelong Resilience: Engaging Older Adults through Music Therapy</td>
<td>Hawaii/Maui</td>
<td>No</td>
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<td>University of Hawaii (Outreach College)</td>
<td>World Performance Series</td>
<td>O'ahu</td>
<td>No</td>
<td>$10,000</td>
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<td>University of Hawaii (UHWO Humanities</td>
<td>KANI KūOLA: Annual UH System Music Festival</td>
<td>Hawaii/Maui</td>
<td>Yes</td>
<td>$15,000</td>
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<td>Volcano Art Center</td>
<td>The Arts of Creative Cultures Program</td>
<td>Hawaii</td>
<td>Yes</td>
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We will present a mainstage season, dark night performances, training, and engagement opportunities both in-person and digitally, designed to promote and share theatrical expressions by and about the people of Hawai‘i. LAPI is holding online and small-in-person classes consisting of dance, acting, songwriting, music production, and creative writing. We may also add a special effects and makeup class, as well as a video production course. Using research from Hawaiian language archives and primary source research conducted by youth interns, MHC will build a more inclusive and dynamic interpretive plan accessible to the public, along with links to stories and related resources. “MACC Presents 2021-2022: Selected Works” represents a culturally diverse mix of high quality national and/or international artists in Dance, Theater, and Music with select touring artists participating in carefully tailored residencies. Presentation of four concerts at the Maui Arts & Cultural Center’s Castle Theater with the 50-plus member Maui Pops Orchestra and featuring world-class guest artists. Concerts are family-friendly and well attended by residents and visitors alike. The Malu Kukui Project will present a series of Native Hawaiian Arts workshops by Molokai kumu. The workshops will use traditional methods to create work rooted in nature and ancient Hawaiian values to revitalize and preserve five cultural practices. IONA will create their new work, Oh My Goddess! (Ola Ko‘u Akua Wahine!) – a vibrant re-telling of the stories of four of the most powerful goddesses in Hawai‘i’s pantheon, culminating in a virtual presentation of the work’s creation. Activities conducted by the Portuguese Association preserve the contributions made by this one ethnic group to the growth and development of Hawaii. Cultural preservation is a priority for all of Hawaii’s ethnic groups, especially for Hawaiians. Provide professional performing arts education and performance training to keiki in four ways: 1. Scholarships to keiki for classes, 2. Produce two shows. 3. In School Dancer in Residence in schools. 4. Interactive Dance Performance in schools. Hakal Ko’ulu builds bridges between children and their incarcerated parents. Artists coach inmates of the Women’s Community Correctional Center to write, illustrate, and record their own children’s storybooks, which are sent to their children. These programs will enhance the quality of life in our rural South Kona district: Art Camps for children & teens, cultural events/classes in the visual & performing arts. The Art of Learning program will provide art education in the public schools. Group MT for kupuna will be offered weekly for 25 weeks at collaborating facilities across O‘ahu. Public MT workshops will also be held for kupuna and their care partners, professionals, and other community members on O‘ahu, Maui, and Hawai‘i. The World Performance Series focuses on bringing to Hawai‘i artists from around the world from a variety of disciplines. For many of these artists this will be the first time they will have performed in the islands. This annual 1-day Music Festival engages regional communities around UH System Music Programs in impactful music creation and performances, student showcases with guest artists, and free music education opportunities for the community. The Creative Cultures Program encourages public awareness, access to, and appreciation of Hawai‘i’s vibrant artists through a series of free exhibits, artist’s interviews, demonstrations, guided tours and low cost visual art workshops.