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STATE FOUNDATION on
CULTURE and the ARTS

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December 29, 2022

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Honorable Scott K. Saiki
Speaker of the House of Representatives
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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



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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 Ki’i 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 ho’ohuli 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.

BUDGET FY2022	FY 2021 (10% B&F Restriction)	FY 2022 (20% Legislative Reduction)	FY 2023
General Fund	\$860,798	\$765,594	\$759,784
Grants in Aid	\$0	\$0	Not Determined
Works of Art Special Fund	\$5,573,625	\$5,585,735	\$5,585,735
Federal Fund	\$727,600	\$750,700	\$805,300
NEA ARP*	\$759,500		
Artist Fellowships CSRF			(\$200,000) Gov Veto
Creative Workforce CSRF			(\$500,000) Gov Veto
Bishop Museum		\$626,000 ARP	\$7,500,000
Bishop Museum CIP			\$10,000,000
Friends of Iolani Palace		\$720,000 ARP	\$2,000,000
TOTAL:	\$7,921,523	\$8,578,064	\$26,786,664

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 āina 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 Ki'i (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 Ki'i, 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 Ki'i (Beamer Lineage) at the

Kamehameha Day Celebration in Kapa`au, Hawai`i Island. As a result, Maile Loo, Mauiola 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



Hula Ki`i performance in Kapa`au, Hawai`i Island

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. <https://www.netaonline.org/episode/ka-hana-kapa>

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. [link to list of APP Kapa purchases]



Roen Hufford, *Cityscape*
kapa, 2020, \$2094.20

EXHIBITIONS AT THE HAWAII 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 Kahuaina Broderick focused on collaborations between Kānaka 'Ōiwi and Hawai'i-based artists like 'Ai Pōkahu Press, 'Elepaio Press, Nā Maka o ka 'Āina, Piliāmo'o, and Tropic Editions. The exhibition featured collaborations dealing with issues facing Native Hawaiians including Kaho'olawe, H3 and Mauna Kea.

[Curatorial Statement]

Contractor: Honolulu Biennial Foundation, FY22

\$204,082 General Fund

\$318,431 Works of Art Special Fund

“Imi 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>

<https://sfca.hawaii.gov/living808-honolulu-theatre-for-youth-and-the-hawaii-state-art-museum/>

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 Kalahela. <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.

Hawaiian Artists and Curators Featured: Drew Kahu'āina Broderick, Paula Akana, Kapulani Landgraf, Jamaica Heolimeleikalani Osorio and Kawika Pegram.

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. ('Oiwi 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 travel 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 Pacifika, \$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'upu'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 Kauinana and students at the dedication of “E Huli I Ka ‘Ike (Look For The Knowledge)”, a place-based sculpture created for Kaulapu‘u Public Conversion Charter School on Moloka‘i.

Documentary Film

Video production services to develop video content of interviews of artists and curators of the Mai ho‘ohuli i ka lima i ka luna exhibition featuring Hawaiian artists curated by Drew Broderick, Ka‘ili Chun, and Kapulani Landgraf. Artists in the Mai ho‘ohuli i ka lima i ka luna exhibit include 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‘iouliahikahikolo‘ehu Jensen, Elroy Juan, ‘Īmaikalani Kalāhele, Herb Kawainui Kāne, Clemente Lagundimao, Jr., Al Kahekili‘uila Lagunero, Marques Hanalei Marzan, Marie McDonald, Meleanna Aluli Meyer, Harinani Orme, Carl F. K. Pao, Pat Kaimoku Pinē, Abigail Romanchak, Maika‘i Tubbs, Hana Yoshihata.

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.

FOLK AND TRADITIONAL ARTS - HAWAIIAN “‘Ukēkē Ho‘opili Hou (Indigenous Stringed Instrument)” (O‘ahu). Teacher: Mahi La Pierre (O‘ahu), Apprentices: ‘Iliahi Doo and Kunane Wooton (O‘ahu). \$6,700.

“Ka Mahiole (Ulana ‘ie)” (Maui). Teacher: Kumula‘au Sing (O‘ahu), Apprentice: Haunani Balino-Sing (O‘ahu). \$10,800. “Hula Kī‘i: A Tradition of Hawaiian Puppetry” (O‘ahu). Teacher: Auli‘i Mitchell (O‘ahu), Apprentice: Meleanna Aluli Meyer (O‘ahu). \$4,000.00 “Exploring the Art & Craft of Hawaiian Hat Weaving (Lauhala)” (O‘ahu). Teacher: Marcia Omura (O‘ahu). Apprentice: Makanani Lopes (O‘ahu). \$4,800.00

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 kī‘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 kī‘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.



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.

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

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 Nalani McDougall as the next Hawaii State Poet Laureate.

Born and raised on Maui in the ahupuaʻa of Aʻapueo in Kula, Brandy Nālani McDougall is the author of the poetry collection, *The Salt-Wind, Ka Makani Paʻakai* (2008). She has made substantial contributions to Hawaiʻi 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 Hawaiʻi 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—where we weren't able to meet as much with other people and have genuine human to human connections, or even human to ʻāina 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 Hawaiʻi 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 Hawaiʻi. Support for the program is made possible through appropriations from the Hawaiʻi 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

PAʻI Foundation, “Moʻolelo 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 hoʻohuli 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.

MAR 11 2022

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.

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

5
6 WHEREAS, much Native Hawaiian art, like its language, is
7 displayed through oral and dance performances, which are not
8 supported through the Works of Art Special Fund; and

9
10 WHEREAS, in the Foundation's 2019-2023 Strategic Priorities
11 report, only one of the twelve objectives is dedicated to Native
12 Hawaiians; and

13
14 WHEREAS, under this single objective, three strategies are
15 listed:

- 16
17 (1) Strengthen relationships with Native Hawaiian
18 community-based organizations;
19
20 (2) Regularly liaise with representatives from community
21 organizations serving Native Hawaiians; and
22
23 (3) Actively encourage, support, and acknowledge Native
24 Hawaiian culture; and

25
26 WHEREAS, the Foundation does not report on the need to
27 perpetuate traditional and customary practices while supporting
28 the self-determination and advancement of Native Hawaiian
29 cultural practitioners and artists; and



S.C.R. NO. 97

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WHEREAS, the report also omits language on the need to secure Native Hawaiian culture, arts, and intellectual property against misappropriation and exploitation; and

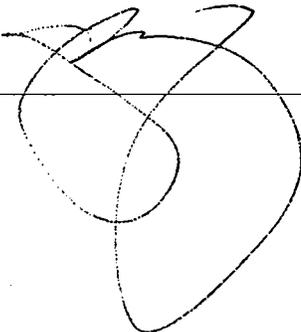
WHEREAS, the inclusion of performing arts as a permissible use of the Works of Art Special Fund would support hālau hula and other oli and mele practitioners and perpetuate Native Hawaiian cultural practices; now, therefore,

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: _____

A large, stylized handwritten signature in black ink, written over a horizontal line. The signature consists of several overlapping loops and curves, characteristic of a cursive or calligraphic style.

HOUSE 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.

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

5
6 WHEREAS, much Native Hawaiian art, like its language, is
7 displayed through oral and dance performances, which are not
8 supported through the Works of Art Special Fund; and

9
10 WHEREAS, in the Foundation's 2019-2023 Strategic Priorities
11 report, only one of the twelve objectives is dedicated to Native
12 Hawaiians; and

13
14 WHEREAS, under this single objective, three strategies are
15 listed:

- 16
17 (1) Strengthen relationships with Native Hawaiian
18 community-based organizations;
19
20 (2) Regularly liaise with representatives from community
21 organizations serving Native Hawaiians; and
22
23 (3) Actively encourage, support, and acknowledge Native
24 Hawaiian culture; and
25

26 WHEREAS, the Foundation does not report on the need to
27 perpetuate traditional and customary practices while supporting
28 the self-determination and advancement of Native Hawaiian
29 cultural practitioners and artists; and
30



1 WHEREAS, the report also omits language on the need to
2 secure Native Hawaiian culture, arts, and intellectual property
3 against misappropriation and exploitation; and
4

5 WHEREAS, the inclusion of performing arts as a permissible
6 use of the Works of Art Special Fund would support hālau hula
7 and other oli and mele practitioners and perpetuate Native
8 Hawaiian cultural practices; now, therefore,
9

10 BE IT RESOLVED by the House of Representatives of the
11 Thirty-first Legislature of the State of Hawaii, Regular Session
12 of 2022, that the State Foundation on Culture and the Arts is
13 requested to provide a report on the total amount of funding
14 expended from the Works of Art Special Fund for the curation of
15 art produced by an individual of Native Hawaiian decent ("Native
16 Hawaiian art"), number of Native Hawaiian art pieces acquired,
17 percentage of all works collected through the Works of Art
18 Special Fund that is Native Hawaiian art, cost per Native
19 Hawaiian art piece acquired, and percentage of the cost of all
20 works collected through the Works of Art Special Fund attributed
21 to the cost of acquiring Native Hawaiian art; and
22

23 BE IT FURTHER RESOLVED that the Foundation is further
24 requested to submit the report to the Legislature no later than
25 twenty days prior to the convening of the Regular Session of
26 2023; and
27

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


MAR 11 2022



ACQUISITIONS 1967 TO 2019				
#	creator	title	date	cost
0102	Herbert Kawainui Kane	Outrigger Pahi of Rurutu	1971-09-30	1050
0103	Herbert Kawainui Kane	Waka Taurua of Manihiki Atoll and Rakahanga Atoll	1971-09-30	1050
0104	Herbert Kawainui Kane	Tipairua of Tahiti	1971-09-30	1050
0105	Herbert Kawainui Kane	Tongiaki of Tonga	1971-09-30	1050
0106	Herbert Kawainui Kane	Ndrua of Fiji	1971-09-30	1050
0107	Herbert Kawainui Kane	Vaka of Atiu (Southern Cook Islands)	1971-09-30	1050
0108	Herbert Kawainui Kane	Pahi from Tuamotu Archipelago	1971-09-30	1050
0109	Herbert Kawainui Kane	Wa`a Kaukahi of Hawaii	1971-09-30	1050
0110	Herbert Kawainui Kane	Waka Taua of the Maori of New Zealand	1971-09-30	1050
0345	Herbert Kawainui Kane	Amatasi of Samoa	1972-11-30	1050
0346	Herbert Kawainui Kane	Painting of Artist's Interpretation of the Archaic Form of Voyaging Vessel (Eastern Polynesia)	1972-11-30	1050
0347	Herbert Kawainui Kane	War Pahi of King Pomare I of Tahiti	1972-11-30	1050
0348	Herbert Kawainui Kane	Vaka Touua of the Marquesas Islands	1972-11-30	1050
0349	Herbert Kawainui Kane	Wa`a Kaulua of Hawaii	1972-11-30	1050
C0084	S. Kazu Kauinana	Ka Makani	1973-06-30	1040
0521	William Keale	Homes, Hills and Machines	1973-07-30	25
0522	William Keale	Tree	1973-07-30	10
0523	William Keale	Houses	1973-07-30	10
0524	William Keale	Untitled	1973-07-30	5
0544	Leialoha Kanahale Iverson	Poinciana	1973-07-30	600
0811	Clemente Lagundimao, Jr.	Eros I	1975-04-21	550
0815	Mark A. Chai	Very Simple	1975-04-28	182
1151	Pauahi Clark	Kaneohe Bay	1977-02-28	350
1200	Herbert Kawainui Kane	Hi`ilawe	1977-05-30	1900
1235	Rocky K. Jensen	He Ipu Maona	1977-08-30	1250
1271	Ipo Nihipali	Hokule`a	1977-11-29	20
1361	Rocky K. Jensen	Ke `Ea Ekolu O Ke Kanaka	1978-06-02	2000
R0040	Wright Bowman, Sr.	Hokule`a	1978-06-30	3276
1457	Meleanna Aluli Meyer	Play	1979-04-02	25
1463	Meleanna Aluli Meyer	Untitled	1979-04-19	115
1477	Herbert Kawainui Kane	Kahuna Kalai Ki`i	1979-06-06	2800
C0285	Clemente Lagundimao, Jr.	Unbounded Horizons	1979-06-30	18000
1585	Sean K.L. Browne	Ikaika	1981-03-02	850
1626	Al Kahekiliuila Lagunero	Holo	1981-07-20	500
1627	Sean K.L. Browne	Patu	1981-08-05	903
1747	Richard Pihanui Colburn	`Uli`Uli	1982-07-19	800
1778	Kauka de Silva	Mauna Kea	1983-03-01	182
1779	Kauka de Silva	Honu	1983-03-01	156
1813	Sean K.L. Browne	Ka Pe`Ahi IV	1983-06-14	5200
C0342	Sean K.L. Browne	Ka Makau	1983-06-30	12500
C0346	Sean K.L. Browne	Na Moku `Ekolu	1983-06-30	20000
1891	Meleanna Aluli Meyer	Pot Pourri of Flowers #5	1984-03-08	160
1933	Kauka de Silva	Aizu Dancers	1984-06-01	375
1946	Pam Barton	Tribute To Hina	1984-08-01	175
1967	Kaikilani Oyama	A Crop of Two Guavas	1984-11-02	270
1972	Sean K.L. Browne	Torii III	1984-11-28	6000

1985	Sean K.L. Browne	Spirit Way	1985-01-16	3640
C0353	Henry K. Hopfe	Na Kamali`i O Leihoku	1985-01-17	20000
C0358	Sean K.L. Browne	Spirit Way	1985-06-30	90000
2091	Pam Barton	Wailele a Hina	1986-05-05	375
R0054	Herbert Kawainui Kane	The Discovery of Hawaii	1986-10-30	8000
2182	Al Kahekiliuila Lagunero	Pele	1987-05-20	700
2212	Al Kahekiliuila Lagunero	Pule	1987-08-04	520
2247	Leialoha Kanahela Iverson	Trees Rising	1987-12-17	2080
2340	Kauka de Silva	Untitled	1988-09-27	90
2341	Kauka de Silva	Untitled	1988-09-27	85
2379	Sean K.L. Browne	Euridyce	1989-06-30	5500
2380	Sean K.L. Browne	Mahina	1989-06-30	10000
C0366	Sean K.L. Browne	Ua Mau Ke Ea O Ka Aina I Ka Pono	1989-06-30	150000
C0377	Sean K.L. Browne	Lima Ho`ola	1989-06-30	200000
2382	Meleanna Aluli Meyer	Ulupo	1989-02-23	884
2395	Kauka de Silva	Kualoa	1989-06-30	150
Works of Art Special Fund Established - 1989				
2481.01	Kapulani Landgraf	Ka `ahe a Kane	1990-05-24	200
2481.02	Kapulani Landgraf	Kaukolo na maka o ka makani i ka malie	1990-05-24	200
2481.03	Kapulani Landgraf	Ha `imalule i na pali o Keahiakahoe	1990-05-24	200
C0384	Herbert Kawainui Kane	Traditional Motion Arts of Kona	1990-06-30	50000
2517	Al Kahekiliuila Lagunero	Ahaka`i	1991-01-22	1200
2516	Leialoha Kanahela Iverson	Malamalama O Ka Mahina I Ka Mauna	1991-01-22	3000
2557	Pam Barton	Karafirumu I	1991-05-06	175
C0489	Sean K.L. Browne	Lahui	1992-11-25	73000
2804.01	Kapulani Landgraf	Apuakehau Heiau	1994-05-18	1040
2804.02	Kapulani Landgraf	Pakaka Heiau	1994-05-18	1040
C0398	Sean K.L. Browne	Pahoa	1994-06-21	55000
2866	Scott Fitzel	Untitled	1994-09-06	2000
G089	Herbert Kawainui Kane	Hui Na Alii - The Gathering of Chiefs	1994-11-16	30000
2917	Pam Barton	Mayu	1995-04-19	200
C0422	Joel Nakila	Ku Kila Kila	1995-05-10	105000
C0455	Charles Souza	E Akahela o Hemo Auane`I	1997-05-19	8000
C0456	Herman Pi`ikea Clark	Na Kama A Ka`ahupahau Me Kuhaimoana	1997-05-19	25000
C0488.1	Imaikalani Kalahela	E Laka E	1997-05-19	4000
C0488.2	Imaikalani Kalahela	Pa	1997-05-19	4000
C0486	Kapulani Landgraf	Ho`i Ka Wai	1997-05-19	8000
C0487	Pua Van Dorpe	Kihei Kapa	1997-05-19	15000
C0513	Charles Souza	Kamakakuokalani Center for Hawaiian Studies	1997-05-19	11000
3182	Kapulani Landgraf	Missionary Party	1997-06-02	3000
3181	Kauka de Silva	Kukuna	1997-06-02	750
C0459	S. Kazu Kauinana	Ka Mo`o`ili`ili	1997-06-25	50000
3241.01	Piliamo`o	Hanehane na kumupa`a I ma`eha`eha	1998-01-09	833.31
3241.02	Piliamo`o	He pu`olo waiwai mai kupuna mai	1998-01-09	833.33
3241.03	Piliamo`o	`Auhe`e kuamo`o me ke kua howa	1998-01-09	833.33
3241.04	Piliamo`o	`Uwe ka pahu ho`oulu`ai ka puha o loko	1998-01-09	833.33
3241.05	Piliamo`o	Kuono no ke Kumukumu	1998-01-09	833.33
3241.06	Piliamo`o	Kalo kupu o ka `aina`o Luluku	1998-01-09	833.33
3241.07	Piliamo`o	Na wili Ko`olau	1998-01-09	833.33

3241.08	Piliamo`o	Molia i kini waha hewa	1998-01-09	833.33
3241.09	Piliamo`o	Hu a pua`a	1998-01-09	833.33
3241.10	Piliamo`o	Hehiku i ke ka`i u`la mai Hai`ku	1998-01-09	833.33
3241.11	Piliamo`o	Akaku`u `ole ka makani kuhonua	1998-01-09	833.33
G088	Piliamo`o	Pahupahu ka pahu heiau `o Kukuiokeane	1998-04-22	833.33
C0485	Brendt Berger	Ha	1998-06-02	10000
C0454	Ipo Nihipali	Hoopulapula Waialele	1999-06-16	20000
3432.01	Kapulani Landgraf	Wai`anapanapa	1999-06-17	833.33
3432.02	Kapulani Landgraf	Kanaha	1999-06-17	833.33
3432.03	Kapulani Landgraf	Makaluapuna	1999-06-17	833.33
3432.04	Kapulani Landgraf	Kaluapulani	1999-06-17	833.33
3432.05	Kapulani Landgraf	Kanakaloloa	1999-06-17	833.33
3592	Carl Ka`aila`au Pao	Hauloli`i	2001-05-07	2950
3589	Kau`i Chun	Ka Hiwa	2001-05-07	5000
3586	Pam Barton	Kilipue	2001-05-07	350
3593	Pat Kaimoku Pine	Suntan #3 From a Series	2001-05-07	1875
3588	Pua Hinano Campton	Native?	2001-05-07	3500
3587	Wright Bowman, Sr.	Wa`a Hoe #2	2001-05-07	4000
C0500	S. Kazu Kauinana	Malama la Ka`ahupahau	2002	75000
3721	Bernice Akamine	Two of a Kind	2003-02-12	350
C0517	Sean K.L. Browne	Ka Makahiki	2003-02-28	50000
C0457	Kauka de Silva	Kamaku`ialewa	2003-03-12	25000
3772	Sean K.L. Browne	Ke Kia`i	2003-10-17	15624.9
3782	Kirk Kurokawa	Beginner's Mind	2004-03-05	3958.3
3835	Sean K.L. Browne	Puna	2005-06-01	10500
3855	Kauka de Silva	Ha`uke`uke Plate	2005-10-05	1500
C0454	Ipo Nihipali	Kumulipo	2005-12-09	20000
3873	Abigail Romanchak	TWIN	2006-03-10	1250
3893	Abigail Romanchak	Untitled	2006-09-22	1562.5
3934	Mark A. Chai	Opala Gone Wild	2007-09-19	600
3972	Kirk Kurokawa	Downtown	2008-05-21	4791.68
4002	Scott Fitzel	Volcanic	2008-10-15	1000
4014	Georgia Sartoris	Aitu	2008-11-19	800
4031	Kahi Ching	Starseed IV	2008-11-19	12000
4043	Marie McDonald	Ka Loko	2009-01-22	800
4044	Marie McDonald	Ka `Imi Hoku i Mauna Kea	2009-01-22	4500
4045	Marie McDonald	Untitled	2009-01-22	1600
4015	Pam Barton	Ki`i Pohaku	2009-01-22	175
4016	Pam Barton	Na Opua a Hina	2009-01-22	850
C0417	Alapai Hanapi	Pu`ino Kolu O Hina	2009-03-06	87019
C0524	Sean K.L. Browne	Kahu o ka wai ola o Hilo	2009-04-01	400000
4079	Kirk Kurokawa	Paauilo Store	2009-08-19	5520.85
5001	Abigail Romanchak	He `Iwa Ke Aloha E Ho`omao A`e Nei	2009-11-18	3749.98
4099	Carl Ka`aila`au Pao	Pa	2009-11-18	1666.66
5006	Georgia Sartoris	Hue Wai Pawehe	2009-11-18	1200
4096	Mark A. Chai	Hi`iaka's Skirt Becomes a Surfboard for Lohi`au	2009-11-18	1458.32
4097	Marques Marzan	Wahine`oma`o	2009-11-18	1562.49
4098	Pualani Lincoln Maielua	Puhenehene	2009-11-18	1562.49
3919	Kirk Kurokawa	Café	2010-03-17	5104.18

5028	Harinani Orme	Ki'i Pohaku Honu	2010-07-28	2000
5029	Harinani Orme	Ki'i Pohaku Wa'a	2010-07-28	2000
5030	Maikai Tubbs	Homegrown: Yellow #2, Orange #2, Blue #1	2010-07-28	1200
5051	Abigail Romanchak	Tracked	2011-03-16	4800
C0586	Sean K.L. Browne	Pupukahi i Holomua Kakou	2011-05-19	75000
C0527	S. Kazu Kauinana	O'opu Hi'u Kole	2011-11-02	100000
5105	Elroy Juan	Frond	2011-11-16	1500
5144	Kapulani Landgraf	Nā Hono a Pi'ikea	2012-05-03	1256.54
5136	Wilton Leauanae	Inspiration at Hali'imaile	2012-07-18	1875.01
5152	Solomon Enos	The Trillionth Sister	2012-11-21	3000
C0604	Mark A. Chai	Honolulu International Airport, Interisland Terminal, Mauka Extension	2013	150000
5242	Marie McDonald	Untitled	2014-05-14	3645.81
5243	Marie McDonald	Untitled	2014-05-14	4166.64
5244	Marie McDonald	Two Piece Embroidered	2014-05-14	1979.15
5253	Elroy Juan	Waipio	2014-09-17	1200
C0563	S. Kazu Kauinana	Holomua	2014-10-29	190000
5291	Carl Ka`aila`au Pao	Ki'i Kupuna: Maka	2015-01-14	12565.44
5292	Charlton Kupa`a Hee	Palua	2015-01-14	1256.54
5293	Charlton Kupa`a Hee	Maka`aoa	2015-01-14	471.2
5311	Henry K. Hopfe	Ki'i Poho Pohaku	2015-05-13	900
5313	S. Kazu Kauinana	The Time of Change	2015-05-13	3000
C0619	S. Kazu Kauinana	E Huli I Ka`Ike	2015-05-13	100000
5345	Harinani Orme	Kane	2015-11-18	1200
5346	Harinani Orme	Wahine Laka	2015-11-18	1200
5347	Meleanna Aluli Meyer	Hali`a Ke Ala	2015-11-18	3800
5356	Carl Ka`aila`au Pao	Ki'i Kupuna: Makawalu	2016-01-20	3200
5350	Chenta Laury	Coral #1	2016-03-16	1800
5351	Chenta Laury	Coral #2	2016-03-16	1800
5352	Chenta Laury	Coral #3	2016-03-16	1800
5353	Chenta Laury	Coral #7	2016-03-16	1800
C0622	Dalani Tanahy	Four Rivers, Four Trees	2016-04-04	16000
5380	Scott Fitzel	Evolution - 7'0 Lei O Mano	2016-05-18	3800
5393	Georgia Sartoris	Homage to Laos	2016-11-16	937.8
5457	Chenta Laury	Branching Out	2017-03-15	1875
5446	Nainoa Kalaukoa	Keiki Kalo	2017-03-15	45.28
C0612	Kirk Kurokawa	Portrait of Governor Neil Abercrombie	2017-07-21	38750
5478	Charlton Kupa`a Hee	Kanehekili	2017-11-15	1927.18
5479	Charlton Kupa`a Hee	Ku`ula	2017-11-15	1927.18
5480	Charlton Kupa`a Hee	Sons of O`ahu	2017-11-15	2864.73
5481	Charlton Kupa`a Hee	For the Insta'z	2017-11-15	2343.87
5482	Charlton Kupa`a Hee	Kamapua`a Flees to Kahiki	2017-11-15	2864.73
5483	Charlton Kupa`a Hee	Ho`iole	2017-11-15	2343.88
C0629	Scott Fitzel	Nanakuli Public Library	1905-07-10	120000
5500	Marques Marzan	Pa`u`aha	2018-01-17	3141.36
5525	Meleanna Aluli Meyer	Eia Ka `Aina Aloha, Ke Aloha Mau	2018-07-18	628.27
5548	Scott Fitzel	Mahina Hoaka	2019-01-16	3350.78
C0600	Solomon Enos	Hina and Her Family Return	2019-04-22	127220.24
5583	Carl Ka`aila`au Pao	KI'I KUPUNA: LOLI	2019-05-22	9916.67

5584	Imaikalani Kalahahele	(#2) Makana #3	2019-05-22	870
5585	Imaikalani Kalahahele	(#6) Ele Ele Kane	2019-05-22	550
5586	Imaikalani Kalahahele	(#10) Na Mea Kane	2019-05-22	1800
5587	Imaikalani Kalahahele	(#11) Hanau Kane	2019-05-22	1800
5609	Chenta Laury	Patchwork #1	2019-11-20	8586.38
5617	Keala Kai	The Hawaiian Canoe	2019-11-20	1567.5
5605	Nelson Makua	Water Reflections	2019-11-20	2606.25
SUB TOTAL 1967 TO 2019				\$ 2,876,639.37
ACQUISITIONS 2020 - PRESENT				
G304.01	Herbert Kawainui Kane	Polynesian Canoe Drawing #1	2020-01-15	7000
G304.02	Herbert Kawainui Kane	Polynesian Canoe Drawing #2	2020-01-15	7000
G304.03	Herbert Kawainui Kane	Polynesian Canoe Drawing #3	2020-01-15	7000
G304.04	Herbert Kawainui Kane	Polynesian Canoe Drawing #4	2020-01-15	7000
5658	Roen Hufford	Alaea	2020-05-07	1047.12
5656	Roen Hufford	citiscap	2020-05-20	2094.24
5657	Roen Hufford	Lei hulu	2020-05-20	2094.24
5674	Scott Fitzel	Archetype	2021-01-20	942.41
R0057	Bernice Akamine	Ho`okumu Moana	2021-04-30	35000
5698	Kirk Kurokawa	Persevere	2021-05-19	3200
5721	Bernice Akamine	Kapa Moe: Hae Hawai`i	2021-11-17	52356
5732	Bernice Akamine	Huaka`i	2021-11-17	5000
5724	Carl Ka`aila`au Pao	Ki`i Kupuna: `o `Aila`au - Maka (2020)	2021-11-17	5235.6
5725	Carl Ka`aila`au Pao	Ki`i Kupuna: `o `Aila`au - Maka (2021)	2021-11-17	5235.6
5736	Dalani Tanahy	He Kumu Wai `Ole	2021-11-17	15000
5711	Drew Kahu`aina Broderick	Inextinguishable Torch	2021-11-17	4397.4
5733	Roen Hufford	Ka Papa Honua	2021-11-17	4000
5734	Roen Hufford	Kumulipo	2021-11-17	3000
5735	Roen Hufford	Pi`i Ka Mauna	2021-11-17	2000
5740	Keala Kai	Hawaiian Makau	2022-01-19	1256.4
5759	Kapulani Landgraf	Mamakakaua	2022-03-16	16075.39
5769	Georgia Sartoris	Hue Wai Pawehe #106	2022-06-15	1200
5767	Kainoa Makua	Leiomano	2022-06-15	800
5773	Sean K.L. Browne	O Kalani	2022-11-30	4900.00
5774	Sean K.L. Browne	Makau	2022-11-30	12200.00
5775	Imaikalani Kalahahele	Divided	2022-11-30	2600.00
5776	Imaikalani Kalahahele	Dancing in the Clouds	2022-11-30	1950.00
5777	Piliamo`o	Ua ili na pua kukui no ka ua koko 4.12.92	2022-06-15	5000
5778	Piliamo`o	Hua`i iho na pu`ewai i ke alanui 9.16.90	2022-06-15	5000
5799	Kahi Ching	Nānā I Ke Kumu Series 1	11/30/2022	4000
5800	Kahi Ching	Nānā I Ke Kumu Series 2	11/30/2022	3800
C0431	Sean K.L. Browne	Mahiole Relocation	2020	393531
C0603	Sean K.L. Browne	Ko`i	2021	236000
C0636	Ka`ili Chun	Mana`o 3	2022	241000
C0634	Kirk Kurokawa	Portrait of Governor David Ige	2023	50000.00
C0642	Cory Taum	Kapi`olani Community College	2023	50000
C0640	Kai`ili Kaulukukui	Daniel K. Akaka State Veterans Home	2023	150000
C0643	Matthew Ortiz	Wahiawa Civic Center	2023	150000
SUB TOTAL ACQUISITIONS 2020 TO 2022				\$1,497,915.40
TOTAL ACQUISITIONS 1967 TO 2022				\$4,374,554.77

HAWAI'I STATE ART MUSEUM

MAI
HO'OHIU
/ KA
LIMA
/
LUNA

CURATORIAL STATEMENT

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

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

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

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

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

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

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

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

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

CURATORIAL STATEMENT

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

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

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

⁶ *Ibid.*, i.

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

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

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

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

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

The Host Institution: A Brief and Partial History

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

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

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

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

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

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

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

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

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

Establishing Connections, Rebuilding Relationships

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

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 'Imaikalani Kalāhele in 2019.

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

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

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

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

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

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

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

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

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

On the First Floor

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

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

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

On the Second Floor

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

CURATORIAL STATEMENT

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

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

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

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

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

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

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

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

Hawai‘i Loa Kū Like Kākou was a response to a lack of representation, specifically the absence of Native Hawaiian art at the Hawai‘i Convention Center (HCC). The community mural was the result of a tri-party agreement between the Hawai‘i Tourism Authority (HTA), established in 1998, the Office of Hawaiian Affairs (OHA), founded in 1978, and Pu‘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 a powerful wānana attributed to kāula Kapihe and adapted from *Hawaiian Antiquities (Mo‘olelo Hawai‘i)* (1898) by historian David Malo:

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

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

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

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

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

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

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

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

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

CURATORIAL STATEMENT

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

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

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

At the edge of a Collection, Museum, State Organization

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

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

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

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

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

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

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

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

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

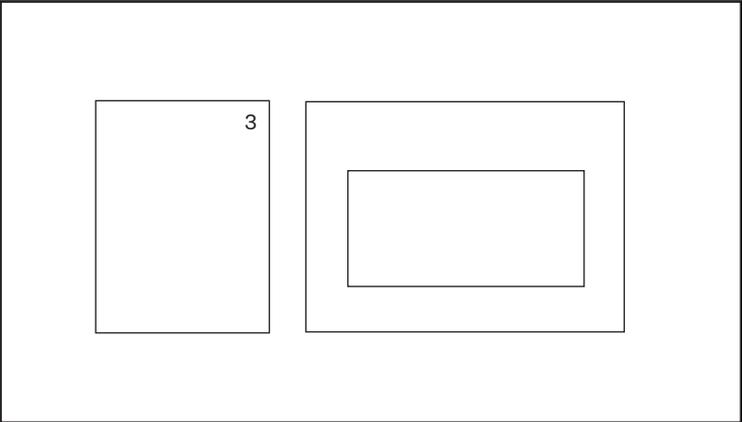
EXHIBITION PLAN

FIRST FLOOR

WALL DISPLAY CASE

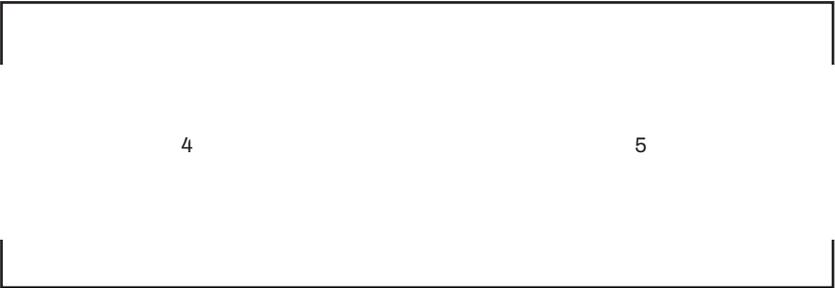


SCULPTURE GARDEN

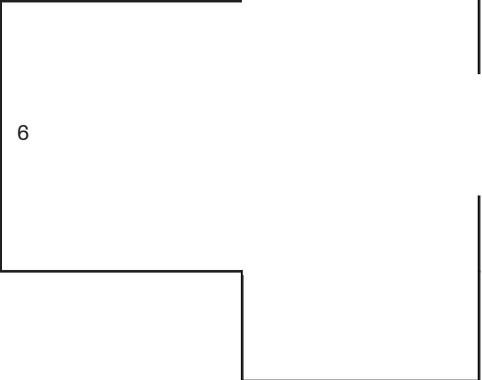


SECOND FLOOR

SCULPTURE LOBBY



'EWA GALLERY



LIST OF ARTWORKS

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

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

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

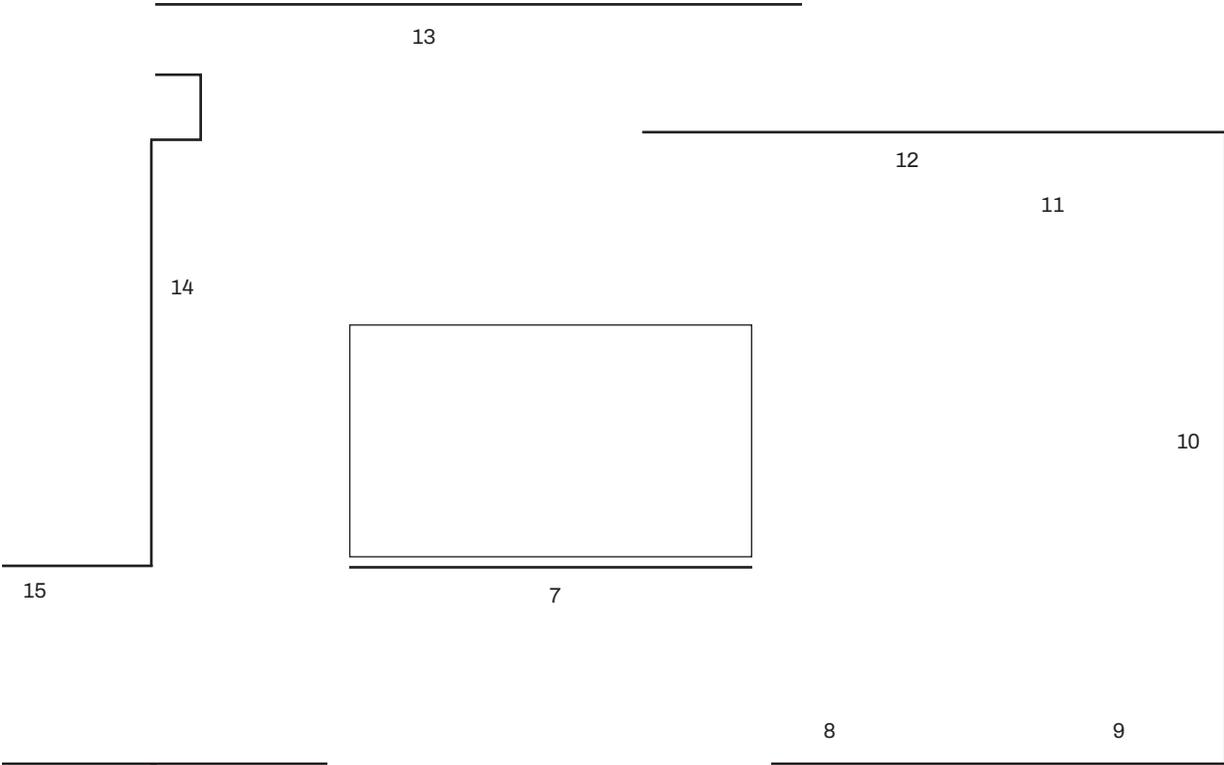
- 4 Rocky Ka'iouliokahihikolo'Ehu Jensen
(b. 1944, Honolulu, O'ahu; lives in Kea'au, Hawai'i)
Ke 'Ea Ekolu O Ke Kanaka (Three Souls of Man) (1978)
milo, mother of pearl
96 x 24 x 30 inches

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

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

EXHIBITION PLAN SECOND FLOOR

DIAMOND HEAD GALLERY
MAKAI ROOM



LIST OF ARTWORKS

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

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

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

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

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

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

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

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

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

EXHIBITION PLAN SECOND FLOOR

DIAMOND HEAD GALLERY
MAKAI ROOM PLINTH

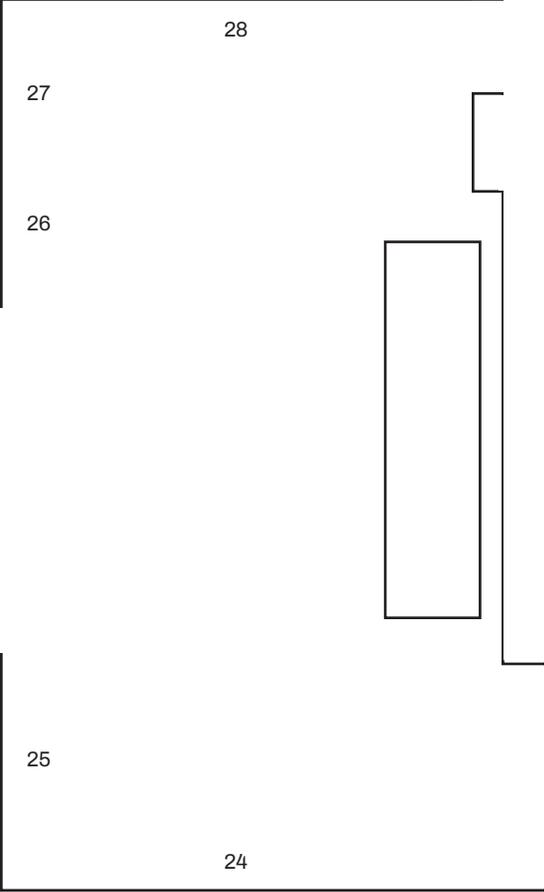


LIST OF ARTWORKS

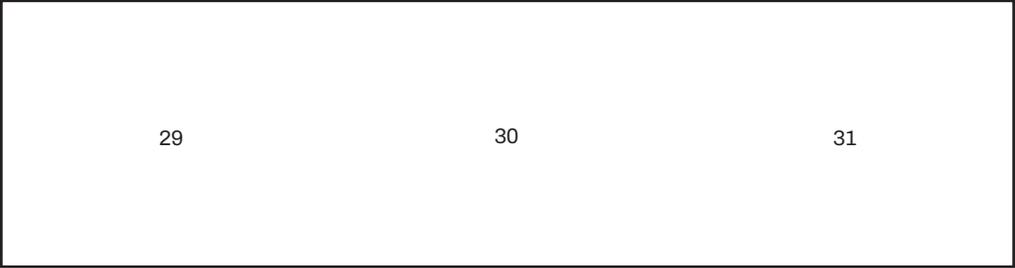
- 16 Bernice Akamine
(b. 1949, Honolulu, O'ahu; lives in Volcano, Hawai'i)
Two of a Kind (2002)
glass, glass beads, copper wire
2 x 3 x 3 inches (each)
- 17 Mark A. Chai
(b. 1954, Honolulu, O'ahu; lives in Aiea, O'ahu)
Very Simple (1975)
wood
19 5/8 x 15 1/2 x 5 5/8 inches
- 18 Sean K. L. Browne
Puna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

EXHIBITION PLAN SECOND FLOOR

DIAMOND HEAD GALLERY MAUKA ROOM



DIAMOND HEAD GALLERY MAUKA ROOM PLINTH



LIST OF ARTWORKS

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

MAI
HO'OHULI
/ KA
LIMA
/
LUNA

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

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**HAWAII
TRIENNIAL
2022**

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.



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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.

HT22 ARTISTS

AT HAWAII STATE ART MUSEUM • SECOND FLOOR

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

Mauaiaivao Albert Wendt

Wayne Kaumualii Westlake

'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

Piliāmo'o

(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 Kekoahiwaiakalani Wright Prendergast no kona kūpa‘a mau a ‘onipa‘a ho‘i ma ke kāko‘o piha i ka Mō‘iwahine 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 mau. 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 ‘Ia e noho hewa ana ma Hawai‘i ma o ke kaulona ‘ana i ka huliāmahi 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‘ini kolonoio o ka po‘e malihini aloha ‘ole, he hō‘ole nō ho‘i ia i nā ho‘oilina ‘imepeliala 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 huliāmahi, a me ke kū‘oko‘a ma Hawai‘i. I ko kākou mahalo piha ‘ana i ka hana nui o kēia hui kupaiānaha, 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!

One-hundred-and-twenty-nine years after Kaulana Nā Pua, composed by Ellen Kekoaoihiwaikalani Wright Prendergast in steadfast support of Mō‘īwahine Lili‘uokalani, was first sung throughout Ka Pae ‘Āina o Hawai‘i, 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 Hawai‘i Triennial 2022, *Pacific Century – E Ho‘omau no Moananuiākea*, this tribute endures in affirmation and defiance, as collaborations against U.S. Empire in Hawai‘i, 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 Hawai‘i, 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 Hawai‘i 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 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 ho‘omau no Moananuiākea!

Drew Kahu‘āina Broderick
HT22 Associate Curator
Mānoa, Kona, O‘ahu • Ikiiki 2022



'Ai Pōhaku Press

Maile Meyer, b. 1957, Kailua, Ko'olaupoko, O'ahu; lives and works in Honolulu, Kona, O'ahu

Barbara Pope, b. 1951, Maunawili, Ko'olaupoko, O'ahu; lives and works in Maunawili

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

'Elepaio Press

Richard Hamasaki, b. 1952, Sapporo, Japan (U.S. Army base, decommissioned); lives and works in Kāne'ohe, Ko'olaupoko, O'ahu

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

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

IMAGES [from left] — Installation view: 'Ai Pōhaku Press, *Reading Room*, 2022, Hawai'i State Art Museum (HiSAM), HT22. Photo: Christopher Rohrer. / Installation view: 'Elepaio Press ("Huli," 1979, concrete poem in vinyl, from *Westlake: Poems by Wayne Kaunualii Westlake (1947–1984)*, 2009, University of Hawai'i Press), HiSAM, HT22. Photo: Christopher Rohrer. / Installation view: Ed Greevy and Haunani-Kay Trask, selections from *Kū'ē: Thirty Years of Land Struggles in Hawai'i* (2004) and "Into Our Light I Will Go Forever," poem in vinyl, from *Night Is a Sharkskin Drum*, 2002, University of Hawai'i Press, HiSAM, HT22. Photo: Drew Kahu'aina Broderick. / Installation view: Nā Maka o ka 'Āina, *Na Wai E Ho'ōla I Nā Iwi – Who Will Save the Bones?*, (1988), screening room, 2022, HiSAM, HT22. Photo: Christopher Rohrer.



Ed Greevy

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

Haunani-Kay Trask

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

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 overdevelopment, 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 'Āina

Joan Lander, b. 1947, Cumberland, Maryland; lives and works in Wai'oma'o-Pālahulu, Ka'ū, Hawai'i

Puhipau, 1937–2016, Keaukaha; lived and worked in Honolulu and Ka'ū, Hawai'i

Nā Maka o ka 'Āina (The Eyes of the Land), an independent video production team formed by Joan Lander and Puhipau, emerged from the social and environmental justice movements that spread across 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 'Āina 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 'Āina* (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, O'ahu; lives
and works in Mānoa, Kona, O'ahu

Jamaica Heolimeleikalani Osorio is a Kanaka 'Ōiwi wahine poet, artist, activist, and educator deeply committed to perpetuating her language, culture, community, and home. Following in the footsteps of her father, Jonathan Kay Kamakawiwo'ole 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.

Piliāmo'o

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

Kapulani Landgraf, b. 1966,
Pū'ahu'ula, Kāne'ohe, O'ahu; lives
and works in Pū'ahu'ula

Piliāmo'o (1989–) is the collective name for photographers Mark Hamasaki and Kapulani Landgraf's shared practice. Rooted in the particularities of place, Piliāmo'o's visceral project *Ē Luku Wale Ē: Devastation Upon Devastation* (1997–) documents the construction of the H-3 highway and its destruction of cultural, agricultural, historical, and environmental places of significance. Peopleless, their photographs foreground absence, erasure, and the marks inflicted on lands and waters of the valleys. Consciously employing and subverting the formal language of early twentieth-century American landscape photography and land-surveying traditions, Piliāmo'o replaces sublime landscapes and mapped territories with their emotional responses to scenes of devastation while mourning what has been lost forever in the name of progress.

IMAGES [from left] — Installation view: Franco Salmoiraghi, selections from *Tortured Metal, Broken Stone*, 1993–94, hand-altered photographs on metal, Hawai'i State Art Museum (HiSAM), HT22. Photo: Drew Kahu'aina Broderick. / Installation view: Jamaica Heolimeleikalani Osorio, *When I Think of Ea*, 2022; demonstration posters, 1976–2022, HiSAM, HT22. Photo: Drew Kahu'aina Broderick. / Installation view: Piliāmo'o, *Ē Luku Wale Ē*, 1997–, HiSAM, HT22. Photo: Drew Kahu'aina Broderick. / Installation view: Lawrence Seward, *Seward Sun*, 2021, HiSAM, HT22. Photo: Christopher Rohrer.



Lawrence Seward

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

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.

E HO'OMAU NO MOANANUIĀKEA

Native/non-Native Artist Collaborations Against U.S. Empire in Hawai'i

Drew Kahu'āina Broderick

I write from a place of refuge, near Koa Gallery, nested within Kapi'olani Community College, in the presence of Lē'ahi, on the southern slopes of the island of O'ahu, in United States-occupied Hawai'i. 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 'Āina o Hawai'i, 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 Hawai'i, 'Native' encompasses all Kānaka 'Ōiwi, Kānaka Maoli, Native Hawaiians, while 'non-Native' refers to all non-Native Hawaiians living in the archipelago.

This essay is reprinted from *Pacific Century—E Ho'omau no Moananuiākea* (Honolulu: Hawai'i Contemporary, 2022), the catalogue published on the occasion of Hawai'i Triennial 2022. Available from booksellers worldwide; for more information, see hawaiicontemporary.org/ht22-catalogue.

1. 'How is your navel [a facetious greeting avoided by some because of the double meaning]?', Mary Kawena Pukui and Samuel H. Elbert, *Hawaiian Dictionary* (Honolulu: University of Hawai'i Press, 1957), 302.

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 Hawai'i' 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 Hawai'i (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.'

4. For additional information on this 'convocation of proud tribes' and the 'long, slow, open-ended efficiencies of coalition' see: Mari J. Matsuda, 'Beside My Sister, Facing the Enemy: Legal Theory out of Coalition', *Stanford Law Review*, vol. 43, no. 6 (1991): 1183–92.

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* ('Elepaio 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 'Āina, an independent video production team active since 1982 and comprised of Joan Lander and Puhipau (1937–2016); Piliāmo'o, 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

Native Hawaiian nationalist, educator, political scientist, author, and poet Haunani-Kay Trask critiqued the framework of Native/non-Native coalitions in an impassioned speech at the 1990 Women of Color and the Law Conference^[4] hosted by Stanford Law School in Palo Alto, California. At the request of the conference organizers, Trask focused on her personal experiences with coalition-building. Her oration was subsequently revised and published as 'Coalition-Building between Natives and Non-Natives' in the *Stanford Law Review* (1991).

In the opening paragraph, Trask introduces herself as a 'descendant of the Pi'ilani line of Maui and the Kahakumakaliua line of Kaua'i [...] 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

5. Haunani-Kay Trask, 'Coalition-Building between Natives and Non-Native', *Stanford Law Review*: 1205.

6. Included in this publication included on p. 219 is a reprint of another essay by Trask, 'Politics in the Pacific Islands: Imperialism and Native Self-Determination', first published in 1990 and later featured in *From a Native Daughter: Colonialism and Sovereignty in Hawai'i* (Monroe: Common Courage Press, 1993).

7. Trask, 'Coalitions Between Natives and Non-Natives', *From a Native Daughter: Colonialism and Sovereignty in Hawai'i*, 247.

8. Trask, 'Coalitions Between Natives and Non-Natives', 255.

9. Trask's dedication to Stannard in *Light in the Crevice Never Seen*—"for the blue-eyed devil and all our years"—further attests to her aloha. *Light in the Crevice Never Seen* (Corvallis: CALYX Books, 1994), 62–63. Also printed in *Ho'oma'anoa: An Anthology of Contemporary Hawaiian Literature*, ed. Joseph P. Balaz (Honolulu: Ku Pa'a Incorporated, 1989).

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*

10. Ibid., 10–11; *Ramrod*, no. 4 (1983): 23–24.

11. Prior to Kū'ē, several of Greevy's photographs appeared in Trask's *From a Native Daughter* and the duo collaborated on a 1981 exhibition organized by the Image Foundation at Ala Moana Center. For further reference see: Haunani-Kay Trask and Ed Greevy, *Kū'ē: Thirty Years of Land Struggles in Hawai'i* (Honolulu: Mutual Publishing, 2004).

12. Richard Hamasaki, 'Singing in Their Genealogical Trees: The Emergence of Contemporary Hawaiian Poetry in English' (Master's thesis, University of Hawai'i at Mānoa, Honolulu 1989), 3.

13. after the poetry reading

for W. S.
Merwin

Shaking hands

with 'The Poet'

I held my tongue . . .

Wayne Kaumualii Westlake, 'after the poetry reading', in *Poems by Wayne Kaumualii Westlake 1947–1984*, eds Mei-li M. Siy and Richard Hamasaki (Honolulu: University of Hawai'i Press, 2009), 236.

14. In 1977 'Elepaio Press began collaborating on publishing projects in addition to *S&C*, including *7 Poems/8 Photographs* (1977), *Mana: 'Hawaii Edition'* (1981), *E Nā Hulu Kūpuna Nā Puna Ola Maoli Nō* (1987), *Poems and Lyrics: Aloha 'Āina Concert* (1988), *From the Spider Bone Diaries: Poems and Songs* (2001), and *Poems by Wayne Kaumualii Westlake 1947–1984* (2009).

15. *S&C* was entirely self-funded apart from no. 3, April 1977, which was partially funded by the Hawai'i State Foundation on Culture and the Arts (itself partially funded by the National Endowment for the Arts).

16. Hamasaki attributes this lack of opportunity to the 'narrowly focused media' of 'insular, colonial educational systems'. In 1980, four years after launching *S&C* as a means of introducing, beyond mere tokenism, a significant body of Hawai'i's literature into the state higher-education system, Hamasaki and Westlake co-founded a course that would become 'Ethnic Literature of Hawai'i' for the Ethnic

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 *Kū'ē: 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 *Kū'ē* 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/'Elepaio Press

Around eight decades after the U.S. military-backed coup against Mō'īwahine 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 'Ohana (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 'āina, 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*

Studies Program at the University of Hawai'i at Mānoa. Richard Hamasaki, 'Introduction', *Poems by Wayne Kaumualii Westlake 1947–1984*, xxii; 265.

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.

18. Wayne Kaumualii Westlake, 'Introduction', *Seaweeds and Constructions*, 'Wahine O Hawaii', no. 4 (December 1977): 4.

19. Inspired by S&C, in 1979 Balaz founded the imprint Iron Bench Press. In 1980 he began self-publishing annual literary magazine *Ramrod*, which ran for eight issues until 1987. For an in-depth discussion of Balaz' poetry see, Hamasaki, 'Singing in Their Genealogical Trees', 107.

and Constructions (S&C). Oliveira introduced Hamasaki to Westlake's poetry in 1974^[12] and Hamasaki met Westlake later that year in Mānoa, O'ahu, at a reception for a visiting poet.^[13] In 1975 Westlake and Hamasaki started teaching in the Hawai'i Poets in the Schools Program and by April 1976 S&C was in circulation. Self-published by 'Elepaio Press (1976–)',^[14] an imprint imagined by the S&C group and founded with Hamasaki's brother Mark, the journal was distributed in small print runs limited by a shoestring budget,^[15] with seven issues produced from 1976 to 1984.

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 Hawaii', S&C had matured considerably. 'Wahine O Hawaii' 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'i David Kalākaua's 'great renaissance of Hawaiian literature, art and music in the midst of growing foreign

20. Richard Hamasaki, 'Editorial', *Seaweeds and Constructions*, no. 5 (April 1978): 2.

21. Richard Hamasaki, 'Foreword', *Seaweeds and Constructions*, 'Anthology Hawaii', no. 6 (1979): 6.

22. Hamasaki, in *Poems by Wayne Kaumualii Westlake*, xxiv.

23. Wendt's seminal essay 'Towards a New Oceania', first published in 1976 and later reprinted in *Seaweeds and Constructions*, 'A Pacific Islands Collection' (1984) and interspersed with illustrations by 'Imaikalani Kalāhele, is included in this publication on p. 199.

24. Hamasaki, correspondence with the author, February 23, 2019.

25. Ibid.

26. *Mana*, 'Hawaii Edition', vol. 6 no. 1 (1981).

Hamasaki as executive producer. As with each of the previous projects, the film gave new life to Westlake's poetic legacy.

27. From 1972 to 1973, while working as a janitor in Waikiki, Westlake wrote a collection of poems, in his words, 'to keep from going insane...'. Written under the pen name Kamalii Kahewai, this collection, published posthumously as 'Down on the Sidewalk in Waikiki' (DOTSIW) in *Poems by Wayne Kaumualii Westlake 1947–1984* (2009), co-edited with Westlake's partner Mei-I M. Siy, has served as an enduring source of inspiration for the Hamasaki brothers, 'Elepaio Press, and many of their collaborators over the years.

Building on the momentum generated by this publication, Hamasaki produced an album reinterpreting DOTSIW through music, *Down on the Sidewalk in Waikiki: Songs from Wayne Kaumualii Westlake's Poems* (2013). The 26 soundtracks that comprise the album feature 'musicians and poets from Aotearoa to Argentina, from the Pacific Northwest to Guam, the east and west coasts of the U.S. to the Midwest, and here in Hawai'i' who gave sound and voice to one of Westlake's poems 'in a genre and style of their choosing'.

In 2014, Hamasaki organized the group exhibition *Down on the Sidewalk in Waikiki: The Westlake Art Invitational* at Gallery 'Iolani, Windward Community College, in Kāne'ohe, O'ahu. Inspired by the book and album, the exhibition, which marked thirty years since Westlake's passing, honored his friend's life and labors. Contributors, myself included, were asked to select a specific poem

intervention upon his native peoples.'^[20]

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 Hawaii'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 Epele Hau'ofa, Donald Kalpokas, Celo Kulagoe, Pio Manoa, Evelyn Patuawa-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, 'Imaikalani 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 Waikiki* was released, directed by Justyn Ah Chong and written by 'Āina 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.

Richard Hamasaki, 'For He Who Wears the Sea Like a Malo', *Ramrod*, no. 6 (1985): 43. In 2001 Hamasaki's poem for Westlake was reprinted as part of an exhibition catalogue for *Nā Maka Hou: New Visions in Contemporary Hawaiian Art* (2001). The poem also featured prominently in Kapulani Landgraf's installation *Make I Ke Kai Hohonua* (2000), included in the exhibition.

29. James Albertini, Sharol Ku'ualoha Awai, Tomas Belsky, Roberta Bennett, Marie Alohalani Brown, Gene Burke, Daycia-Dee Chun, Richard L. Deleon, Alike Desha, William K. Freitas, Patricia Green, Desmon Haumea, Flora Hookano, Keli loane, Maxine Kahāuelio, Ana Kaho'opi'i, Mahea Kalima, Kaliko Lehua Kanaele, Pualani Kanaka'ole Kanahele, Deborah Lee, Donna Leong, Daniel Li, Carmen Lindsey, Linda Leilani Lindsey-Ka'apuni, Abel Lui, Likookalani Martin, James Nani'ole, Luana Neff, Deena Oana-Hurwitz, Edleen Peleiholani, Renee Price, Hawley Ann Reese, Loretta Ritte,

Pacific Journal of Language and Literature, and other small-press publications from the Pacific. I then shared these with Westlake and, as a result, 'A Pacific Islands Collection' was conceived.^[24]

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 'Āina

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 Hawai'i 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.

32. Dr Manulani Aluli Meyer, in *Mauna Kea—Temple Under Siege*, Nā Maka o ka 'Āina (2005).

33. Dr Pualani Kanaka'ole Kanahale, in *Mauna Kea—Temple Under Siege* (2005).

34. Lander has shared the origins of the name Nā Maka o ka 'Āina: 'The eyes of the land, Puhipau came up with that. Maka'āinana 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 Hawai'i.'

For additional information see, kekahi wahi, 'Artist Conversation with Joan Lander, Drew Kahu'āina Broderick and Taylour Chang', Hawai'i Contemporary Art Summit, 2021, unpublished.

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 kia'i 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 Kia'i 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 Kia'i 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 Kanaka'ole Kanahale 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 Hawai'i, Oceania, and the Pacific in full support of Native Hawaiian and Indigenous struggles for 'physical, cultural, and

35. Lander, conversation with the author, October 12, 2020.
36. Ibid.
37. kekahi wahi, 'Artist Conversation with Joan Lander', 2021.
38. Ibid.

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 'Āina'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 'Āina'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

39. Puhipau, 'To Heal a Nation', in *He Alo Ā He Alo (Face to Face): Hawaiian Voices on Sovereignty*, (Honolulu: American Friends Service Committee, 1993), 156.

40. Dr Kekuni Blaisdell (1925–2016), convener of Ka Ho'okolokolonui 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.' Mililani Trask, Kia 'āina, Ka Lāhui Hawai'i, elaborates further, 'What were the real facts underlying statehood? Who controlled that statehood plebiscite? Who put together the ballot? First, there's the question of whether or not the population freely consented to statehood. Was it an informed consent? Did they know that under international law that was applicable at the time that they had a right to have a choice for independence, for commonwealth, the free associated status? I think clearly, when you take a look at the record, the answer has to be no.'

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'ū* (1988), honoring the lives of the people of Ka'ū, 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 Kīlauea'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,

42. 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 per cent 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.

43. Dennis Kawaharada, 'Introduction', in *Ē Luku Wale Ē: Devastation Upon Devastation*, (Honolulu: 'Āi Pōhaku Press with the Native Hawaiian Education Association, 2015), xiii.

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.'^[39] Through community oriented documentary filmmaking, *Nā Maka o Ka 'Āina* gave time to the situation of Hawai'i—marked its constant change, created order from chaos, and advanced Hawaiian sovereignty and independence.

Piliāmo'o

In 1963, in the wake of the Admission Act of 1959,^[40] Hawai'i Governor John A. Burns and Hawai'i U.S. Senator Daniel K. Inouye^[41] conceived of Interstate H-3. First presented to motorists of O'ahu 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 O'ahu:^[42] what are now known as Joint Base Pearl Harbor-Hickam at Pu'uloa, Wai Momi, on the leeward side of the Ko'olau Range; and Kāne'ōhe Marine Corps Base at Mōkapu Peninsula, on the island's windward side.^[43]

Construction of the H-3 commenced in 1972 on both sides of the Ko'olau 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 Ko'olau Range. In 1970,

44. 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.

45. 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 Piliāmo'o and work together.

46. Richard Hamasaki, 'Foreword', in *Ē Luku Wale Ē: Devastation Upon Devastation*, ix–x.

47. Excerpt from an artist statement by Piliāmo'o shared with the author on December 3, 2017.

48. In 1986, before the burial of Kukuiokāne, 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.

in anticipation of the Interstate, Damon Holt strategically formed the Moanalua Gardens Foundation, pre-emptively preserving the valley—land her family had acquired and cared for—as a place of cultural and environmental significance. A year later, Moanalua Gardens Foundation, Ha'ikū Village Community Association, Life of the Land, and Moanalua Valley Community Association came together as the Stop H-3 Association.

After extensive litigation, the coalition's efforts paid off when the U.S. Court of Appeals for the Ninth Circuit ruled that under federal law Moanalua was entitled to protection due to the presence of historical sites of cultural significance. Unfortunately, Stop H-3's 1976 court victory led to a more destructive path of construction than the highway's initially proposed alignment. Four years later, the Hawai'i Department of Transportation (HDOT) approved a rerouting of the H-3 to avoid Moanalua Valley. The infrastructure project would slice through the next available valley instead, doubling the total estimated cost. The approximately 24-kilometer scenic defense highway, first budgeted at \$250 million, eventually received \$1.2 billion in federal funds. In order for the H-3 to cut through the rural valleys of North Hālawā and Ha'ikū, it was exempted, without precedent, from environmental law (Section 4(f) of the Department of Transportation Act of 1966) by a rider on a 1986 appropriations bill.^[44] Pule, demonstrations, oli, marches, sit-ins, and campaigning would follow.

Beginning in March of 1989, photographers Mark Hamasaki and Kapulani Landgraf collaboratively documented the terminal stages of construction of the H-3.^[45] 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.^[46]

Landgraf and Hamasaki photographed the project under the name Piliāmo'o 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 hāpu'u ferns (*Cibotium menziesii*) severed, and exposed earth ran red, Piliāmo'o constructed a kū'ē-archive, a

49. The photographic essay *Ē Luku Wale Ē: Devastation Upon Devastation* makes visible many historical sites of cultural significance that were never officially acknowledged by the state. In many instances, Piliāmo'o's work—given the moratorium limiting access to all of the artifacts and samples unearthed and collected across over a hundred and fifty sites during the H-3's construction—serves as the only publicly available material evidence of these cultural sites, produced during the brief moment between their rediscovery and subsequent destruction.

50. In 1961 Thurston Twigg-Smith, a fifth-generation settler descended from some of the first American missionaries to Hawai'i and grandson of Lorrin A. Thurston, a Committee of Safety founder and architect of the illegal U.S. military-backed overthrow of the Hawaiian Kingdom, took over the now-defunct *Honolulu Advertiser*. It is significant that Twigg-Smith's grandfather also founded the Hawaiian Bureau of Information which 'acted as a kind of media arm', as Dean Itsuji Saranillio has written, 'of the campaign aiming to shape Hawai'i's image through advertising as a means to facilitate both tourism and white settler colonialism.'

Dean Itsuji Saranillio, *Unsustainable Empire: Alternative Histories of Hawai'i Statehood* (Durham and London: Duke University Press, 2018), 32–33. Shortly after inheriting the company, Twigg-Smith converted the central lobby of the headquarters into a venue for the display of contemporary art. This venue would become The Honolulu Advertiser Gallery. Given the issues at stake in Piliāmo'o's work, it is particularly important to note that in 1962, under the leadership of Thurston Twigg-Smith and George Chaplin (longtime editor of *The Honolulu Advertiser* and former editor of the *Pacific Stars and Stripes*), the newspaper publicly endorsed U.S. Senate candidate Daniel K. Inouye. As mentioned above, Inouye, a decorated military hero and the son of Asian settlers in Hawai'i, is often credited as ensuring the H-3's successful completion.

counter-archive, of thousands of photographic documents.

From this kū'ē-archive, Piliāmo'o composed several photographic essays, including *Before Luluku, After Ha'ikū* (1989–90), *He au Ko'olau lā* (1989–91), and *Ē Luku Wale Ē: Devastation Upon Devastation* (1989–97). Today, their work provides historical counter-evidence to official stories and statements issued by spokespersons for the State of Hawai'i 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 destroyed.^[47]

By photographing the H-3's construction along the major 'ili of Kāne'ohē—Kalāheo, Halekou, Ho'oleina'iwa, Kū'ou, Kahuali, Luluku, Punalu'u Mauka, Kea'ahala, Pailimukele, and Ha'ikū—and the ahupua'a of Hālawā, Piliāmo'o 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 Kukuiokāne heiau, which currently rests beneath the Kāne'ohē 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 Hawai'i'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 Piliāmo'o's efforts. Also titled *Ē Luku Wale Ē: 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 Hawai'i.^[50] To open the exhibition, educators Lilikalā Kame'eleihiwa and Keali'i Gora spontaneously chanted a kanikau, a dirge, of four paukū, verses,

51. Two years later the paukū appeared in print. For further context see, Kapulani Landgraf, 'Ē Luku Wale Ē: Devastation upon Devastation', 'ōiwi: a native hawaiian journal, (1998): 137–42.

52. Hamasaki, 'Foreword', *Ē Luku Wale Ē: Devastation Upon Devastation*, xi.

53. Landgraf, 'Ē Luku Wale Ē: Devastation upon Devastation', 'ōiwi: 138.

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 Piliāmo'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 *Ē Luku Wale Ē: Devastation upon Devastation* (2015). The book presented a selection of over 120 photographs by Piliāmo'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 *Ē Luku Wale Ē*, consisting of a kū'ē-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 Hālawā and Ha'ikū, Piliāmo'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]

*Ho'i mai lā kini o ke akua noho i kama;
hālāwai nā 'uhane i ka ua Ko'olau
ua mihi aku ua mihi mai.
E kani'uhū ana puni ke kuahiwi,
hiki lā, puka lā, 'oni lā, loa lā, kela lā.
Kelakela pali kahakea o Ko'olau,
kū i luna i ka luku wale.
Pa'a 'ole i ke 'ālana moku.
Kau 'eli'eli kau mai, kau 'eli'eli ē.*

*The gods return, multitudinous, to dwell in the cliffs;
in the rains of Ko'olau, 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 Ko'olau,
rising high in the slaughter.
Ceaseless is the devastation of the island.
Digging, turning over, seeking the past.^[53]*

54. For further detail see: *KŪ'Ē Petitions: A Mau Loa Aku Nō*, (Honolulu: Kaiāo Press, 2020); Noenoe K. Silva, 'The Antiannexation Struggle', in *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism*, (Durham & London: Duke University Press, 2004), 123–63; and 'Kanaka Maoli Resistance to Annexation', *ʻōiwi: a native hawaiian journal*: 59–64.

55. In early March of 2021, the Hawai'i State Teachers Association, as approved by its Board of Directors, supported a call to change the name of McKinley High School and remove the statue erected in his honor from the school grounds. Ultimately the House Education Committee deferred action on House Resolution 148 and House Concurrent Resolution 179 after testimony from both sides. This recent incident is a reminder of the work that remains to be done.

56. 'Joint resolution to acknowledge the 100th anniversary of the January 17, 1893 overthrow of the Kingdom of Hawaii, and to offer an apology to Native Hawaiians on behalf of the United States for the overthrow of the Kingdom of Hawaii', U.S. Public Law 103–150 (107 Stat. 1510).

'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'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 'Āina, 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 Kū'ē Anti-Annexation Petitions was short-lived.^[54]

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 Native Hawaiians marched to Iolani Palace, 'E 'onipa'a 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]

'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 Kekoahikaalani Wright Prendergast.

Lady-in-waiting to Lili'uokalani, Prendergast was moved to write the rebellion song at the request of former Royal

57. For further information on the song, see, Eleanor C. Nordyke and Martha H. Noyes, 'Kaulana Nā Pua', *The Hawaiian Journal of History*, 27 (1993): 27–42; and Amy Ku'uleialoha Stillman, 'Aloha Aina: New Perspectives on "Kaulana Nā Pua"', *Hawaiian Journal of History*, 33 (1999): 83–99.

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:

<i>Kaulana na pua a Hawaii Kupaa mahope o ka Aina Hiki mai ka Elelea a ka lokoino Palapala anunu me ka pakaha</i>	<i>Famous are the children of Hawaii Ever loyal to the land When the evil-hearted messenger comes With his greedy document of extortion</i>
<i>Pane mai o Hawaii Nui a Keawe Kokua na Hono a Piilani Kakoo mai Kauai o Mano Pau pu me ke one o Kakuhihewa</i>	<i>Hawaii, land of Keawe answers Piilani bays help Mano's of Kauai lends support And so do the sands of Kakuhihewa</i>
<i>Aole e kau kuu pulima Maluna o ka pepa o ka Enemi Hoohui Aina kuai hewa I ka pono Kiwila a o ke kanaka</i>	<i>No one will fix a signature To the paper of the enemy With its sin of annexation And sale of native civil rights</i>
<i>Aole makou e minamina I ka puu kala a ke Aupuni Ua ola makou i ka pohaku I ka ai kamahao o ka Aina</i>	<i>We do not value The government's sums of money We are satisfied with the stones Astonishing food of the land</i>
<i>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</i>	<i>We back Liliuokalani She will be crowned again Tell the story Of the people who love their land^[58]</i>

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]

58. First printed without an attribution of authorship under the title 'He Inoa No Na Keiki O ka Bana Lahui' in the Hawaiian-language newspaper *Hawaii Holomua* on March 25, 1893. The version of the song that appears here was published as 'He Lei No Ka Poe Aloha Aina' under the pen name 'Miss Kekoaoahiwaikalani' from 'Puahaulani Hale' in *Ka Leo O Ka Lahui* on May 12, 1893. In keeping with its original format, it has been reprinted here without diacritical marks. John E. Bush, *Ka Leo o Ka Lahui*, May 12, 1893, 3.

59. 'Ai Pōhaku Press, conversation with the author, January 28, 2021.

One of Ai Pohaku's first titles, *Kaho'olawe: Nā Leo o Kanaloa*, was released in 1995; five years after U.S. President Bush Sr. issued a memorandum to discontinue use of Kaho'olawe, 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 mo'olelo in 'ōlelo Hawai'i with English-language translation. These textual resources, which give voice to Kaho'olawe, 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 Kaho'olawe 'Ohana, 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 *Kaho'olawe: Nā Leo o Kanaloa*, 'Ai Pōhaku Press carried on the cause of aloha 'āina, 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; *Ho'oulu: 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 Piliāmo'o 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

60. bell hooks, 'marginality as site of resistance', in *Out there: Marginalization and Contemporary Cultures*, eds Russell Ferguson, Martha Gever, Trinh T. Minh-ha, Cornel West (New York: New Museum of Contemporary Art and Massachusetts Institute of Technology, 1990), 341. hooks' essay is included in this publication on p. 215.

61. For Haunani, Ed, Richard, Wayne, Paul, Joan, Puhipau, Mark, Kapu, Maile, Barbara—Aloha mai no, aloha aku.

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 ho'omau 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), Piliāmo'o (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 ho'omau 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 Beretānia, a ua kapa 'ia pēlā ma muli o nā hōkele li'ili'i like 'ole a me nā hale noho ho'omaha e kū ana ma kēlā me kēia kapa o ke alanui i nā makahiki 1850. Ua 'ike nō nā 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'ōlelo, ua ho'oholo ke Kuhina Kālai'āina o ke aupuni e kūkulu i kekahi hōkele i ho'omalua 'ia e ke aupuni, he \$120,000 ka lilo, ma ke kihi alanui o Likeke me Hōkele. Ua kapa 'ia ua hōkele lā 'o ka Hawaiian Hotel a ua hemo kona 'ipuka i ka makahiki 1871. Ua nanea nā malihini noho i ka ho'okipa maika'i 'ana ma lalo o nā limahana kama'āina o ia hōkele.

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

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

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

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

Hawai'i State Art Museum

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

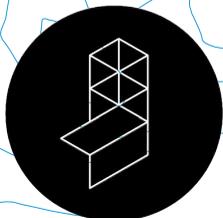
British explorer Isabella Bird was a guest of the Hawaiian Hotel and published a review in her travelogue, writing, it is a 'great public resort of Honolulu made lively by the other visitors staying there: English and American naval men, planters' families, whaling captains, health seekers from California.'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

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

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

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

Hawai'i Contemporary



Hawai'i 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 **Hawai'i 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 Hawai'i nei.

Hawai'i 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 Kahu'āina Broderick (director, Koa Gallery, Kapi'olani Community College)—features 43 artists and art collectives from Hawai'i, Asia-Pacific, and beyond and was on view at seven locations across on O'ahu, 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.

Artists, curators, Hawai'i Contemporary, and friends at the opening weekend celebration of Hawai'i Triennial 2022 at Iolani Palace, Honolulu, February 18, 2022. Courtesy of Hawai'i Contemporary. Photo: Brandyn Liu.





HT22

**HAWAII
STATE ART
MUSEUM**

**MADE
VISIBLE**

[Back to attachments page](#)

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

Organization/Project: Hawai'i Masterpieces: Ka Hana Kapa Project
Program/Project Logic Model

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.

<p align="center">Resources</p> <ul style="list-style-type: none"> • Staffing • Funds • Volunteers • Contracted services • Materials & Supplies • Travel • Facilities & venues (for exhibiting, performing, presenting, teaching) • Partnerships (organizations, institutions) • Private sponsors and in-kind • Multi-year time period to implement activities • Cultural artists & practitioners • PBS quality production team 	<p align="center">Assumptions</p> <ul style="list-style-type: none"> • There is not enough accessible information about kapa for the general public • People believe Hawaiian kapa making does not exist any more • More statewide Native Hawaiian arts & culture activities are needed • There will be widespread partnership interest on 6 islands • Performance, exhibiting and/or community activities can take place on all islands • Halau and kapa makers want to do statewide outreach • Funds and in kind resources will be available • Accommodations will be available for kapa makers and documentary team in Hilo in April 2011 	<p align="center">Project Activities (specific)</p> <ul style="list-style-type: none"> • Concert performances by Halau O Kekuhi on the 4 major islands (Hawaii, Kauai, Maui, Oahu) • Merrie Monarch Ho`ike world premiere, one hour opening performance by Halau O Kekuhi • Museum gallery kapa exhibits on the 4 major islands (Hawaii, Kauai, Maui, Oahu) • Community activities on 6 islands (e.g. hands-on/demonstrations, lectures, workshops, documentary screenings) 	<p align="center">Beginning Outcomes (measurable)</p> <ul style="list-style-type: none"> • Merrie Monarch halau world premiere performance is available for video documentation • Concert theatres are identified and tentatively secured by end FY2011 • Museums with kapa collection are on board by end FY2011 • At least half of the kapa makers will participate in one or more outreach activities • Scouting for documentary completed by fall 2010 	<p align="center">Final Outcomes (measurable)</p> <ul style="list-style-type: none"> • Documentary program is viewed/broadcast throughout the state • DVDs educational distribution and are readily available for sale • PBS stations nationwide pick up documentary • Outreach activities implemented on 6 islands • Outreach activities include performance, exhibit, lecture and/or hands-on and demonstration activities, documentary screenings • Feedback from public and participants is glowing • Increase in requests from community & schools for kapa lessons
<p align="center">For Whom</p> <ul style="list-style-type: none"> • General public • Native Hawaiian community • Children & Youth • Kapa Makers • National audience 	<p align="center">Assumptions</p> <ul style="list-style-type: none"> • Possible additional kapa activities can take place after the April 2011 world premiere 	<p align="center">Project Activities (specific)</p> <ul style="list-style-type: none"> • 56 minute PBS quality documentary for broadcast and dvd • Portraits of kapa makers, halau dancers • Still photos of kapa • Video oral history interviews of kapa makers 	<p align="center">Intermediate Outcomes (measurable)</p> <ul style="list-style-type: none"> • Kapa makers completed kapa, sent to the halau in March 2011 • Promotion to all targeted newspapers, radio/tv stations, listservs • One or more feature articles in newspapers or magazines • One or more radio or tv interviews • Video oral history interviews are conducted of selected kapa makers by end of FY2011 	<p align="center">Impact</p> <ul style="list-style-type: none"> • Pride for the Native Hawaiian community • Information about Hawaiian kapa is more widespread • Value of Hawaiian kapa is better understood • New organization partnerships are formed • Renewed interest on mainland in knowing about Hawaiian kapa yields request for national broadcast and dvd sales

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

FOR INTERNAL USE ONLY	PAU				PAU				PAU			
	FY2010 Contractor	FY2010 HSFCA \$	FY2010 Other \$	FY2010 Inkind	FY2011 Contractor	FY2011 HSFCA \$	FY2011 Other \$	FY2011 Inkind	FY2012 Contractor	FY2012 HSFCA \$	FY2012 Other \$	FY2012 Inkind
Statewide presenting and touring:												
Hula-kapa premiere (4-27-11) @ Merrie Monarch Festival Ho`ike/Halau O Kekuhi hula kapa performance. Kapa lecture-demonstration @ Imiloa (4-29-11)				Kapa; Halau	EKF	\$ 25,200		kapa shipping; Halau				
Professional development kapa makers artist retreats (Jan 2012 Kona, Oct 2012 Maui)									EKF	\$ 35,000		
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)												
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)												
Kaua`i @ Ka `Aha Hula `O Halauaola (July 10-18, 2014). Hula kapa concert (7-14 & 15-14). Kapa workshop intensives (7-10,11,12-14)				LF staff								
Kaua`i @ Ka `Aha Hula `O Halauaola (July 10-18, 2014). Hula kapa concert (7-14 & 15-14). Kapa workshop intensives (7-10,11,12-14)				LF staff								
Lana`i @ LCHC. Kapa workshop.				LCHC								
Kamuela @ Kahilu Theatre (Sept 14-17, 2016). Kapa exhibit, community activites, 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	\$ -	\$ -
FY Total		\$50,000	\$2,500	\$ -		\$75,200	\$8,000	\$ -	\$ -	\$60,000	\$ -	\$ -

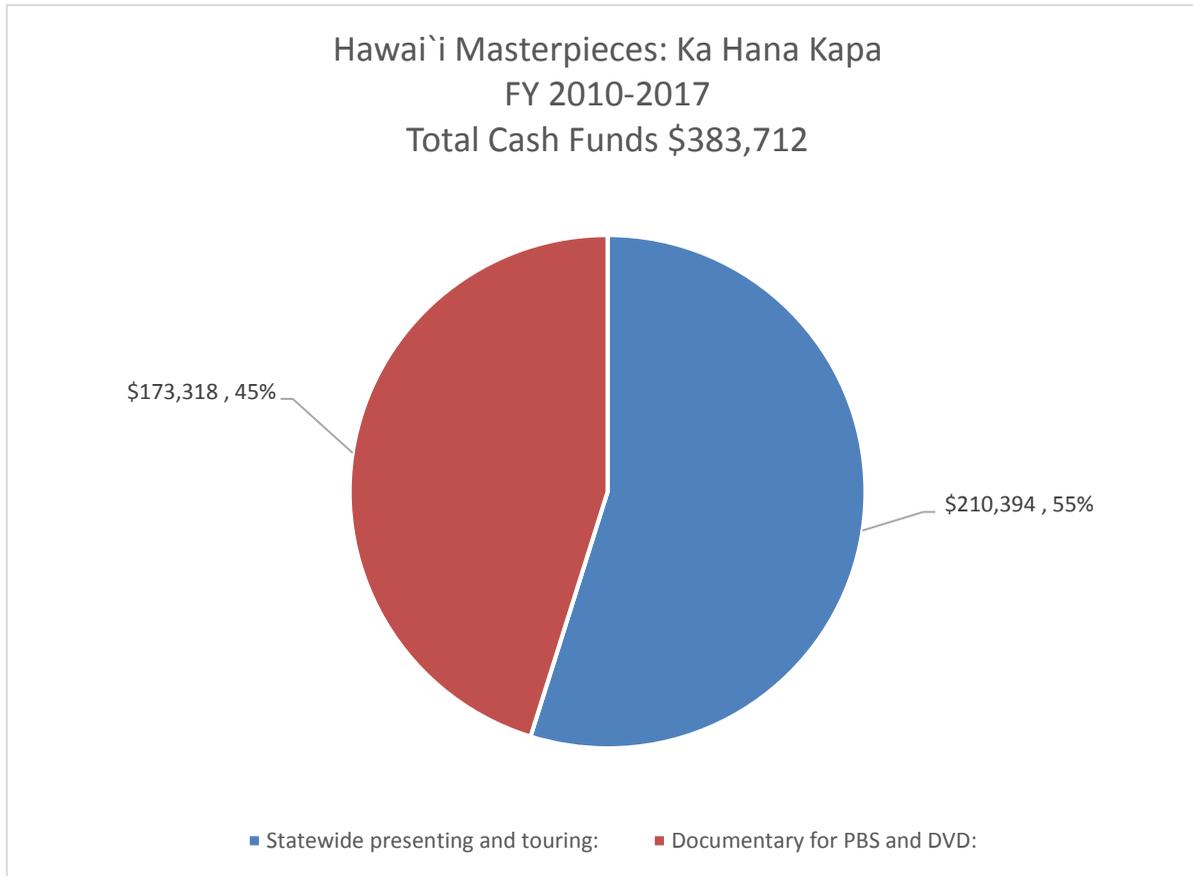
Hawai'i State Foundation on Culture and the Arts
Hawaiian Masterpieces: Ka Hana Kapa
Big Budget

FOR INTERNAL USE ONLY	PAU				PAU				PAU			
	FY2013 Contractor	FY2013 HSFCA \$	FY2013 Other \$	FY2013 Inkind	FY2014 Contractor	FY2014 HSFCA \$	FY2014 Other \$	FY2014 Inkind	FY2015 Contractor	FY2015 HSFCA \$	FY2015 Other \$	FY2015 Inkind
Statewide presenting and touring:												
Hula-kapa premiere (4-27-11) @ Merrie Monarch Festival Ho`ike/Halau O Kekuhi hula kapa performance. 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)					MACC	\$ 8,480	\$ 73,294	\$ 26,567				
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)					NOTAE (LHS)	\$ 8,225						
Kaua`i @ Ka `Aha Hula `O Halauaola (July 10-18, 2014). Hula kapa concert (7-14 & 15-14). Kapa workshop intensives (7-10,11,12-14)									EKF	\$ 4,000		
Kaua`i @ Ka `Aha Hula `O Halauaola (July 10-18, 2014). Hula kapa concert (7-14 & 15-14). Kapa workshop intensives (7-10,11,12-14)					NOTAE (LHS)	\$ 13,213						
Lana`i @ LCHC. Kapa workshop.												
Kamuela @ Kahilu Theatre (Sept 14-17, 2016). Kapa exhibit, community activities, hula kapa concert.												
Statewide outreach (performances, displays, community activities, kapa artists)												
Subtotal		\$ -	\$ -	\$ -		\$ 29,918	\$ 73,294	\$ 26,567		\$ 4,000	\$ -	\$ -
Documentary for PBS and DVD:												
Pre-production, production, post-production	BRC	\$ 35,000										
DVD production and inventory												
Educational distribution (mailings)									DP ops	\$ 398		
Statewide Ka Hana Kapa screenings									NOTAE (LHS)	\$ 7,656		KHK screening partners - ground transportation, facilities, hospitality, volunteers & staff
Statewide Ka Hana Kapa screenings									DP ops	\$ 488		
Statewide PBS Hawaii Ka Hana Kapa broadcasts												
National PBS network Ka Hana Kapa broadcasts												
Subtotal		\$ 35,000	\$ -	\$ -		\$ -	\$ -			\$ 8,541	\$ -	
FY Total		\$35,000	\$ -	\$ -		\$29,918	\$73,294	\$26,567		\$12,541	\$ -	\$ -

Hawai'i State Foundation on Culture and the Arts
Hawaiian Masterpieces: Ka Hana Kapa
Big Budget

FOR INTERNAL USE ONLY	PAU				PAU				Subtotal HSFCA \$	Subtotal Other \$	Total All
	FY2016 Contractor	FY2016 HSFCA \$	FY2016 Other \$	FY2016 Inkind	FY2017 Contractor	FY2017 HSFCA \$	FY2017 Other \$	FY2017 Inkind			
Statewide presenting and touring:											
Hula-kapa premiere (4-27-11) @ Merrie Monarch Festival Ho`ike/Halau O Kekuhi hula kapa performance. Kapa lecture-demonstration @ Imiloa (4-29-11)									\$ 25,200	\$ -	\$ 25,200
Professional development kapa makers artist retreats (Jan 2012 Kona, Oct 2012 Maui)									\$ 35,000	\$ -	\$ 35,000
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)									\$ 8,480	\$ 73,294	\$ 81,774
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)									\$ 8,225	\$ -	\$ 8,225
Kaua`i @ Ka `Aha Hula `O Halauaola (July 10-18, 2014). Hula kapa concert (7-14 & 15-14). Kapa workshop intensives (7-10,11,12-14)									\$ 4,000	\$ -	\$ 4,000
Kaua`i @ Ka `Aha Hula `O Halauaola (July 10-18, 2014). Hula kapa concert (7-14 & 15-14). Kapa workshop intensives (7-10,11,12-14)									\$ 13,213	\$ -	\$ 13,213
Lana`i @ LCHC. Kapa workshop.	NOTAE (LHS)	\$ 267		LCHC					\$ 267	\$ -	\$ 267
Kamuela @ Kahilu Theatre (Sept 14-17, 2016). Kapa exhibit, community activities, hula kapa concert.					KTF	\$ 10,000	\$ 32,715	\$ 8,385	\$ 10,000	\$ 32,715	\$ 42,715
Statewide outreach (performances, displays, community activities, kapa artists)									\$ -	\$ -	\$ -
Subtotal		\$ 267	\$ -	\$ -		\$ 10,000	\$ 32,715	\$ 8,385	\$ 104,385	\$ 106,009	\$ 210,394
Documentary for PBS and DVD:											
Pre-production, production, post-production									\$ 160,000	\$ 10,500	\$ 170,500
DVD production and inventory	NOTAE	\$ 2,420							\$ 2,420	\$ -	\$ 2,420
Educational distribution (mailings)									\$ 398	\$ -	\$ 398
Statewide Ka Hana Kapa screenings											
Statewide Ka Hana Kapa screenings											
Statewide PBS Hawaii Ka Hana Kapa broadcasts				PBS HI							
National PBS network Ka Hana Kapa broadcasts				PIC							
Subtotal		\$ 2,420	\$ -			\$ -	\$ -		\$ 162,818	\$ 10,500	\$ 173,318
FY Total		\$ 2,687	\$ -	\$ -		\$10,000	\$32,715	\$8,385	\$267,203	\$116,509	\$383,712

BRC = Biographical Research Center
EKF = Edith K. Kanaka`ole Foundation
KTF = Kahilu Theatre Foundation
LCHC = Lana`i Culture & Heritage Center
LF = Lalakea Foundation
MACC = Maui Arts & Cultural Center
NOTAE = National Organization for Traditional Artists Exchange
PBS HI = PBS Hawai`i
PIC = Pacific Islanders in Communication



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.
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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.mauiarts.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.
 - “Hi`iakaikano`eau”, a world premiere concert performance by Halau O Kekuhi in Castle Theatre. Attendance: 961.
 - “The Kapa Makers Journey”, a symposium held in the McCoy Studio Theatre with 14 presenters. Attendance: 250.
 - “Observe & Play Family Day”, a hands-on kapa demonstration family event. Attendance: 354.



- [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, Kauahea 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 exhibit, honoring Marie McDonald. September 15 through November 3. Featuring Moana Eisele, Roen Hufford, Dalani Tanahy, Sabra Kauka, Verna Takashima, Bernice Akamine, Solomon Aipo, Lisa Schattenburg Raymond, Marie McDonald, Denby Freeland-Cole. The exhibit is free and accommodates school tours.
 - Kapa Symposium, September 16. Moderated by humanities scholar Victoria Nalani Kneubuhl. Kapa panelists include Moana Eisele, Roen Hufford, Dalani Tanahy, Sabra Kauka, Verna Takashima, Bernice Akamine, Solomon Aipo, Lisa Schattenburg Raymond.
 - Kapa Demonstrations. September 17, October 8, October 29.
 - Halau O Kekuhi concert. September 18.
 - 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).

###

ART IN PUBLIC PLACES – KAPA PURCHASES

Inv#	Creator	Title	Purchase Date	Purchase Price
1747	Richard Pihanui Colburn	<i>`Uli`Uli</i>	1982-07-19	\$800
4014	Georgia Sartoris	<i>Aitu</i>	2008-11-19	\$800
4098	Pualani Lincoln Maielua	<i>Puhenehene</i>	2009-11-18	\$1,562.49
5242	Marie McDonald	<i>Untitled (Hillside)</i>	2014-05-14	\$3,645.81
5243	Marie McDonald	<i>Untitled (Yellow Stripes)</i>	2014-05-14	\$4,166.64
5244	Marie McDonald	<i>Two Piece Embroidered</i>	2014-05-14	\$1,979.15
5393	Georgia Sartoris	<i>Homage to Laos</i>	2016-11-16	\$937.8
5457	Chenta Laury	<i>Branching Out</i>	2017-03-15	\$1,875
5609	Chenta Laury	<i>Patchwork #1</i>	2019-11-20	\$8,586.38
5656	Roan Hufford	<i>citiscape</i>	2020-05-20	\$2,094.24
5657	Roan Hufford	<i>Lei hulu</i>	2020-05-20	\$2,094.24
5658	Roan Hufford	<i>Alaea</i>	2020-05-07	\$1,047.12
5721	Bernice Akamine	<i>Kapa Moe: Hae Hawai`i</i>	2021-11-17	\$5,2356
5732	Bernice Akamine	<i>Huaka`i</i>	2021-11-17	\$5,000
5733	Roan Hufford	<i>Ka Papa Honua (Strata of earth)</i>	2021-11-17	\$4,000
5734	Roan Hufford	<i>Kumulipo (Source of Life)</i>	2021-11-17	\$3,000
5735	Roan Hufford	<i>Pi`i Ka Mauna (Ascending the Mauna)</i>	2021-11-17	\$2,000
5736	Dalani Tanahy	<i>He Kumu Wai `Ole</i>	2021-11-17	\$15,000
C0456	Herman Clark	<i>Na Kama A Ka`ahupahau Me Kuhaimoana (The</i>	1997-05-19	\$25,000

*Children of
Kaahupahau)*

C0487	Pua Van Dorpe	<i>Kihei Kapa</i>		\$15,000
C0622	Dalani Tanahy	<i>Four Rivers, Four Trees</i>		\$16,000
L0005a	Moana Eisele	<i>Pa`u Pa`u `Elua</i>		\$1,336.5
L0005b	Moana Eisele	<i>Pa`u Pa`u `Elua</i>		\$1,336.5
L0006	Moana Eisele	<i>Kihei Kamalena</i>		\$1,377
L0007	Kaiulani de Silva	<i>Ia `Oe E Ka La</i>		\$1,215
5780	Rodrigo Diego Manzano Perez	<i>Artisan Slaves</i>	2022-07-20	\$4,350

**50+ Years of SFCA Support of Native Hawaiian Programs and Projects
FY 1967 - FY 2020**

SFCA Initiatives

SFCA Support

**MUSIC
(Educational Materials)**

Na Mele O Paniolo
FYs 1985-1989, 2004
Audio cassettes, CDs, with booklet
education distribution to schools,
libraries

**MOVING IMAGE
(Educational Materials)**

Ka Hana Kapa documentary
(Biographical Research Center
producer, multiple partners screening)
FYs 2010-2015
8 free public screenings
2 PBS Hawaii Presents statewide
broadcasts
DVD education distribution to schools,
libraries, Native Hawaiian cultural
organizations & practitioners
Islands - Kauai, Oahu, Maui, Lanai,
Molokai, Hawaii

Iolani Luahine Dance Film Project
FYs 1978-1979

***Mele Hawaii: Hawaiian Mele Video
Project***
FY 1979

Drums of Hawaii: Video Project
FY 1979

***Pele Legends: 1/2 Hour Education
Video Chants & Hulas***
FY 1978

Traditional Hawaiian Music Series
(Hawaii Public Television)
FY 1973
13 programs for preservation and for re-
broadcast in schools

EXHIBIT

Hoomau: the Perpetuation of Kapa
FY 2016

Hooulu: The Inspiration of Hula
FY 2010
traveling exhibit
Islands - Oahu, Maui

Na Paniolo O Hawaii
FYs 1987, 1988
traveling exhibit with catalog

**PERFORMANCE
TOURING
(Community Outreach)**

Hawaiian Choral Music Outreach
(Hawaii Youth Opera Chorus)
NEA American Masterpieces
FYs 2007-2008

Kahekili
(Maui Arts & Cultural Center)
FY 2008
Islands - Kauai, Oahu, Maui, Hawaii

**50+ Years of SFCA Support of Native Hawaiian Programs and Projects
FY 1967 - FY 2020**

SFCA Initiatives

Islands - Kauai, Maui, Molokai, Lanai, Hawaii

The Deconstruction of Music & Hula: Kahauanu & Maiki Aiu Lake
(Hawaii Arts Ensemble)
NEA American Masterpieces
FY 2008
Islands - Kauai, Oahu, Maui, Hawaii

Slack Key Symposium II
(National Organization for Traditional Artists Exchange)
FY 2007
Islands - Oahu, Maui, Lanai, Molokai, Hawaii

SFCA Support

E Ike Hou la Lanai: Native Hawaiian cultural literacy program
(Lanai Culture & Heritage Center)
FY 2016
Island - Lanai

Hawaiian Performing Arts Youth Outreach Project
(Naalehu Theatre)
FYs 2008-2009, 2011-2012
Islands - Hawaii

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

Ka `Aha Hula `O Halauaola
(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

YOUTH OUTREACH

**GATHERING
(Conference, Festival)**

**50+ Years of SFCA Support of Native Hawaiian Programs and Projects
FY 1967 - FY 2020**

SFCA Initiatives

SFCA Support

SHARING

**(Community Outreach,
Life-Long Learning)**

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)
FY2019 - 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

Apprenticeship Concert featuring Hawaiian performing artists
at Honolulu Academy of Arts Theatre
FY 1988

Voyage of Rediscovery
(Polynesian Voyaging Society)
FYs 1980, 1986-1987

Kapa Workshop Series
FY1985
Islands - Kauai, Oahu, Maui, Molokai

Demonstration/Symposium: Traditional Hawaiian Artists
(Bishop Museum)

at Bishop Museum annual festival
FY 1986

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
* Hula Master Teachers Project (1980-1981)
* Ka Molokai Makahiki (1983-1989)
* Tapa making experiments/Puanani Van Dorpe (1980)

50+ Years of SFCA Support of Native Hawaiian Programs and Projects
FY 1967 - FY 2020

SFCA Initiatives

SFCA Support

* Tapa & its cultural importance/TEMARI (1983)
* Hawaiian Kapa Lecture/Bishop Museum (1984)

Hawaiian Cultural Development Program
FYs 1967-1970
Hawaiian dance, Hawaiian workshops, Cultural Research Inventory project

Traditional Arts Grants to train and mentor next-generation cultural practitioners & teachers
FYs 1985 to present
Various Native Hawaiian cultural arts & practices

TEACHING

(Intensive Apprenticeship Training)

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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/>

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AMERICAN RESCUE PLAN GRANTS TO INDIVIDUALS

Name	Race/Ethnicity	Islands Impacted	Directly supports Native Hawaiian artists?	Artistic/Cultural Discipline	Project Title	Summary
Roberta LW Ahsing	Hawaiian, Chinese	Maui:O'ahu	No	Dance Arts:Other	INSIGHT: Developing Student Voice and Visual Literacy through the Arts	INSIGHT engages UHM COE K-12 teacher candidates with discussion-based art interpretation activities. Practical strategies provide a toolkit to build visual literacy skills across content areas (i.e. history, social studies, language and fine arts).
Wailani Artates	Hawaiian, Filipino, Portuguese	Maui: O'ahu	Yes	Cultural Occupational:Media Arts:Multimedia Arts:Music Arts:Visual Arts	Hawaiian Music Album Concept Development and Package Design	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, typography, liner notes, and marketing. I am proposing an online streaming short play festival, specifically for, about, and by our mähü community. All plays will be written by individuals who identify as queer. Playwriting workshops will develop both professionals and the community.
Sean-Joseph Choo		O'ahu	Yes	Literary Arts:Multimedia Arts:Music Arts:Theatre Arts	Kamamo House Short Play Showcase	The Mu'umu'u Digital Archive is an online database featuring high-quality crowdsourced photographs of individual's mu'umu'u collections and stories for the purposes of preservation, inspiration, education, and community connection.
Shannon Hiramoto	Japanese, Irish	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	Yes	Visual Arts	Mu'umu'u Digital Archive	This project will provide a safe, fun, educational environment where people will learn the glass making process through involvement, observation and collaboration. It will work with the Kohala Artists' Co op to enrich their after school programming.
Matthew Jakielski		Hawai'i	Yes	Visual Arts:Other	Hot Glass Hawaii	This 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.
Victoria Nalani Kneubuhl	Native Hawaiian/Polynesian	Hawai'i: Kaula'i: Maui: O'ahu	Yes	Literary Arts:Media Arts:Theatre Arts	E Huliāmahi: The Life of Prince Jonah Kūhiō Kalaniana'ole Pi'ikoi	A new musical composition by Anne Leilehua Lanzilotti in celebration of Isamu Noguchi'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).
Anne Victoria Leilehua Lanzilotti		O'ahu	Yes	Music Arts	Sky Gate	Generational knowledge and techniques with the ki (ti plant) from Hawaii's treasured Hula Master, Nona Beamer, will be shared. Her ki work was captured in rare footage which will be made available. Youth will receive hands-on training in four areas.
Maile Loo	Native Hawaiian	O'ahu	Yes	Cultural Occupational:Dance Arts	Auntie Nona's Key to the Ki	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 activism. This short film will document that effort.
Robin Lung	Chinese	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	No	Literary Arts:Media Arts:Multimedia Arts	Short Documentary on Preservationist/Photographer Nancy Bannick	PASSING NOTES tells stories of a community through illustrated portraits of some of its contributing members on paper ephemera such as vintage maps, charts, old letters ~ once hidden, now unfolding into a fuller picture to be passed on by community.
Mark K. Lupenui	Hawaiian, Scottish, Spanish, Portugese, English	Hawai'i	Yes	Cultural Occupational:Music Arts:Visual Arts	PASSING NOTES: The Kohala Ephemera Project	Six art projects will be compiled by myself & delivered to DHS. Case workers/aides will distribute these art kits to foster parents and birth parents during supervised visits. With images to guide them, keiki & adults will create artwork together.
Julie Matheis		Lana'i: Maui: Moloka'i	No	Visual Arts	Elevating Foster & Biological 'Ohana Connections Through Art	Project focuses on creating quality video presentation documenting the history of the Okinawan dance, Senjukai Hawaii school, journey as a teacher and dancer together with introducing variety of Okinawan dances (classical, modern & new choreography).
Frances Kuba		O'ahu	No	Cultural Occupational:Dance Arts	Preserving the Legacy of our rich Okinawan culture	Create a method for learning slack key with written material including sheet music, chord diagrams, exercises, and written lessons in a book. I would then create audio and video performance recordings for students to follow and offer workshops.
Jeff Peterson Productions	Hawaiian/Caucasian	Hawai'i:Kaula'i:Maui:O'ahu	Yes	Music Arts	Hawaiian Slack Key Guitar Instructional Method by Jeff Peterson	This grant will complete the choreography, filming and editing of the final section of the My Empty Body is Full of Stars movie and supporting showing it, along with a presentation by myself and an astronomer, in at least five local schools.
Angel Prince		Hawai'i	No	Dance Arts:Multimedia Arts:Theatre Arts	My Empty Body is Full of Stars	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, creation and our interaction with nature.
Christopher Ritson	White / Jewish / Sicilian	O'ahu	No	Media Arts:Multimedia Arts:Visual Arts:Other	Creating a Creator: Biogenerative Art and Sustainable Esthetics	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.
Stefan C Schaefer	white	Maui	Yes	Literary Arts:Media Arts	Short Film Created with Maui Teens (film title TBD)	I will use art and art experiences to weave connections to Maui conservation areas that show resilience and restoration. I will paint on location, create place-based video art lessons, and teach live art classes, and curate an online exhibit.
Margaret Theresa Sutrov		Maui	Yes	Visual Arts	Ulana 'Aina	This project will create space and time for former kapa students of 6 month and year long classes to keep honing their art. In this way, they will become more comfortable with the skills they first learned and have the confidence to continue.
Dalani Tanahy	Hawaiian/Caucasian	O'ahu	Yes	Cultural Occupational	Supporting New Kapa Makers With Ongoing Classes, Interaction and Materials	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.
Stuart Yamane		O'ahu	Yes	Media Arts	The Making of DAC: The Downtown Art Center	This project is the continued development of the Kucho 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.
Allison T Yanagi	Okinawan, Japanese	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	No	Dance Arts:Music Arts	Kucho Girl on YouTube: Classical and Traditional Okinawan Music and Poetry	

BIENNIUM GRANTS TO ORGANIZATIONS

Organization Name	Project Title	Islands Impacted	Project directly support Hawaiian artists?	Category	Summary	Grant Request Amount
Ballet Hawaii	Ballet Hawaii Presents 2021-2022	Hawai'i:Maui:O'ahu	No	Presenting & Performing Arts (THE ARTS)	Ballet Hawaii presents a Hawaiian themed Nutcracker at the Blaisdell Concert Hall in December of 2021. Ballet Hawaii presents The Stars of American Ballet at the Hawaii Theatre in March of 2022. Ballet Hawaii provides tickets to the Angel Program	\$15,000
Bamboo Ridge Press	Publication of literary books	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	Yes	Presenting & Performing Arts (THE ARTS)	Bamboo Ridge Basic FY22 will support the publication of Bamboo Ridge #121, a collection of plays by well known local author, Lee Cataluna, and Bamboo Ridge #122, a new and innovative type of anthology featuring speculative fiction and poetry.	\$15,000
East Hawai'i Cultural Council DBA East Hawai'i Cultural Center	Young at Art	Hawai'i	Yes	Community Arts (ENGAGEMENT)	Schoolchildren across Hawai'i create art and sculpture that is juried and exhibited in the EHCC gallery. Throngs of proud families attend the awards ceremony. Free art workshops and an installation in Kalakaua Park supplement the project.	\$10,000
Hana Arts	Strengthening the East Maui Community through Art	Maui	Yes	Arts Education (EDUCATION)	Strengthening the East Maui Community through Art is a multi-faceted program that provides high-quality arts education to students of all ages throughout East Maui and beyond through a variety of partnerships and collaborations. The Hawaii Concert Society's 2021-2022 will comprise 7 - 8 public performances and 5 - 7 educational services for students K-University.*	\$15,000
Hawai'i Concert Society	Hawaii Concert Society Season 2021-2022	Hawai'i	No	Presenting & Performing Arts (THE ARTS)	*If audiences are permitted to congregate by fall 2021. Numbers will be less if the season begins later. The Symphony of the Hawai'i 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.	\$5,000
Hawai'i Forest Institute (HFI)	Symphony of the Hawai'i Forests – Engaging thru Music, Art, Dance & Stories	O'ahu	Yes	Community Arts (ENGAGEMENT)	Hawai'i 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.	\$15,000
Hawai'i Council for the Humanities Hawaii Alliance for Arts Education dba Hawaii Arts Alliance	Hawai'i History Day 2021-2022 Traditional Arts Program	Hawai'i: Kaula'i: Maui: Moloka'i: O'ahu	Yes	Community Arts (ENGAGEMENT) Arts Education (EDUCATION)	The Traditional Arts Program provides classes in traditional arts of Hawaii and the Asia-Pacific region taught by practitioners for afterschool, intersession, and summer camps.	\$15,000
Hawaii Institute for Music Enrichment and Learning Experiences, Inc.	Hawaiian Steel Guitar Festivals and Showcases	Hawai'i: Kaula'i: Maui: O'ahu	Yes	Presenting & Performing Arts (THE ARTS)	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.	\$15,000
Hawaii Opera Theatre	Hawai'i Opera Theatre - Education Programs	Hawai'i: Kaula'i: Maui: O'ahu	No	Arts Education (EDUCATION)	To implement HOT's Education & 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.	\$15,000
Hawaii Performing Arts Company, Ltd. d.b.a. Manoa Valley Theatre	Production Support of MVT's 2021-22 Theatre Season	O'ahu	Yes	Presenting & Performing Arts (THE ARTS)	MVT will produce seven plays in its 52nd Season. MVT will offer at least six Studio Series presentations by local artists. MVT Studio & Outreach programs will provide out of school STEAM Theatre and Improv Therapy courses for young adults ages 14-21.	\$15,000
Hawaii Theatre Center	pARTners for the Arts 2021 - 2022	O'ahu	Yes	Presenting & Performing Arts (THE ARTS)	This project will help expand the access to audiences by artist-created broadcasting content and will support the community by ensuring local organizations still have the opportunity to access the iconic Hawaii Theatre Center as a venue.	\$15,000
Hawaii Youth Opera Chorus	Music Education and Performance on Oahu, emphasizing Hawaiian culture	O'ahu	Yes	Arts Education (EDUCATION)	A grant from the HSFCFA 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. 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.	\$15,000
Historic Hawaii Foundation	Historic District Story Maps	Hawai'i:O'ahu	Yes	Heritage & Preservation (CULTURE)	The Donkey Mill Art Center Exhibition Program is the only arts organization in West Hawai'i with museum quality exhibitions and corresponding educational programs. We offer up to six exhibitions annually in our gallery on campus, free to the public.	\$5,000
Holualoa Foundation for Arts & Culture d.b.a. Donkey Mill Art Center	Donkey Mill Art Center Exhibition Program 2021-2022	Hawai'i	Yes	Community Arts (ENGAGEMENT)	HTY 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.	\$15,000
Honolulu Theatre for Youth	1 HTY Virtual Field Trip (VFT) production & 1 Live Site-Specific Show	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	Yes	Arts Education (EDUCATION)	This project supports Hui No'ea's core visual arts education offerings that support lifelong learning in the arts for all ages. Programs include classes & workshops, cultural programs, presentations, open studios, exhibitions, and youth outreach.	\$15,000
Hui Noeau	Enhancing Lives on Maui through Visual Arts Education	Lana'i:Maui:Moloka'i	Yes	Arts Education (EDUCATION)	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.	\$15,000
Kahilu Theatre Foundation	Kahilu Theatre 2021-2022 Season	Hawai'i	Yes	Presenting & Performing Arts (THE ARTS)	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.	\$15,000
Kauai Chorale, The	The Kauai Chorale	Kaua'i	Yes	Presenting & Performing Arts (THE ARTS)		\$5,000

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Kumu Kahua Theatre	Kumu Kahua Theatre 2022 Season	Maui:O'ahu	Yes	Presenting & Performing Arts (THE ARTS)	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.	\$15,000
Lanai Academy of Performing Arts Inc.	Acting, Music, Dance, and Creative Writing classes	Lana'i	No	Arts Education (EDUCATION)	LAPA 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.	\$10,000
Manoa Heritage Center	Engaging Community to Build Cultural Resilience	O'ahu	No	Heritage & Preservation (CULTURE)	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.	\$15,000
Maui Arts & Cultural Center	MACC Presents 2021-2022: Selected Works	Lana'i:Maui:Moloka'i	No	Presenting & Performing Arts (THE ARTS)	"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.	\$15,000
Maui Pops Orchestra, Inc.	Maui Pops Orchestra 2021/2022 Concert Season	Maui	Yes	Presenting & Performing Arts (THE ARTS)	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.	\$15,000
Molokai Arts Center, Inc.	MALU KUKUI	Moloka'i	Yes	Heritage & Preservation (CULTURE)	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.	\$15,000
Nova Arts Foundation Inc.	Oh My Goddess! (Ola Ko'u Akua Wahine!) Phase 1: Creation	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	Yes	Presenting & Performing Arts (THE ARTS)	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.	\$15,000
Portuguese Association of Maui	Basic Portuguese Culture	Maui	No	Community Arts (ENGAGEMENT)	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.	\$5,000
Prince Dance Company	Prince Dance Company Performing Arts Education Outreach in Schools	Hawai'i	Yes	Arts Education (EDUCATION)	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 Residency in schools. 4. Interactive Dance Performance in schools.	\$15,000
Read To Me International Foundation	Haku Mo'olelo – Using Art to Maintain the Mother-Child Connection	Hawai'i: Kaula'i: Lana'i: Maui: Moloka'i: O'ahu	Yes	Community Arts (ENGAGEMENT)	Haku Mo'olelo 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.	\$15,000
Society for Kona's Education & Art	The Art of Community Learning	Hawai'i	Yes	Community Arts (ENGAGEMENT)	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.	\$10,000
Sounding Joy Music Therapy, Inc.	Music for Lifelong Resilience: Engaging Older Adults through Music Therapy	Hawai'i:Maui:O'ahu	No	Community Arts (ENGAGEMENT)	Group MT for kūpuna will be offered weekly for 25 weeks at collaborating facilities across O'ahu. Public MT workshops will also be held for kūpuna and their care partners, professionals, and other community members on O'ahu, Maui, and Hawai'i.	\$15,000
University of Hawaii (Outreach College)	World Performance Series	O'ahu	No	Presenting & Performing Arts (THE ARTS)	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.	\$10,000
University of Hawaii (UHWO Humanities Division)	KANI KŪOLA: Annual UH System Music Festival	Hawai'i:Maui:O'ahu	Yes	Community Arts (ENGAGEMENT)	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.	\$15,000
Volcano Art Center	The Arts of Creative Cultures Program	Hawai'i	Yes	Community Arts (ENGAGEMENT)	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.	\$15,000