



CONTACT

2016 | FOREIGN AND FAMILIAR

Honolulu Museum of Art School

March 24 – April 17, 2016

9 am – 7 pm

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An annual contemporary art exhibition exploring the theme of *contact* as it relates to the Hawaiian Islands, its people, and their experiences

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Sponsored by

Maoli Art Alliance (MAA)
an initiative of Pu'uhonua Society

Nā Mea Hawai'i

Honolulu Museum of Art School

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DAWSON Art Project

Juried and curated by Herman Pi'ikea Clark and Isabella Ellaheh Hughes

Executive Director (Pu'uhonua Society) Maile Meyer // **Exhibition Manager**

Josh Tengan // **Installation Team** Drew Broderick, Bradley Capello, Brad Hamasaki, AJ Feducia, and Jason Teraoka // **Hawaiian Translation** Jacob Hau'oli Elarco // **Educational Partner** Art Explorium // **with kōkua from** Katherine Tuidar, Nicole Duarte, and Marika Emi

Introduction

‘O Foreign and Familiar, ‘o ia ka pilina ma waena o ka po‘e ‘ōiwi, nā kama‘āina a me nā mo‘omeheu e‘e moku ma Hawai‘i nei me ka hopena o kēia hui pū ‘ana ma ko kākou kaiāulu.

I ka ho‘omōhala ‘ana mai o ka hō‘ike‘ike nei, ua noi ‘ia nā paheona like ‘ole o Hawai‘i e hō‘ike i ua mana‘o nei o “foreign and familiar” ma o ka hakulau a me ka hana ‘ana i kā lākou mau paheone. He pono nō kā nā mea paheona i ka no‘ono‘o ‘ana e pili ana i ka pilina o “intimacy and interdependence” ma weana o ka hō‘ike honua, ke kaiapili, ka ho‘okele waiwai, a me ke ‘ano o ka nohona — ‘o ia nō ko Hawai‘i ma ke ‘ano he wahi a he po‘e paha.

Foreign and Familiar describes the intersection between indigenous, kama‘āina, and settler cultures in Hawai‘i and the impact this blending has had on shaping the character of our community and culture.

In the development of this exhibition, Hawai‘i artists were asked to respond to the concept of the “foreign and familiar” in the design and production of their works. Each artist has been challenged to consider the relationship between intimacy and interdependence — whether geographic, social, economic, or ecological — that has come to define Hawai‘i as a place and a people.

Dr. Herman Pi‘ikea Clark
Juror & Curator

Isabella Ellaheh Hughes
Juror & Curator

March 21, 2016

Dr. Herman Pi'ikea Clark

Clark is a university educator, artist, designer, and researcher with more than 20 years of experience in the visual arts field. At the University of Hawai'i – Mānoa, he received a Master of Fine Arts in visual communication design and initiated the movement for indigenous art and design studies. In Aotearoa, he integrated Maori and Pacific cultural philosophies into university-level instruction for design, art, and educational studies programs at several tertiary institutions across the country. Clark's doctoral study, completed in 2006, focused on the intersection of indigenous knowledge, technology, and creative processes as a research and educational approach.

Clark is currently a professor in the School of Indigenous Graduate Studies at Te Whare Wānanga o Awanuiārangī, one of New Zealand's three accredited indigenous universities. Through the course of his international career as a university educator, researcher, and practicing artist/designer, he has sought the translation of traditional knowledge and cultural concepts from the Pacific into academic and commercial applications for contemporary contexts.

Isabella Ellaheh Hughes

Hughes is the artistic director and co-founder of the Honolulu Biennial Foundation, in addition to being a curator and critic focused on contemporary art from the Asian continent and the Pacific with an interest in transculture and the global nomad artist. She has written for *ArtAsiaPacific*, *Brownbook*, *Contemporary Practices*, *Frieze*, *Harper's Bazaar*, *Art Arabia*, *Ibraaz*, and *Whitehot Magazine*, in addition to contributing to exhibition catalogues for the Singapore Art Museum, Bahrain's Ministry of Culture, and Barjeel Art Foundation. She edited the monograph *Sama Alshaibi: Sand Rushes In* (Aperture Foundation, 2015) and has curated exhibitions nationally and internationally, including for the Smithsonian National Museum of the American Indian (DC), the Center on Contemporary Art (Seattle), the US Embassy (Abu Dhabi), Art Dubai and Ayyam Gallery (London), among others.

Hughes has served as a nominator for the Smithsonian Artist Research Fellowship Program and Abraaj Capital Art Prize, as well as a juror for the YICCA 2013 International Contest of Contemporary Art and Art Omi International. A graduate of Punahou School, she has a Master of Arts in museum studies from Johns Hopkins University and Bachelor of Arts in art history from Boston University.

PARADISE COVE is a Hawai'i-based collective presenting site-specific installations and art-related events. Taking its name from Paradise Cove Luau, a "must-do" activity among visitors to the Islands, PARADISE COVE facilitates temporary experiences that encourage viewers/participants to think critically about Hawai'i. Particular emphasis is placed on engaging with consumer activities such as shopping, partying, and acquiring art both online and IRL [in real life]. PARADISE COVE is interested in promoting a post-identity agenda that emphasizes fluidity.

01

PARADISE COVE

Shop AncestryDNA™, 2016
mixed media



PARADISE COVE presents Shop *AncestryDNA™*, a site-specific installation of a genotype-specific clothing line.

“Uncover your ethnic mix. When your results arrive, you’ll see a breakdown of your ethnicity — and it may contain a few surprises. Then, you can start learning more about the places where your family story began.” — Ancestry.com

Using a kit provided by AncestryDNA™ (“The World’s Largest Consumer DNA Database”), an individual submitted a small saliva sample in a prepaid envelope for DNA analysis at more than 700,000 genetic markers. The results received were then reproduced as available information and graphics on a line of custom-printed clothing.

As part of a larger effort to build a database of genotype-specific clothing lines available to the public for purchase online, *Shop AncestryDNA™* will offer made-to-order packages to interested individuals. These packages will include a DNA analysis from AncestryDNA™ (\$99) as well as custom-printed clothing tailored to the individual’s specific needs.

Please note that interested parties do not necessarily have to order garments that reflect their “ethnic mix.” Instead, participants are encouraged to choose from the available options as they see fit.

02

JERRY VASCONCELLOS

Pineapple Tree, 2016
mixed-media installation

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Plantations brought a whole new and very foreign idea for agriculture to Hawai'i. Thousands of acres of finite lands were put into the production of growing food that would be exported off the islands in exchange for money. This replaced a self-sustained agricultural system that had been developed and perfected for these islands, and this system made only a few westerners very wealthy. But is it sustainable? Turns out, it isn't. Thousands lost their jobs and Hawai'i had to turn to importing 90% of its food and other necessities.

The pineapple tree is as foreign to Hawai'i as the idea of exporting food in exchange for money. (Ironically, this system of exportation and its need for laborers are what brought my grandfather to the Islands from Madeira, Portugal.) To the outside world, the pineapple came to represent Hawai'i itself. Put a pineapple on pizza, and it's a Hawaiian pizza. Really?

Like the system it represents, this art installation is not sustainable. Over time, the fruit will rot and fall, creating its own destruction in the same way the industry did.

03

TUTUVI (COLLEEN KIMURA)

untitled., 2016

screenprint on fabric

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The Pacific Islands have always been my fascination and source of inspiration — the plants, sea life, and culture. My intent has always been to have my prints describe places or tell a story. There’s a story behind every design: a torch ginger blossom passing from bud to withered stage, the preparation of lau hala for weaving, knotting kukui leaves into a lei, the movement of jellyfish, or the way a coconut tree pushes out a stalk of its flowers.

With *untitled.*, I wanted to create an attention-grabbing design and installation that serves as an introduction to the exhibition and invites people to come inside to view more art. The design is a personal meditation on the foreign and familiar and how outside influences impact various communities.

This piece also reflects my own interpretation of the natural world and Pacific iconography. I have lived in Hawai‘i my entire life and have absorbed the visual languages around me, which is why my work is influenced by Pacific forms. However, I am not Hawaiian; so while this is the only home I’ve ever known, I am mindful that my very presence here in Hawai‘i is connected to the foreign.

04

DEANNA GABIGA
MICHELLE SCHWENDEL-REGALA
Invasives, 2016
mixed-media installation

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The ecological history of Hawai'i is a story of continual invasion. *Invasives* intertwines the narratives of multiple species, people, and the results of their interactions.

Michelle's textiles spin the tale of the kāhuli (native Hawaiian tree snails) and the rosy wolf snail playing out in native 'ōhi'a lehua trees across the state. The kāhuli coevolved with the 'ōhi'a lehua tree, but multiple pressures — including habitat destruction, predation, and disease — have impacted populations of these native species. The rosy wolf snail was brought to Hawai'i as a biological control agent in an attempt to eradicate the African land snail, but an unintended consequence was its impact on the kāhuli, driving many non-target species to extinction.

Deanna's wire crocheted Philodendron vines show the intrusive effects of intimate living conditions between nature and people in Hawai'i. The non-native, naturalized, but aggressive Philodendron shows the movement of people to Hawai'i, while Michelle's knitted textiles show how that encroachment has changed much of the natural ecosystem. One wonders how much longer will the kāhuli endure?



KALO looks at the history of the overthrow from a Hawaiian perspective, and honors Queen Lili'uokalani and the signors of *Kū'e: The Hui Aloha 'Āina Anti-Annexation Petitions 1897–1898 (Petition)*, but it is also an opportunity to create community. When we, as Hawaiians, look at the *Petition* and see the signatures of our ancestors, we are given a sense of great pride, unity, and strength, similar to Americans looking to the Declaration of Independence. In the *Petition*, the importance of each and every voice standing together is seen in the power of more than 20,000 Hawaiians and others making a unified statement.

Generally, the *Petition* is thought of as a statement of support for Queen Lili'uokalani by Hawaiians, and it is, but it is just as important to recognize that non-Hawaiians also signed the *Petition*.

Symbolically, *KALO* refers to the mo'olelo (story) of Hāloa-naka-lau-kapalili, the first kalo plant and first born child of Wākea and Ho'ohokukalani. The kalo connects us as a people to both the 'āina (land) and nā akua (gods), and reminds us of our kuleana (responsibility) as younger siblings to care for Hāloa, our elder sibling, and the 'āina.

06

SONNY GANADEN

JOSHUA IWI LAKE

Pacific Bomb, 2016

mixed-media installation

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The US government used Kaho‘olawe as a bombing and live-fire shooting range from 1941 to 1990. Later, this was the catalyst for what is now referred to as the Hawaiian Renaissance. The United States’ military bases across the Hawaiian archipelago, Pacific Command, constitute the largest military installation and collection of arms in the history of the world. Video games are familiar for millions around the world who use them as a form of entertainment. They are also familiar to militaries. The perspective of the victim, however, is foreign to these games. The game-like disassociation between bombardier and victim are relevant to Hawai‘i.

Sonny Ganaden: My grandfather served in WWII; my family is part of the diaspora that state-sponsored violence creates. I truly enjoy video games, and am part of a generation that was raised with them as an ordinary form of entertainment. As a pacifist writer, I am interested in the feedback loop between entertainment and military that is created by making a game of state-sanctioned violence.

Joshua Iwi Lake: As a kanaka maoli artist, I have many thoughts about the US military’s history of bombing, particularly Kaho‘olawe. As a designer, I am interested in the images of video games, and in reprogramming them for enjoyment.



The images in *Passage* can be divided into a loose taxonomy of house, objects, passage, ritual, absence, and correspondence. Traversing between Hawai'i Island and the Mainland, these groupings explore an attachment to place and an understanding of mixed identity and the feeling of being divided across the Pacific.

House is very much about the connection to place and represents family and cultural identity. **Objects** are the things we hold dear; they have agency, despite their age or lack of monetary value. **Passage** refers to migration from Japan to Hawai'i and the West Coast, and to the “passage” to the other world. **Ritual** commemorates and remembers people who have passed to the other world and the traditions they take with them. **Absence** refers to the lack of elders in the home and cultural knowledge. **Correspondence** is about knowledge across generations, specifically the communication between grandmother and granddaughter.



Intrigued by photocopies of my ancestors, I decided to compose a montage in tribute to those who came before me. The people portrayed are one of the first members of my family to migrate across the Pacific to Hawai'i, in the hope of living a better life than the one they had endured.

The house in the lower left corner was their home in China, and the portrait above, with the scratched out faces, represents the deceased and those who were left behind. The partial faces and incomplete United Airlines sign symbolizes the ambiguity of a new life in a foreign place, while the flowers and aloha print signify the gradual integration and adoption of the Hawaiian lifestyle and culture.

This painting ultimately represents the first families that left their homes behind to join many of the immigrants coming to America during the plantation era in Hawai'i.

09

JAN BECKET
Wa'ahila, 2002
black-and-white
photograph

JAN BECKET
Wa'ahila, 2010
black-and-white
photograph

“

Above UH Faculty Housing on Dole Street is a small heiau — an enclosure defined by a cliff on one side, walls on two sides, and a drop-off on the other side. In the middle is a prominent pōhaku (stone) with an unusual po’o (summit) looking out over Waikīkī.

Archaeologist Paul Rosendahl recorded the site in the late 1990s as #5463. He ignored the unusual pōhaku with the po’o, and wrote that it is probably agricultural or habitation — despite the total absence of other cultural features nearby. The mountain biking club Downhill Hawai’i built a trail through the enclosure in 2001, dismantling the mauka wall and using its stones to create a ramp so that bikes could jump over the prominent pōhaku in the middle of the enclosure.

About ten years later, an older, mentally challenged, homeless woman set up a large tent in the heiau and created a garden of random objects below the pōhaku.

Quiver Above, Quiver Below, 2016
wood ('ōhi'a, koa, kukui, 'ulu, lama);
'ie 'ie aerial roots; 'ili'ili (basalt); nylon



Traditionally, 'ūkēkē were used to accompany hula and mele, but its main use was for ho'ipo'ipo, or love talk. Similar to the ohe hanu ihu (nose flute) and ipu hōkiokio (gourd whistles), the 'ūkēkē were instruments for courting and connecting with lovers. This is thought to be the main reasons it was looked down upon and pretty much outlawed after the overthrow of the kapu system in 1819 and more so upon the arrival of missionaries in 1820.

In Hawai'i, the 'ūkēkē is NOT FAMILIAR, and is FOREIGN to many, including most mea hula and kumu hula. We have lost some INDEPENDENCE and INTIMACY. The piece — an ode to 'ūkēkē — is intended to start the conversation on how this musical, hula, and lovemaking tool was a part of our Hawaiian history. It also can be a part of our FUTURE — as we reconnect with its sound, shape, and purpose, as well as the art and science of making an 'ūkēkē. We have become detached from 'ūkēkē, and by extension our gods, practices, and beliefs about procreation as something to be hidden or kept secret. The 'ūkēkē is not the devil's instrument, as the missionaries have shared. It is our instrument of love, music, and reverence to gods, and we should be proud to perpetuate it.

To see and hear an actual 'ūkēkē, go to <https://youtu.be/4m-AFkWQG7o>.



This painting reflects on the interplay between the immigrant ethnic groups that arrived in Hawai‘i and the native population, and how their respective connecting and joining through intermarriages, shared work, and community living over time formed a different and more integrated social fabric than our immigrant ancestors could have imagined. Yet, the various groups still retain their distinct identities, even if somewhat diluted, and they pride themselves on holding onto their unique traditions. In this painting, I visualized the backdrop of sand, ocean, and pink sky as the blended social fabric that is Hawai‘i today, held together by the people of these islands, a little like the wooden patches or pegs in a repaired koa or milo calabash. I saw the indigenous and various foreign elements coming together to form something new, yet the separations are still identifiable.



Drawing from sources including my own memories and experiences, literature, poetry, science, and art history, I merge the personal and the universal in lush, evocative video works. My videos are dreamlike, loosely constructed scenes out of hypnotic image series that unspool into snippets of music and the rhythm of my voice as I recite poetry, read passages from a wide assortment of texts, and recount memories. Nature figures prominently in my work, which draws on philosophical themes such as death, time, and beauty.

In *Raymond*, I ask my father to calculate a series of quantities, from the calories produced by his farm, to the miles traversed in his commute. His act of counting pulls the quantifiable into contrast with the immeasurable.



We are living in an extremely attention-getting time for the Aboriginal People of this 'Āina, and there are many things to say. I chose my piece, as I am with The Mauna and 'A'ole TMT. For *Kū Kia'i Mauna*, I used a Hawaiian gourd that I grew. Traditionally, such gourds are associated with helmets worn for protection during battle. Here, I use it as a platform, referencing my own personal struggle on Hawai'i Island, as a strong advocate of kapu aloha, the practice of the reverence of aloha. I incorporated cheap jewelry pieces to reference the telescopes found atop Mauna-o-wakea, a wahi pana, or storied place, and at the center, lake waiiau, a source.



Metamorphosis is a painting of the foreign man who came to Hawai'i. It depicts the struggles and stresses he experiences in trying to find a home, look for work, and settle in an island environment. Relief comes with the knowledge of the possibilities of life in a place of beauty, where he can raise a family.



I am of Hawaiian and Chinese descent. My pure Hawaiian great-grandmother married a Chinese man who came to Hawai‘i as a laborer to work on the plantations. My family tree has its roots in the ‘āina, and grew through the intimacy of the plantation house — a simple, humble dwelling built to house a worker’s family.

For years, I have been exploring my connection to my Hawaiian ancestors through art. Recently, I moved to an area that was once covered with sugarcane fields, and I found myself reflecting on my Chinese heritage. The plantation house was a foreign structure to Hawaiians, representing the loss of ecosystems because of large-scale agriculture and an influx of strangers. Yet, now it is familiar, romantic, and nostalgic.

Family Tree House is sustainably made with scrap lumber, pruned tree branches, and reclaimed materials. It honors my ancestors by embodying artifacts of daily life of both the Hawaiian and Chinese cultures.

16

16a

CHELSEA “KAHEA” FIELD

Jungle, 2016

screenprint over
woodcut print

16b

CHELSEA “KAHEA” FIELD

The Neoteric Boscage, 2016

screenprint over
woodcut print

“

Waikīkī at a distance, from the outside, is just as overwhelming as it is being within. A jungle of concrete, a grid of endless windows, rooms, floors, levels. Bold geometry of high rises melding into each other as masses of lines, squares, and rectangles. An abstraction of the city. Proud, towering structures that we have created with our own hands. Yet, such an ordered architecture contains a certain kind of chaos.

Looking past the geometrical network of proud, stable rectangular masses of buildings, the fast growing neighborhood of Waikīkī is a situation that is out of control. Within the past half century, the rapid and uncontrollable industrialization of the city of Honolulu has been reflected through the unnaturally precipitous development of Waikīkī. Where trees once stood, tall high-rise buildings have been erected. Condos and hotels in Waikīkī that offer some of the best views of the island are dominated by wealthy visitors and tourists, who are easily able to afford “paradise.” Some of the most beautiful spots on the island are typically afforded by those who do not live here, and the over-industrialization of O’ahu continues to give rise to permanent structures for those who visit and temporarily stay.



In 1975, the coastal degradation on Maui reached a new level with a 33% loss in beach area. Ironically, much of this damage was done following construction of seawalls meant to prevent this. Today, this number is closer to 80%. A rise in new residents and demand for beachfront houses that require seawalls have contributed to coastal erosion.

My parents relocated from the Mainland to Hawai'i in the 1980s, and I feel a responsibility for my living here and the impact this has on the land.

I am drawn to the rocky landscapes I grew up with on Maui. In *Kahului, 1975*, I attempt to emphasize their breaking down through the scattering of pixels. As the islands adapt to modernization, it is not surprising that our cities look similar to circuit boards when seen from above. This piece relies on a manipulation of printmaking techniques (deep embossing and the pixelated image expanding off the image's margin) to mimic the imposing nature of coastal erosion. This print is an attempt to resolve both the demands of the land and its community, and hopefully find a balance between the two in modern Hawai'i.

MEALALOHA BISHOP

*Dreams of the Familiar from
Nightmares of the Foreign, 2016*
oil on canvas



I was born in the Territory of Hawai‘i — the Occupied Nation of Hawai‘i. As a child in the sixties, I knew that there was something wrong with the textbooks at school. Hawai‘i’s history seemed to start with Statehood, and a strange, foreign flag was used to represent Hawaiians. In the classroom, there was a “local caste system,” in which Hawaiians were estranged and put in their place. Somehow, all of the Hawaiians ended up in Mr. Chang’s class. As a Hawaiian, I endured taunts and was physically manhandled by others.

Before I started school, I was filled with a sense of pride of my heritage, with family stories and an understanding of the importance of handiwork. I had a strong sense of belonging to place, as we combed our backyard and the nearby shores. My tūtū grew the food she fed us, like warmed kalo with thick cream on top for breakfast.

But once I started school (at an impressionable age), being Hawaiian wasn’t worth the hotdog and beans they fed me. So I traversed both worlds — the familiar and the foreign.



On the last page of a gold-leafed heirloom, my great-great grandmother Baibala Hemolele set down in sprawling letters: “Hanau o Ualani / i ka makahiki 1900 / i ka mahina o Jan. la 10.” With this, she gave the name Ualani to her firstborn daughter. However, by the time my great grandmother (Ualani) reached adulthood, she had changed her name, instead identifying herself as Margaret in the 1920 US Census.

In the generations since, these names have been passed down in my family, finding a place in me. Though, I wonder what events in those 20 years [between 1900 and 1920] led my great grandmother to scrawl a foreign name, Margaret, in favor of the one she inherited, Ualani.

I’m fueled by a desire to learn more about a woman I’ve never met, yet I recognize that her story isn’t particularly unique; her story is one of many shared by peoples and communities that have experienced the loss of sovereignty, identity, language, and lands.

There are three generations of women in my family after whom I’m named — all of them currently resting under a stone marked with the name Margaret. *Of My Name* depicts these three kūpuna, faceless yet tied together by their common name and genealogy.



In the allegorical *New Spirit Rising*, a spirit shark hovers over an altered landscape. The shark is a protector and ensures that the energy it exudes is good. As a teacher at Kapi'olani Community College, I see this very same energy in students who are aware of Hawai'i's history and the pain and suffering that still resonates. I see an attempt to embrace the lessons and the values of Hawaiian culture, contribute at home, and improve the well-being of the larger world. I see these students majoring in botany, business, and medicine along with Hawaiian and ethnic studies as well as volunteering in humanitarian causes. They travel and acquire experiences in the world. There is definitely an exchange of the foreign and the familiar that is forward looking. Rather than conveying a negative or passive stance, they possess an uplifting, new spirit that we, like the spirit shark, must mālama (care for).



'Aha 'Upena Na'auao means corded net for knowledge. The yellow pattern represents 'aha, or cordage, which symbolizes a fish net — figuratively meaning “to trap.” The turquoise pattern represents pewa, or fish tails, which symbolizes the fish within the net.

'Aha 'Upena Na'auao depicts our ability to trap the knowledge we need to teach and learn from one another. Teaching one to fish is not only to provide food for oneself, but to provide food for others as well. Within this knowledge, there is a responsibility to be conscious of one's own actions that will make an impact on the community. Taking care of our home is very important to ensure that we are firmly sustainable. Abusing our waters by polluting, overfishing, and damaging coral reefs affects the ocean's ecosystem, which affects all other ecosystems. Not very many people are aware of that. We see the damage it causes and yet only a few care about saving our only home. When will we change?



In my work, I mix familiar parts to create a unique whole. My creatures make visible the processes of history, technology, progress and evolution, sexual and natural selection, along with genetic engineering, the effects of globalization, and the interrelationship of cultures in contemporary society.

My father is from New Zealand, my mother was born and raised in Hawai'i. I grew up as a 'kiwi,' but I always knew I was different from other kids (at the time, the majority of the population was of European or Maori descent). When I moved to Hawai'i five years ago, I had to learn my grandmother's traditions to connect with and understand this side of my heritage. By combining the native birds from my two lands of origin, the *Nēwi* is symbolic of place, history, migration, and culture, along with my own personal development and identity.

Hawaiian legends state that honu were the guides for the first voyagers to Hawai'i. The *Hōkūle'a* is also a symbol of the Hawaiian people and their outstanding journey to the islands. The combination of these two familiar cultural icons creates a new species that recalls early Hawaiian voyagers in an expected way; it sits somewhere between the traditions of science and story telling.

MAYA LEA PORTNER

Future Study (A map of metamorphic rock of Asia, preserved inside the guts of an octopus), 2016
mixed media: ink-jet print, hand-cut, and formed paper; graphite



This relief paper-cut form is a kind of visual “poetic specimen” that takes advantage of analogies such as inside/outside, land/body, and map/anatomy. Geographic maps of the earth miniaturize their subjects and, through that abstraction, something very vast can be perceived on a human scale. In *Future Study*, the vast knowledge recorded in this map is contained in the guts of a relatively smaller animal such as an octopus.

I used the word “future” in the presentation of a low-tech handmade paper sculpture as a poetic specimen to challenge ideas of knowledge being related to progress — is it true that the future implies more and better understanding?



Postcards from Paradise is a series in which I explore the growing issue of homelessness in Hawai'i. By appropriating photographs from our local news sources and screen printing the invert of these images, I hope to express the negative view many have about the homeless people of our islands. In selecting images of transient populations in high tourist areas, such as Waikīkī, Chinatown, and Kaka'ako, I hope to shine a light on their existence. These people are a part of our community, whether we chose to acknowledge them or not.

In keeping with the theme of CONTACT 2016: Foreign and Familiar, I decided to produce the images as 4" x 6" postcards. Postcards are a common form of contact or communication while traveling. They often help the traveler record precious memories of their journey. In *Postcards from Paradise*, I challenge the standard "postcard from paradise." Instead of bright and serene beaches, colorful sunsets, and beautiful waterfalls, I attempt to offer viewers a different perspective of our home.



*What's Right With This State?** is part of a continuing series on gun violence in America. When scanned with a QR code reader (an app that has been downloaded on a smart phone or mobile device), the viewer learns that between the years 2001 and 2010, there were 391 deaths by guns in Hawai'i.

Is this good news or bad? By Mainland standards, and thanks to the fact that our gun laws are the most stringent in the country, these statistics seems commendable. On the other hand, have we become so numb to the constant stream of news about gun violence that we no longer recognize the extent and impact of the losses these figures represent?

*The title references another artwork, *What's Wrong With This Country?*, which tells the story (through the use of QR codes) of children, ages 10 and younger, killing themselves or another child with a gun in the 12 months following the shootings at Sandy Hook Elementary School.

All the Pockets of Money, 2016
salvaged bicycle inner tubes and nail
extracted from artist's house



All the Pockets of Money is a lei constructed of salvaged bicycle tubes and made in response to an aggressively underfunded university art and history department. The University of Hawai'i – Mānoa incorporates the Polynesian/Hawaiian tradition of lei giving and receiving in all of its ceremonies. Navigating a lack of support from the University of Hawai'i Board of Regents, layers of administrative officials, and a fog of bureaucracy intended to conceal pockets of money wherever possible, the Department Chair has found a crumb of financial resource in the form of an automatic allocation. This monetary allocation was designed to ensure that there will always be lei giving at the Art & History Department's annual awards ceremony. Graduate students are paid \$475 to make 50 leis, an investment that values the student's work at \$5 an hour.



Ua 'ike 'oe kahi kula o 'iole li'ili'i? Have you ever seen a field of mice? Their bodies consume the land and the land consumes their bodies. E ho'opau ko lākou kino i ka 'āina e ho'opau ka 'āina i ko lākou kino. This is a cycle that exists inside of our na'au (intestines, bowels, mind, heart, affections).

On Kaho'olawe, a foreign environment for a Hawaiian student, the sun rose and consciousness awoke. The simple biology was more powerful than ever witnessed. The digging and scratching and devouring of tiny organisms, became the familiar part of the student's presence in every experience after that.

kula — n. plain, field, open country

haumana — n. student, pupil, apprentice



Revolutions is a devotional series created to reveal events in Hawaiian history. A departure from traditional Hawaiian kapa design, the series represents the co-mingling of my multi-cultural upbringing. Trained on the Mainland in European art traditions, I combine western influences with ancient kapa and dye-making techniques to create a modern interpretation of traditional practices. Building this series on kapa gave me an intimate connection to the story and to the ‘āina of my ancestors.

Each of the 28 “window panes” chronicle the cycles of physical, social, and political change in Hawai‘i. Symbols, figurative forms, and natural elements are used to illustrate incidents and attitudes in Hawai‘i’s past, present, and future. Repeating motifs take us from foreign to familiar and back, while accentuating lingering cultural interdependencies as the symbols are layered in different combinations at different times.



I was taught carving by Rocky Jensen, and have developed my own style of the past 30 years, working with rebar, steel plates, 'ōhi'a, and stone.

In *Hula 2*, I took inspiration from my lineage of kumu hula from Lahaina, Maui, on my mother's side. This figure references the recognizable (and pervasive) language of Hawaiian petroglyphs, but in a standing version that takes advantage of shadows and the curved fluidity and motion of hula.



One of the most distinctive qualities I have encountered in Hawai'i is the dynamic relationship taking place between the elements. When I discover a particular spot with compelling phenomena, I often revisit it for years on end, again and again, under various weather circumstances and ocean conditions. These interactions in nature fuel my work, and have led me into an intimate experience with the natural phenomena of Hawai'i that I can share through my art.

Many of the subjects in my films have passed by my perception dozens, if not hundreds of times, without notice. One day, a tiny hint of something out of the corner of my eye will catch my attention. When focusing in on some of these seeming subtleties with a lens, a whole universe opens up. My perception has expanded to include subjects that might not work in a painting, where the movement itself is more compelling than a frozen image of the same subject. Often mesmerizing and meditative at the same time, I like altering the footage to recreate the experience in a way that enhances our human perception of it.

For *Asleep and Dreaming*, I recorded the sound from an area of porous rock near the ocean that sounds like breath when the force of the surf pushes air through the tiny pinholes in the rock. It is quite literally “the breath of the earth.”



To create this work, I inoculated wood with a locally sourced *Trametes versicolor* fungus, which was cloned and domesticated from a local colony. The work is living and expresses a temporal composition created by the growth of the fungus as it feeds on the wood. *Trametes versicolor* has been regarded as a medicinal mushroom for thousands of years, and we now know it contains compounds that have anticancer activity.

The process of assimilation bridges the span between life and death, while the energy stored in the now dead trees (wood) are reformulated by the organism in situ. The object is a symbolic intervention with the natural environment.



Noelani / Hawaiian Islands // hybrids /// is a microbiological/virus series, in which three-dimensional maquettes are placed into an environment. The titles reflect the naming of specimens found in a natural history museum, which includes: untitled or a given name — in this case Noelani — where it is found, and what it induces, each separated by a series of slashes.



How can I know you? Have a relationship with you if we cannot even exchange breath? This is how I will come close enough to know something about you. Worlds wide apart, yet not. Not so foreign if we're able to share the intimacy of proximity of — breath.

hā — n.vi. To breath, exhale; to breath upon, as kava after praying and before prognosticating; breath, life

'ole — n.v. Not, without, lacking; to deny; zero nothing, nought, negative; nothingness, nobody



One of the aspects I find so compelling about life is that evolution happens constantly. Whether it is clearly evident or seemingly insignificant, and whether it happens quickly or over generations, the fact is — evolution happens consistently and always will. Nothing is as it was, nothing will ever be exactly as it is now. This has been one underlying fact that pertains to us individually and globally. Everything evolves, ideas develop based on earlier experiences and circumstances. Technologies emerge based on past success and failures. New materials are invented and combined to allow older ideas to grow and remain relevant.

We exist now as a result of the choices of people, ancestors and communities we will never know personally. We are evolving from the past, yet we will never truly know the past. Most of us hold onto certain aspects of history and tradition with high regard and deep respect. We can be influenced by these on many levels ranging from sacred to irreverent, and by doing so we allow them to evolve rather than disappear. In reality the past is what is truly foreign to us here today, which is why we are so drawn to it. With this particular piece, I wanted to work with familiar and iconic, yet largely symbolic weapon. My intent is that I can evolve the Lei O Mano in a way that evokes the contemporary and usually far more benign battles that we experience today fighting for waves in the surfing lineups around the islands.

35

35a

KAMRAN SAMIMI

Union, 2016

driftwood, basalt

35b

KAMRAN SAMIMI

Suiseki I, 2015

basalt, steel

“

Hawai'i is familiar to me, but I have always been told I am foreign. Hawai'i has always been my home, but I will never be Hawaiian. Ethnically, I am Iranian and Scandinavian, but I've never been to either place. These distinctions serve a geographical purpose, but they also alienate while they organize. Humankind is interconnected, and shares a single planet rather than many pieces of land divided by artificial boundaries.

I am fortunate to live in a place with such rich cultural diversity, and this, paired with an appreciation for the natural world, has always influenced my artwork. In this show, I combine Hawaiian stone and wood with my interests in traditional Japanese aesthetics, western techniques, and Indian philosophy.



Two trees intertwine to become one, a symbol of two people coming together through contact and realizing that they are the same. One side represents my Mexican roots, and the other side represents the roots that have been planted here on O‘ahu. Though both cultures are quite different, I’ve learned to accept each one into my life. As time goes on, trees get bigger and roots go deeper. I, too, expect to grow as such.

My work is personal, and I am constantly learning about myself in unison with photography and other art forms. I sought more than technique in this piece; I found a deeper understanding of myself and my surroundings — two things that are familiar and yet provide much more to explore.



The aloha shirt acquired a bad reputation in the 20th century, using chemicals like Haldol and Thorazine. Apparently, the use of the cloth version seemed barbaric. Originally the aloha shirt was considered a humane advance over the chains that were used at the time to restrain dangerous patients. In an aloha shirt, the patient could walk around freely without risking harm to himself or others. Furthermore, the anger generated by chaining people made them more dangerous and also distorted observations.



I am German, British, Irish, French, Dutch, Italian and Greek. In Hawai'i, I'm known as haole (foreigner). For nearly 35 years, I have been married to my Japanese husband, who was born and raised in Hawai'i (familiar).

My ceramic lantern intertwines Japan and Hawai'i, brought together by the tragic bombing of Pearl Harbor, as represented by the base with carvings of fire and water. The middle, which represents Japan, displays the pagoda, a house of worship; cherry blossom, a symbol of education; and koi, a symbol of strength. The top cover represents spirituality. Many years later — due to education, strength, worship, and spirituality — forgiveness finally reigns and lights the way. Hawai'i now is close with Japan through such areas as tourism, food, and art. We are connected positively.



In 1937, Fritz Herman founded the Kodak Hula Show, a performance venue that entertained tourists for 65 years. Kodak's goal was "To provide a direct, colorful, can't-be-missed picture-taking opportunity as an incentive to use its product. If each group of tourists taking in the show burned through a couple of rolls of film and then had them printed, it was as good as charging admission."

We started our piece by using repurposed and recycled advertising banners that initially were meant to showcase the Islands and bring visitors and businesses to Hawai'i. With humor and irony, we imitated a souvenir slide product by projecting, loosely sketching, and then painting the banners while also taking advantage of the faded shift in color.

The painted outlines of keiki have many layers of memory both familiar and reminiscent.

The classic "Kodak moment" happened when visitors were invited to aim their cameras at the cast as the performers held the huge letters A-L-O-H-A in red and yellow and the P-A-U sign, which closed each performance. What remains are memories and souvenirs that capture the experience of contact with the foreign and familiar.

40

40a

HANALE HOPFE

*Ku'ulauka O Makuā,
Ku'ulakai O Nene'u, and
Ku'ulauka O Ka'ala, 2016*
pōhaku

40b

HANALE HOPFE

Hāloa, 2016
bronze and basalt



This triad of pōhaku figures is meant to be contemplated with a 360-degree view. Each stone has an “uncarved” side familiar to many, as a stone. In fact, these pōhaku are ku'ula, markers for family offerings and recognition of practices. I carved faces to communicate what's understood by Hawaiians — that stones are personal and have feelings, too. What is foreign and what is familiar is in the eye of the beholder, and at times, easy to underestimate.

Kapu ka Hāloa (Traditional)

Kapu ka Hāloa	Sacred is the long breath
Kū maka pe'a	Upright is the stalk
Kanu iā Hāloa	Hāloa is planted
Ulu hāhā loa	The stalk grows and flourishes
'O ka lau o Hāloa	And the leaves of Hāloa as well
I kea o lā	In the light of day
Puka!	It emerges!



How can we know about any life, beyond its metaphors, myths, and storytelling. I feel so blessed to be born in Hawai‘i. I was brought up in a multi-cultural society. The friends that I grew up with were of every nationality and their cultures spoke volumes. Together, we explored the oceans and mountains. The city offered up libraries and schools, churches and material comforts. Television and film opened up the outside world. Hawaiian culture was always around — in our schools, in singing, dancing, surfing, in our foods — in contrast to the more western values that governed these islands. The culture that I came from, Chinese, was almost strange to me — the language, smell of incense, customs. What began to make sense was kung fu and the values that it upheld.

This piece is about a kind of magical reality, a realization of the images that I have taken into my imagination.



1788 marks the first entrance of Chinese to Hawai'i — sailors who passed by the Islands on trading ships. Soon after, a few dozen Chinese immigrants came to work as businessmen in Honolulu. Almost one hundred years later, plantations were recruiting thousands of laborers from China to work in the sugarcane fields.

From humble beginnings and through many struggles, these immigrants worked hard over many generations to establish prosperity and happiness for their families here in Hawai'i, all the while retaining many traditions and customs from their native culture. Through determination and perseverance, Chinese families found great success here, with many going onto college and jobs in government, law, and health. Thus, the Chinese are an important group in Hawai'i today, and tomorrow will doubtlessly be enjoying the fruits of their labors under the shade of towering success.



In the many years that I've lived in the Islands, but particularly during my time on Hawai'i Island, I've been drawn to the flora that defines our world — mauka and makai. Indeed, the mountains and shoreline and sea may be the overt attractions, but it is the plant life that embraces the land that has appealed to me the most. When I lived in Hilo and would explore the lava fields at Hawai'i Volcanoes National Park, it was the green flora finding a toehold in the shimmering black expanse that drew me in.

My latest work is really a series of portraits of plant life, most of which is indigenous to these islands. Most are rare or endangered. It is my hope that these botanical portraits will excite viewers to move in close, perhaps to admire the delicate stems.

Special thanks to Rick Barboza at Hui Ku Maoli Ola for generously providing plants as well as for his insight and expertise.



I ka wā ma mua ka wā ma hope literally means the time at the front is the time at the back. It refers to the Hawaiian way of looking back to the past, to ancestral knowledge and traditions, for guidance. This text sits on a panoramic map of the Hawaiian night sky, referencing traditional navigation, ancient bodies of knowledge, and a sense of place attached to more than just land. In decolonization, it is crucial to look back at and listen to indigenous ways of thinking and living.



Hapa, a term widely used throughout Hawai'i to express people of mixed race. It represents the wide majority of residents whose parents migrated from different countries to settle here in Hawai'i.

Growing up as half Japanese, half Pākehā (New Zealander of European descent), I experienced disconnection to a specific culture. My mother who was born and raised in Wahiawa moved to New Zealand to be with my father. New Zealand is a culturally diverse country, however, it is not a melting pot like Hawai'i. Since moving to O'ahu, I have felt more at home than ever.

This piece is a representation of both places I call home. The base of the print (the black and white) is a relief of a Hawaiian quilt pattern, one that my grandmother has used through her own weavings, thus representing my family here in Hawai'i. The second print is a traditional Maori pattern representing my home from my father's side.

The interweaving of both patterns is a representation of how I have integrated both cultures into my life.



It began with a collection of earlier photos and documents spread across a long table. Some were familiar, others were faded; but each element was significant. This piece gained greater strength through the layering of specific information with distinct photos. The support that each piece gives to each other illustrates *Eia Mākou*. Ideally, this collection came together as a guide through a portion of my family's history. But *Eia Mākou* also represents our acquired ownership through lineage. The map depicts where our ownership sits today, but throughout this creation lies a guide through our genealogy as well.

If anything else was acquired through the creation of *Eia Mākou*, it was a greater appreciation for family history and for the ability to illustrate this knowledge. This piece speaks for the past, present, and forever.



On January 20, 1900, in response to the spread of the bubonic plague in Honolulu's Chinatown, Kaumakapili church was burned to the ground along with other less-impressive structures. This piece was created by digitally altering and layering old imagery of the inferno, resulting in an image of chaos and confusion. The blurring, smoke, and other shapes create an eerie, fearful feeling as if one were on a battlefield.

This piece is also a reference to Andy Warhol's *Death and Disaster* series. Amidst the destruction in this image, there is a strange beauty.

As well, the mimicking reds and blues in the piece create a 1950s 3D effect, as if the scene was from a movie like the "War of the Worlds." Perhaps there is a bit of lightheartedness in this reference, but we know that this was a real event in Hawai'i's history. It was our response to the fear of the bubonic plague. It's strange that this image, so rich in reference and beauty, was essentially born from fear.



For this piece, I concentrated on the Chinese Exclusion Act of 1882 in Hawai‘i. Being Chinese myself, I wanted to express why Chinese immigrants wanted to come to Hawai‘i in the first place, so I decided to create a propaganda poster with a little twist.

In this poster, the theme is “bursting your bubble.” The hand holding a needle on the top right represents the Chinese Exclusion Act and the little boy on the bottom left represents Chinese immigrants. Clearly visible are the text, the hand, and the little boy. Less clear are the bubbles, which represent their hopes and dreams, and the text saying family, education, and freedom. We usually hear the voices of the people with power, but never really hear the voices of the people that suffer.



The pre-Columbian Maya created thousands of hand-painted codices consisting of hieroglyphs as recordings of their science and culture. Spanish colonizers destroyed almost all of these documents. The four that remain in existence are named for the cities in which they were documented. Given studies that show the likely temporal beginnings of settlement on the Hawaiian Islands, I created a fictional historical document (a Maya codex) to show an imagined record of contact between ancient Polynesian navigators and the Maya of Mesoamerica, both of whom existed at the same time.

As a Mexican-American growing up in Southern California, I never felt much like a minority. It was not until I moved to Honolulu in 2011 that I actually felt like I belonged to a cultural and demographic minority. In my time here, I have become friends with people of Hawaiian ancestry who, when they have traveled to the US Mainland, have all had experiences with people assuming they are of Mexican descent. *Honolulu Codex* is also a parody of this cultural phenomenon.

50**50a****DRU HARA***Musubi*, 2016

lithograph

50b**DRU HARA***Pi'ilani*, 2014

silver gelatin print

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Musubi: Foreign interests and clashing cultures came to a head on December 7, 1941, when a world war came to our shores. *Musubi* invites the viewer to reconsider the players and the stakes of this historic conflict. How did Hawai'i become a battleground in an international conflict? What are the lasting effects of military occupation? And how did Spam become a staple of the modern Hawaiian diet?

Pi'ilani: This image is part of a larger portrait series titled *Only Us*, which investigates how young people in the 21st century relate to their heritage as Hawaiians. Each figure is a part of, while also being obscured by, her environment. This leads to a feeling of disconnection between subject and viewer that begins to speak to the difficulty of defining a contemporary Hawaiian identity for our youth.



What is the difference between an authentic and a synthetic culture? Where is your place? My place? Where does one draw the line between local and a settler identity? How can one be classified as one or the other, given the ambiguous definition of “local” culture and identity? Who is an insider, who is an outsider? My work explores the dichotomy of Hawai‘i’s deep-rooted history and our shared superficial culture, and my place in it.

“

Since the United States and its people began to settle in Hawai'i, the military has been a part of Hawai'i society. Even today, we are surrounded by the military and are reminded of its presence every day, through the use of land, resources, and even the citizens of our state. My brother, born and raised in Kailua, turned to West Point and a career in the military for an education and a future. If it were not for the initial contact of the military (settler colonialism) with Hawai'i, this would not have been an option for people. I wanted to depict my brother, a local, who is in full uniform after his graduation, but still carries an appropriated representation of Hawai'i through patterns we think of as Hawaiian, and “local.”



Lōkahi is often translated to mean harmony through diversity. But it is not harmony in the normal sense. This is a harmony in which even through conflict, shared growth and understanding can be achieved. To translate this into an image, portraits of both Bernice Pauahi Bishop and her husband, Charles Reed Bishop, were created through the use of weaved paper. These two figures in history would establish infrastructures that would benefit future generations of Hawai'i and can still be felt to this day.

Bernice Pauahi Bishop would be known as the architect of what would later become Kamehameha Schools, and Charles Reed Bishop established a financial institution that would later become First Hawaiian Bank.

The portrait of Charles Reed Bishop was done using a method called intaglio, a practice that has a predominant heritage in Europe. Bernice Pauahi Bishop is carved out of a woodblock, tying her to her native culture. We see that Bernice Pauahi Bishop's portrait is a mix of different colored papers, a nod to the western influence that would come to permeate the Islands. The strands represent the diversity, which is brought together to create a cohesive image, one in which every piece changes the outcome of the overall picture.



The journey and experience of my transition from The Philippines to Hawai'i is a source of inspiration. I grew up in a Filipino home and immigrated to the Islands when I was 9 years old. While this transition occurred more than 14 years ago, I still vividly remember the feeling of displacement. A feeling of ease and comfort changed to one of unfamiliarity and hostility, like a fetus leaving the safety of the womb and needing to adjust to life outside the uterus. *Transfigured* is a series of lithographic prints that represents this sense of loss, dislocation, and isolation. While this shift was life changing, I'm often reminded of my bond with the people, culture, and land back home.

With an interest in the figure and the human body, I hope to learn and uncover the connection and disconnection between self and non-self, or the "native" and the "foreign."



This piece tells the story of my grandfather's identity as a Filipino immigrant working in Hawai'i. It functions as memorabilia of his journey and his time working as a stevedore for McCabe, Hamilton and Renny Co. Ltd. in 1964, which was one of his first jobs on O'ahu. My grandfather, Augustin Galinato, was from Pinili in Ilocos Norte; he came to Hawai'i in 1958 with my grandmother, looking for better opportunities and a job to support his family. He then became a US citizen and a resident of Hawai'i. He was always a hard worker, which made him such a success. I have the utmost respect for him as a stevedore, which is known to be a dangerous occupation.



Growing up in Hawai'i, I have learned a great many things about the natural world. I grew up hiking Kuli'ou'ou, paddling, fishing, and diving in Maunalua Bay, and learning how to surf in Waikīkī. My immersion in nature has provided me lessons about some of Hawai'i's endemic species. A lesson I hold dear and use daily is that of the plant naupaka, found in the mountains and by the sea. My hapa-Hawaiian stepfather taught me that by taking a single leaf from the naupaka bush and rubbing it into the glass of my diving mask, the glass will stay clear from fogging. My print evokes this memory and knowledge close to my heart. Using intaglio and aquatint, I have created the appearance of film-based photography in my imagery, which supports the historical legend and use of naupaka before Western contact and today.

ERIC RICKY ALLEN PETERS

*If you remember me, then I don't
care if everyone else forgets*, 2015
decomposing artist-made photographic
emulsion on aluminum plates



The image of a coffee leaf is infected with “coffee leaf rust,” a fungus that contaminates the crop upon contact. When the fungus first colonizes on a coffee tree, a slight discoloration occurs on the leaves. A single spot of rust on a leaf can release hundreds of thousands of spores, ready to start the process all over again.

This contamination is reflected in the materiality of the plates. The images on the plates are decomposing; there is a chemical disagreement between the silver in the emulsion and the aluminum plates. In a few months, the image will dull. In a year, it will be almost nothing. This process reflects the indicative impermanence of migration, as well as the transience of all things.



This piece is about my memory of O‘ahu’s receding natural beauty. There are so many building developments and a train being constructed that much of the island’s natural spaces are forgotten or lost.

I have witnessed the struggles and change the Island has been undergoing. Although, I have been in Hawai‘i for only a short amount of time, I understand some of the pain and mixed emotions many people who have lived here all their lives feel. In my hometown of Santa Ana, California, we have gentrification and remodeling. People, including myself, have been losing parts of their childhood to new mainstream restaurants and fancy apartments. Even though my city is not as beautiful as this Island, I understand the people who have to live with such change. How strange it is to not see the places that you used to see but, instead, to only have the memory. How powerless you feel, how unfortunate to not be able to show future generations what you grew up with.



Our Kaka'ako is an urban redevelopment project sponsored by Kamehameha Schools. It comprises a mix of moderate-to-high-income residential properties, commercial spaces, and rental workspaces. The reality is, most local residents will probably not be able to afford living in these residences, and most of these spaces will be occupied by out-of-state, out-of-country transplants and foreign investors. "Our Kaka'ako is your Kaka'ako," they say. But whose is it, really? Kamehameha Schools also claims that it is "committed to the smart, progressive, and culturally appropriate stewardship of the land, and assures us that "Our Kaka'ako will live up to that commitment." If smart and responsible management of the land means building more properties atop outdated and deficient infrastructure, then Our Kaka'ako is definitely fulfilling its promise.

60

HAYDEN KAHIAU BUTLER

Kānaka o ka ʻĀina, 2016

screenprint on paper

“

Kānaka o ka ʻĀina translates to people of the land. The piece is based on old family pictures from my grandfather's childhood growing up in Hawai'i. He is a mix of Hawaiian, Chinese, and white, and the words surrounding him in the piece reflect his ethnicity in Hawaiian pidgin. His life and how Hawai'i looks today are the result of *contact*.

DAMON KIKKAWA

Mahi - Mahi P40

Warhawk, 2016

lithograph

DAMON KIKKAWA

Ahi A6M Model 22

"Zero", 2016

lithograph

CHRISTOPHER LEE BAILEY*Royal Hawaiian Tapa, 2016*tar, oil, acrylic on canvas
painter's tarp**CHRISTOPHER LEE BAILEY***Royal Hawaiian Shark Teeth**Tapa, 2016, 2016*
pencil, oil stick, acrylic, tar
on canvas

This series of work explores the kapa print designs of ancient Hawai'i while simultaneously paying personal homage to the Ko'olau mountains. Primarily focused on the triangle motif that was reserved for Hawaiian royalty, I am interested in the rhythm and vibration that occur within this pattern.

The triangles within the paintings create a visual phenomenon or illusionary effect. Multiple triangles will appear, or one large pyramid is revealed as the viewer's eyes shift and blur. Also, an "after image" is present once one's gaze turns away from the piece.

I have observed a similar effect while watching O'ahu's Ko'olau mountain range. The geometric triangle shapes seem to appear and disappear by the light of the shifting sun over the mountains. What does this mean? Is it symbolic of a life force or geographic energy?

My hope is to bring a contemporary reading, bridging the historical kapa of ancient times with the Hawaiian culture and art of the present. I believe that my work with its dualities and multiplicities is symbolic of both continuity and flux. The shapes, for example, are filled with texture and layers of tar, acrylic, and oil paint. What was once reserved for royalty now has a ubiquitous nature. I like to think of these paintings as Ancient Contemporary Hawai'i designs.



A longtime fascination with water and the way light appears in and around water have naturally allowed me to create a library of short video clips, taken with my phone camera over the past couple of years.

Recently, while on a cruise in the waters of Alaska and British Columbia, boredom drove me to make these little videos every day. While resting my arms on the rail of the ship and staring down thinking about what to shoot next, the thought occurred to me that my forebearers on both sides of my family, British and Hawaiian on one side and Connecticut missionaries on the other, had all crossed vast expanses of water on long sea voyages to reach their new homes in the Hawaiian Islands. All had left behind the comfortable and familiar, and knew little or nothing of what awaited them.

I was mesmerized looking down at the water with the endlessly peeling white wake and the shifting reflections of sky and distant mountains. Time stood still, and I entered a dreamy alpha state. I imagined that my ancestors must have spent many such hours during their voyages and realized that this might be an interesting parallel, a universal experience shared by people now often polarized by common belief.



the lights of Waikīkī
sparkle in the
night sky
like jewels in a
pirate's chest
all twinkling and glitz
but
below the lights
it's a different
thing all together
no jewels sparkling in the
night
only the Dirty Business
of dealing with too much
KAUMAHA
all i'm saying
is
even a sponge
can be over saturated
Dirty Business, Bra
Dirty Business, Bra



This piece is a visual expression of human consumption and vice. I created a grouping of handmade, individually casted and painted mosquito-inspired figures that suck the life and mana out of everything they encounter. A human video gamer bursts from the chest of every corporate monster, gaming their way into the system, consuming everything in their wake.

Named Lord of Insecurity, Lord of Inadequacy, Lord of Instability, Lord of Intolerance, Lord of Indecision, and Lord of Indecipherability, each mosquito is a stand-in for any of the resource-wasting multinational companies that are ubiquitous in our daily lives. But they are also a deeper reflection of our own personal shortcomings that allow such corporations to exist. When encountered with such undesirable otherness, take a long look. Upon closer inspection, we often realize that the enemy is actually ourselves.

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My passion and personal meditation is in making 'umeke la'au — my own version of bonsai using local and native plants. This piece is one of eight bougainvillea trees I harvested from a heiau (a place of worship or shrine constructed of stone platforms) hidden by the COSTCO in Hawaii Kai. The trees grew out of the heiau and its mana; they were there long enough to interact with the family of stones that helped nourish them. I carved this bougainvillea as the moon was filling up — the perfect time to be with the spirits and my own creativity. Despite its transport and transformation, the tree is still alive. A sliver of bark holds on and the green returns. In many ways, I identify with this 'umeke la'au.



Before I left O‘ahu to work on Moloka‘i with a group of beloved artists, I felt compelled to make this piece. On Moloka‘i, we’re learning about the visualizing the legends of the loko ‘ia (fishponds) and the shapeshifters that pervade the Island. Naturally, I had been thinking about shapeshifters and spirits that change forms as needed. The permeable nature of the shapeshifter has a personal resonance, as I strive to be both an artist and caretaker of my family — most times, shapeshifting helps.



Species like the Kamehameha Butterfly, one of only two native butterflies found in Hawai‘i, are endangered and losing their habitat. They are dependent on the mamaki plant, the Hawaiian nettle, for their survival and these habitats are fast being cleared for more human development, causing their numbers to dwindle. Meanwhile non-native and exotic plants like orchids are becoming “agricultural fugitives” and crossing the line to become invasive, and yet are intrinsically linked to our collective perception of Hawai‘i. Orchids have been treasured and grown with pride by many generations here. They’re used in the ubiquitous purple and white Dendrobium orchid lei and are a major part of the agricultural economy. Hawai‘i Island is even unofficially known the “Orchid Isle.”

So where do we all fit into this constantly evolving process, and how do we define ourselves within this context? What are we doing as native, or non-native, or translocated people here in Hawai‘i to shape and change and contribute to our collective future?



Ānuehue, the rainbow bridge between worlds, was fading. Usagi Shiro, Lapakikea (as her neighbors called her), did not want to step into the murky waters of the present, which undoubtedly led to an uncertain future. She wanted desperately to stay in the past she knew and loved, yet did not want to fade away or be left behind as the past must be. Her friends had gone forward, cheering her on as they pushed past her. The ripples of their passage were fading. But it was so much easier to stay as she was...



As a 32-year-old, local Asian person from a middle-class background, a sense of detachment and apathy has always seemed to be in the air during my upbringing. People of my generation are hard-pressed to make a nest here and grow roots the way our parents and grandparents did decades ago. Maybe the same could be said about art. Young artists nowadays, while productive and technically proficient as ever, have their roots in topsoil that is rich in nutrients but shallow in depth.

What I hope to convey in my work is perhaps a feeling of unease and angst, but with a ray of optimism beaming through. Building upon the formal lessons of abstraction and modernity to create a personal narrative has become a modus operandi for me as a painter. And, as a painter, I firmly believe that the medium of paint possesses an inherent quality of conveying one's expressions and emotions and, as such, sometimes gives a little back and teaches us a little about ourselves.

BRANDON NG

All Us Guys We Tease the Other Race

Pake, 2016 *Haole*, 2016

Buk Buk, 2016 *Portagee*, 2016

silver gelatin prints



A Hawaiian, Japanese, and Portagee went exploring in an old house. While looking around, they found a mirror, which had an inscription on the side that said, “Welcome, say something truthful, you will be awarded with a wish. But, be warned, for if you say something false, you will be sucked into the mirror and live in a void of nothingness for all eternity!”

The Japanese walked up to the mirror and said, “I think I’m the smartest of us three,” and in an instant, he was surrounded by money.

The Hawaiian stepped up and said, “I think I stay the strongest of us three,” and he suddenly found the keys to a brand new Silverado in his hands.

Excited over the possibility of having a wish come true, the Portagee looked into the mirror and said, “I think...” and was promptly sucked into the mirror.



Dislocating Earth is part of a fine art landscape photography series. The subject matter is the dislocating and de-centering of the globalization gaze on O‘ahu by exploring different entry points to the island. There are different understandings of “borders” or what constitutes a border in O‘ahu and more generally Hawai‘i so there are also different understandings of what it means to “enter.” In the more international globalized form, it could be entering the “airspace,” or passing the “checkpoint” in the airport as I did where officers check entry documents. But there are people who entered the island differently in history. Indigenous Hawaiians have their understanding of borders, and “entering” and leaving the islands, what/who enters and leaves; different animals, things, beings, and so on.

Such understandings of borders and the many subjects mobilized in them, which to me dislocate the current globalization gaze will help me come closer to defining “entry points,” which can be different depending on the subject and their terrain of experience.



Missing is a collage of a male, red-cheeked, cordonbleu type of bird. This species was introduced to Hawai'i and O'ahu; yet on Hawai'i Island, the red-cheeked cordonbleu has not been seen since 2007. Originally from sub-Saharan Africa, this small yet amazing bird has an estimated global extent of occurrence of 7.7 million square kilometers.

I chose this finch to represent the Islands, where a beautiful unique creation can be a metaphor for humanity and mother earth. My latest collages are about species that are facing extinction and/or are classified as extinct. Although the bird has not been seen for almost ten years, it exists in many other places, and I see that as a symbol of hope. Like the cordonbleu, the dying arts, cultures, and islands throughout the world should be saved, remembered, and never forgotten.

RACHAEL ROEHL
Spraur, 2016
stone lithography

RACHAEL ROEHL
*The Transported
Landscape*, 2016
stone lithography
monoprint



I am interested in the notion of the transformation of landscapes through the anthropogenic alteration of our natural environment. The first Polynesian settlers that came to Hawai'i brought plants of cultural importance, which have in their own way altered the botanical landscape. The Western-driven industrialization and globalization of the Hawaiian Islands has commodified the 'āina for tourism. The transportation of landscapes is a concept that encompasses all aspects of human-altered environments, whether they are sustainable or the sprawl of industrial culture. Humanity has altered the natural world for as long as we've walked the earth. Are we a part of our environment or are we seeking to be apart from it? How do we, in fact, relate to the landscape both aesthetically and practically?

Lithographic techniques have a long history as a medium of political discourse. If I could provoke one thought in viewers, it would be to ask them to question their inherent relationship with the landscape: Do we exist to build our civilization through short-term gains of technology or should we seek to understand the interdependence of the natural environment and human ecology and how we relate to the landscape's consoling beauty?

75

KEVON SCHIESSEL

Mace, 2016

kiln cast glass, blown glass,
twine, parachute cord, metal

“

To this day, Hawai'i experiences culture clash between Western and indigenous beliefs. How do today's social dynamics of war affect the perceived societal importance of having weapons? What are the catalysts of weapons development? We live in a fragile political state in Hawai'i nei, and I explore the disconnect between two cultures — two identities — and investigate how the analogous nature of the Islands as a melting pot affects the discourse of identity struggles locally, as well as on a global scale.

Mace is a formal investigation into traditional Hawaiian weaponry — namely toothed clubs of the martial-art practice known as kapu ku'ialua (or lua). My material use of glass aims to highlight the fragile state of Hawaiian culture, as well as the hybridity of culture in Hawai'i, as I have the privilege to investigate the material and its history by means of Western pedagogy. As a Hawaiian, I am interested in using glass to contemporize forms of traditional Hawai'i and to introduce the material into the art historical context of my culture and home.



This piece consists of local basalt, continental basalt, kiawe, bamboo, pine, teak, kamani, and coral. The familiar would be the local basalt and the coral. Kamani was introduced by the Polynesians when they came to Hawai'i, so I consider it “familiar” to pre-contact Hawai'i.

The foreign are the continental basalt (from Oregon, in this case), the bamboo from Japan, the teak from The Philippines, the pine from the US Mainland, and the locally grown kiawe, which came from South America, though introduced to Hawai'i by a French priest.

These all represent the different nationalities of the world that came to Hawai'i to convert the heathens, catch the whales, create the plantations, and work on the plantations. Others came for other reasons, and they all became the new familiar population of the Islands.

In this piece, migrants huddled around a stone platform, contemplating what they want of this land. Together, they all created and became the present-day Hawai'i.



In Hawai'i, we live in a diverse and complex society made up of many cultural groups. While a few have maintained ethnic purity, most have experienced profound cultural and ethnic integration. Our home is a unique place where what is foreign and what is familiar are in a constant state of change.

Find You Find Me addresses issues of how to live pono (righteously) when faced with problems that arise from the complexities of diverse social, economic, and cultural realities. Finding our physical identity is a starting point.

This interactive artwork encourages viewers to create portraits (of themselves or others) with an assortment of facial parts: eyes, ears, noses, and mouths taken of adult volunteers and from artworks and things found in the 'āina.

The individual pieces that make up the collection of facial parts are called a “gene pool sampling,” which forms a snapshot of the genetic diversity found within our local population. Inherent in the “gene pool sampling” are facial suggestions that viewers will perceive to fall within a spectrum, bracketed by foreign and familiar.



As an interdisciplinary artist, the majority of my work is based on research; much of my research and the archive that I utilize are unseen. These drawings focus on highlighting that aspect of my work. I have copied, by hand, Xerox reproductions I received from the Bishop Museum. I did not see the drawings themselves.

These drawings are a part of a larger multimedia project that considers Pearl Harbor, including questioning how the lochs were utilized before the Japanese attacks and Western contact.

Pu'uloa (long hill) had been used for fishponds and pearl farming. Though the first published description of the lagoon was in British Captain Nathaniel Portlock's journal in 1789, the area was overlooked as it was too shallow for Western ships, only navigable by the swift and smaller canoes.

It was not until the HMS Blonde captained by Lord Byron that a survey of the main channel and the three lochs were done by Lieutenant Charles R. Malden. Robert Dampier was also aboard the ship and completed these drawings of Pearl River. The HMS Blonde was returning the bodies of King Kamehameha II and Queen Kamamalu, who had died from the measles in London.



Ho'ohokukalani, she who sets the stars in the heavens — daughter of Papahānaumoku, earth mother, and Wākea, sky father — and mother of hāloa-naka-lau-kapalili, the first kalo plant, and hāloa, the first kanaka.

Ho'ohokukalani strives to examine the many roles, from origin stories to navigation, that stars have played throughout history and across cultures. In this print, the goddess Ho'ohokukalani is suspended amongst the stars, echoing the mo'olelo of Hawai'i, while the intricate network of gloss weaving around her imagines the countless past, present, and future constellations and star stories from all cultures intersecting in the sky.



This piece depicts a person’s hand in the “thumbs-up” sign of approval, signaling that things are fine. However, the hand has a nail through the thumb and is holding a burning cigarette. All of these elements reflect the optimistic yet difficult living situation for locals in Hawai‘i. While life in the Islands is a blessing, the demand to keep up with the cost of living often requires us to take jobs that benefit development, tourism, and hospitality. All of which can inevitably be detrimental to us in the long run but satisfies our immediate need to support ourselves. Though this requires much sacrifice and hardship, we qualify our decisions with statements such as, “it pays well,” “at least they have good benefits,” or “that’s the price you pay to live in paradise.”



I paint a lot of murals with PangeaSeed, an organization that wants us to be aware of what's happening in our oceans. My 'aumakua (family gods or deified ancestors) is the shark. That's like saying sharks always got my back; they are family and friend — not foe.

In Our Hands shows the loving embrace of hands taking care of baby sharks. We can't be afraid of what we don't know. It's up to us (not the sharks) to learn more. Nature, in all of its forms, is not the enemy. We are the ones destroying natural habitats and changing the ocean. But we're family, humans and nature, it's time to start acting like it.



Hulilua means two turning together. It references two lineages, one native and one foreign, joining together to become one and creating new life. *Hulilua* is part of my Hi'ikua series, which represents one generation embracing the next. Hi'i means to embrace, and kua refers to multiple generations, which underscores our genesis not as individuals but as part of a lineage, a greater continuum of life. Kua is also the root word of makua (parent), 'aumakua (guardian), and akua (god). Each are important facets of the extended kānaka maoli 'ohana, and together they form a spiritual whole.



'Awa, also known as kava in Polynesia with the exception of Hawai'i, is a highly prized drink amongst Native Hawaiians. It is one of the plants brought in their sailing canoes by the earliest Polynesian voyagers arriving in Hawai'i. It is recognized as the favorite beverage of the gods, priests, chiefs and people. The drink is prepared from the large roots of the 'awa shrub of the pepper family, *Piper methysticum*, and mixed with water.



I am fortunate to have been passed the knowledge of Niʻihau lei making by my hanai mom, Annie Kanahale. She is the eldest living lei maker on Niʻihau and a pioneer in the art of Hawaiian lei.

This piece pays tribute to a traditional Niʻihau four-tie style of lei making that forms a rope or poepoe strand of shells. I have incorporated South Seas gold pearls as a way to showcase the beauty of Hawaiʻi with other treasures of the sea from elsewhere in the world.

While my lei-making training focused primarily on traditional styles and techniques, I was also encouraged to explore, innovate, and experiment. I find beauty in marrying of different cultures. I see it as a celebration of all the unique treasures found here in Hawaiʻi and beyond.

KAZU KAUIANANA
Hapa, 2016
bronze, black palm

KAZU KAUIANANA
Success, 2016
bronze, brown heart



Hapa: Like many others, my parents fell in love with a person from another culture. My Japanese father and my Hawaiian mother united as one, sacrificed and worked very hard to build a strong, safe home for our ‘ohana. This piece reflects the admiration I have for my parents and the courage it required of both of them to choose to make a family with each other and venture out of their respective cultures. I am also appreciative that my parents did their best to educate my siblings and me about both cultures that shaped our household.

Success: At first glance, this piece shows a successful businessman being supported by the strength of another. One party is demeaned or “stepped on” to allow the other to rise and succeed. In Hawai‘i, each culture that was introduced was able to succeed, but it was only with the support of the Hawaiian culture. As I was creating this piece, I recalled that early in my career, I experienced prejudice and as a result I believed I had certain limitations because of my race. I felt more comfortable working in New York City, where I was judged by what I could do rather than what I looked like.



This piece is meant to be a bridge between two opposites, the random world of nature and the predictable world of man. It is a village made up of figures that are both rounded and squared, suggesting at once houses in their regularity and people in their oddity. I am interested in finding a space between a novel condition that cannot be pigeonholed. It is meant to be undeniable in its physicality and presence but mysterious in its meaning.

It is also intended to approximate perfection in a definition of balance between form and color. This is an artwork made of independent and self-sufficient units that collectively make one.

A great deal of hand sanding and polishing went into these objects. There is the intimacy of touching that animates the surfaces and colors. And there is the interdependence of the units making up the whole.



As part of my *Artifact* series, I explore Polynesian representation in imagery of Hawai'i and the Pacific Islands. I reflect on the indigenous, feminine context in history and the cultural tonalities within contemporary art. This woodblock engages the conversation of Gauguin's exotification and romance with the Polynesian female figure. In turn, the woodblock serves as a commentary on the historical realities between Gauguin and his subjects.

hapao maita'i — n. warning

88

'IMAICALANI KANAHELE
CORY TAUM

Ho'okūpa'a, 2016
basalt, cinder block, copper,
wood, and acrylic on canvas

“

These stones came from up mauka, carried and carved — 'Imai whittled down the stone with a Dremel while Cory carved the patterns, time that was spent together.

We placed the ku'ula (standing stones) in this enclave formation to evoke a dialogue. The central pillar recalls an 'anu'u (the tower of an ancient heiau, or shrine) and is wrapped with a canvas 'Imai created last year as part of a “lean-to” that references a dwelling for the homeless. In the context of *Ho'okūpa'a* (to remain steadfast, loyal; to make covenant), viewers are made witnesses to a spiritual pledge to mālama (care for) each other.

PRICE LIST

All prices listed are subject to Hawai'i GET or sales tax.

For sales inquires, please contact:

Maile Meyer // maile@nameahawaii.com // +1 808 783 2786

Josh Tengan // josh@nameahawaii.com // +1 808 202 8707

01	PARADISE COVE , <i>Shop AncestryDNA™</i> Kimono (M): \$144 Tote Bag: \$56 Leggings (M): \$110 Mesh Tank Top (L): \$96 Bucket Hat: \$96 Backpack: \$130 Wrap Scarf: \$112 Basketball Shorts (L): \$100	
02	Jerry Vasconcellos , <i>Pineapple Tree</i>	NFS
03	TUTUVI (Colleen Kimura) , <i>untitled.</i>	\$1,750
04	Deanna Gabiga and Michelle Schwengel-Regala , <i>Invasives</i>	\$2,100
05	Bernice Akamine , <i>KALO</i>	NFS
06	Sonny Ganaden and Josh Lake , <i>Pacific Bomb</i> ,	\$5,000
07	Tomiko Jones , <i>Passage</i>	NFS
08	Sheanae Tam , <i>Chinese American</i>	\$1,500
09	Jan Becket , <i>Wa'ahila</i> , 2002	\$125
09	Jan Becket , <i>Wa'ahila</i> , 2010	\$125
10	Lance Genson Mahi La Pierre , <i>Quiver Above, Quiver Below</i>	\$1,850
11	Charlie Dickson , <i>Connected/Not Connected – No. 1</i>	\$1,200
12	Nina Yuen , <i>Raymond</i>	NFS

13	Momi Greene , <i>Kū Kia'i Mauna</i>	\$750
14	Cotieng Beamer , <i>Metamorphosis</i>	NFS
15	Mark Alan Chai , <i>Family Tree House</i>	\$2,000
16a	Chelsea "Kahea" Field , <i>Jungle</i>	\$400
16b	Chelsea "Kahea" Field , <i>The Neoteric Boscage</i>	\$400
17	Taylor Johnson , <i>Kahului, 1975</i>	\$300
18	Mealaaloha Bishop , <i>Dreams of the Familiar from Nightmares of the Foreign</i>	\$600
19	Ualani Davis , <i>Of My Name</i>	\$900
20	Russell Sunabe , <i>New Spirit Rising</i>	\$7,000
21	Mr. Olalehua , <i>'Aha 'Upena Na'auao</i>	\$4,329
22	Lauren Trangmar , <i>Honule'a</i>	\$550 (framed) /\$480
22	Lauren Trangmar , <i>Nēwi</i>	\$550 (framed) /\$480
23	Maya Lea Portner , <i>Future Study...</i>	NFS
24	Monica Woolsey , <i>Postcards from Paradise</i>	\$500
25	Deborah G. Nehmad , <i>What's Right With This State?</i>	\$1,400
26	Jan Dickey , <i>All the Pockets of Money</i>	\$475
27	Nanea Lum , <i>Kula</i>	\$840
27	Nanea Lum , <i>Haumana</i>	\$525

28	Page Chang, <i>Revolutions</i>	\$250 each; \$7,000 for series of 28
29	Pat Pine, <i>Hula 2</i>	\$750
30	Diana Lehr, <i>Asleep and Dreaming; Water and Light</i>	NFS
31	Chris Ritson, <i>Untitled</i>	\$1,300
32	Janetta Napp, <i>Noelani / Hawaiian Islands // hybrids ///</i>	\$1,600 (without frame)
33	Meleanna Aluli Meyer, <i>Hā 'Ole / Breath, No</i>	\$3,800
34	Scott Fitzel, <i>Evolution</i>	\$3,800
35a	Kamran Samimi, <i>Union</i>	\$800
35b	Kamran Samimi, <i>Suiseki I</i>	\$950
36	Eric Ordorica, <i>Finding and Accepting</i>	\$250
37	AJ Feducia, <i>Another Day in Paradise</i>	\$1,650
38	Cindy Imada, <i>Fire and Water...</i>	NFS
39	Harinani Orme and Debbie Young, <i>Connecting the Visual Memory of that Moment Both Near and Far</i>	\$2,800
40a	Hanale Hopfe, <i>Ku'ulauka O Makua; Ku'ulakai O Nene'u; Ku'ulauka O Ka'ala</i>	\$2,100
40b	Hanale Hopfe, <i>Hāloa</i>	\$10,000
41	Hal Lum, <i>Monkey Mind</i>	\$1,000
42	Z.G. Tong, <i>Yesterday's Toil, Tomorrow's Shade</i>	\$5,000

43	Olivier Koning, <i>'Awa</i>	\$900
44	Alexia Moore, <i>I ka wā ma mua ka wā ma hope</i>	\$400
45	Claudia Edwards, <i>Hapa</i>	\$400
46	Micki Kauwalu-Key, <i>Eia Mākou (We Are Here)</i>	\$350
47	Ryan Lee, <i>Fear and Burning in Honolulu #11</i>	\$1,800
48	Douglas Young, <i>The Unheard Voice</i>	\$150
49	José J. González, <i>Honolulu Codex</i>	\$500 (framed) \$400 (unframed)
50a	Dru Hara, <i>Musubi</i>	\$275
50b	Dru Hara, <i>Pi'ilani</i>	\$350
51	Neilson Ishida, <i>The Settlers</i>	\$350
52	Shelly Amine, <i>Aloha, Dan</i>	NFS
53	Eric C. Cabato, <i>Lōkahi (The Bishops)</i>	\$400
54	Paul Anthony Galang, <i>Transfigured II</i>	NFS
55	Erika Garcia, <i>For Papa</i>	\$350
56	Helena Noordhoff, <i>A Love Story</i>	\$300
57	Eric Ricky Allen Peters, <i>If you remember me, ...</i>	\$800
58	Brenda Rodriguez, <i>Of What Used to Be</i>	\$350
59	Donna Louie, <i>Whose Kaka'ako?</i>	\$50

60	Hayden Kahiau Butler , <i>Kanaka o ka 'Āina</i>	\$200
61	Damon Kikkawa , <i>Mahi - Mahi P40 Warhawk</i>	\$400
61	Damon Kikkawa , <i>Ahi A6M Model 22 "Zero"</i>	\$400
62	Christopher Lee Bailey , <i>Royal Hawaiian Tapa</i>	\$1,100
62	Christopher Lee Bailey , <i>Royal Hawaiian Shark Teeth Tapa</i>	\$900
63	Linn Morris , <i>The Consequence of Confluence</i>	inquire within
64	'Imaikalani Kanahele , <i>Dirty Business</i>	\$3,000
65	Solomon Enos , <i>I have seen the enemy and it is us</i>	\$325each/\$1,500
66	Kahi Ching , <i>'Umeke La'au</i>	NFS
67	Kahi Ching , <i>Shapeshifter</i>	\$500
68	KC Grennan , <i>Kamehameha Butterfly Orchid</i>	\$2,400
69	Devin Oishi , <i>Bridge Between Worlds</i>	\$150
70	Andrew Yamauchi , <i>Old Timer</i>	\$4,000
71	Brandon Ng , <i>Pake</i>	\$300
71	Brandon Ng , <i>Buk Buk</i>	\$300
71	Brandon Ng , <i>Haole</i>	\$300
71	Brandon Ng , <i>Portagee</i>	\$300
72	Sheika LeeAnn Algezawi , <i>Dislocating the Earth</i>	\$275

73	Star Padilla, <i>Missing</i>	\$350
74	Rachael Roehl, <i>Spraur</i>	\$450
74	Rachael Roehl, <i>The Transported Landscape</i>	\$500
75	Kevon Schiessel, <i>Mace</i>	inquire within
76	Jerry Vasconcellos, <i>Contemplating the Future of the 'Āina</i>	\$875
77	Kau'i Chun, <i>Find You Find Me ...</i>	\$5 per photo (all donated to Pu'uhonua Society)
78	Jane Chang Mi, <i>Views of Pearl River</i>	NFS
79	Hana Yoshihata, <i>Ho'ohōkūkalanī</i>	\$350
80	Kahiau Beamer, <i>Killah Benefits</i>	\$800
81	Kai'ili Kaulukukui, <i>In Our Hands</i>	\$900
82	Kahikūkalā Hoe, <i>Hulilua</i>	\$8,000
83	Keala Kahuanui-Paleka, <i>The Practice</i>	NFS
84	Marc Turner, <i>Pūpū o Ni'ihau and Pearls</i>	inquire within
85	Kazu Kauinana, <i>Hapa</i>	\$1,850
85	Kazu Kauinana, <i>Success</i>	\$1,850
86	George Woollard, <i>Organic Geometry</i>	\$1,500
87	Jessi Devera, <i>Hapao Maita'i. Gauguin</i>	\$600
88	'Imaikalani Kanahele and Cory Taum, <i>Ho'okūpa'a</i>	inquire within

CONTACT

2014 | FIRST CONTACT

Juried by Jonathan Staub
and Lawrence Seward

2015 | 1890s – 1930s

Juried by Noelle M.K.Y. Kahanu
and Ngahiraka Mason

2016 | FOREIGN AND FAMILIAR

Juried by Herman Pi'ikea Clark and
Isabella Ellaheh Hughes



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