

'IKE KANAKA



Bernice Akamine / Kala'iakea M. Blakemore / Hoaka Delos Reyes
Solomon Enos / Pōhaku Kaho'ohanohano / Lehuaakea
Kawika Lum-Nelmida / Meleanna Aluli Meyer / Aulii Mitchell
Cory Kamehanaokalā Holt Taum



‘IKE KANAKA presents the embodiment of ‘ōiwi perspectives, experiences and knowledge grounded in the past and communicated in this time to illuminate the future.

Our planning for this exhibition began in 2019, with many in-depth discussions about Indigenous ideas and the cultural issues Hawaiians are facing today. We talked about generational learning in a time of huluhia (disruptive change or chaos) and the importance of passing down essential stories and ancestral history to honor and sustain identity into the future.

We invited both emerging and established Kanaka ‘Ōiwi artists from ko Hawai‘i nei pae ‘āina and the continental U.S. to connect with the foundational concepts of ‘ike: knowledge gained through sound teachings and experience, and mo‘okū‘auhau: genealogy and origin stories. Collectively, their work brings a multidirectional contemporary approach to ka wā ma mua, the time gone before, and influences ka wā ma hope, or the time yet to come.

Our sincere gratitude goes to the artists for making this exhibition an important focus. Mahalo to our consultants Maile Andrade, Hōkūlani Holt, Al Lagunero, Abigail Romanchak, Kaliko Spenser, Maika‘i Tubbs, and to Hina Kneubuhl for her skilled translations into ‘ōlelo Hawai‘i.

Much appreciation goes to Jonathan Clark, Assistant Director, Peter Holland, Exhibits Coordinator, and Adam Carbajal, Exhibit Preparator, for their polished team effort in presenting this unique exhibition to our visitors.

Neida Bangerter
Director Schaefer International Gallery
Exhibition Curator



‘O **‘IKE KANAKA** ka ho‘okino ‘ia ‘ana o ka ‘ike ‘ōiwi ma luna o ke ala i kīpapa ‘ia e nā kūpuna, a ke ‘ōlino nei i kēia wā ‘ānō i mea ho‘i e mālamalama ai ke ala o mua a‘e.

Ua ho‘omaka ka ho‘olālā ‘ia ‘ana o kēia hō‘ike i ka makahiki 2019 ma ke kūkākūkā hohonu ‘ana i nā mana‘o a loina ‘ōiwi a me nā pilikia e ho‘omanawanui ‘ia nei e ka po‘e Hawai‘i o kēia au. Ua kama‘ilio nui ‘ia ke ka‘a ‘ana o ka ‘ike mai kekahi hanauna a i kekahi ‘oiwi ho‘i ka huluhia e lo‘ohia mai nei, a pēia pū ke ko‘iko‘i o ka ho‘oili ‘ana aku i nā mo‘olelo nui a me nā mo‘okū‘auhau i mea e ola mau ai nā iwi.

Ua kono mākou i mau mea hana no‘eau ‘Ōiwi no ko Hawai‘i nei pae ‘āina a me ‘Amelika mai, nā loea li‘u o ka pa‘akai a me nā mea e mikomiko mai ana ho‘i. Ua noi ‘ia lākou i hana no‘eau e ho‘okino a‘e ana i kekahi mau mana‘o ho‘okahua nui, ‘o ia ho‘i ka ‘ike a me ka mo‘okū‘auhau. Ma ke ‘ano he huina hana no‘eau, he mau ‘ikena like ‘ole a mana‘o hou kēia no ka wā ma mua me kona pilina i ka wā ma hope.

Lele aku nō ko mākou mahalo mānu‘unu‘u i nā mea hana no‘eau a pau i kualena maoli aku i ko lākou mana‘o i mea e kō ‘i‘o ai nei papahana. Mahalo i nā ‘ōlelo a‘o mai o nei mau kānaka: Maile Andrade, Hōkūlani Holt, Al Lagunero, Abigail Romanchak, Kaliko Spenser, Maika‘i Tubbs, a iā Hina Kneubuhl kekahi i kona unuhi ‘ana i nā ‘ōlelo a pau me ke aloha.

Ke mahalo aku nei nō ho‘i iā Jonathan Clark, Hope Luna Ho‘okele, Peter Holland, Ho‘olālā Hō‘ike, a me Adam Carbajal, Ho‘omākaukau Hō‘ike, no kā lākou hana miomio ma ke ‘ano hui hāpai nāna i ho‘omohala i kēia hō‘ike hana no‘eau kūkahi no ka pōmaika‘i o ka lehulehu e kipa mai ana.

Neida Bangerter
Director Schaefer International Gallery
Exhibition Curator



He Wa'a Ka 'ōlelo Hawai'i:

Journeying to Hawaiian Knowledge through Hawaiian Language

By Hina Kneubuhl

The revitalization of 'ōlelo Hawai'i (Hawaiian language) is one of the most exciting things of our time, especially for people paddling those wa'a (canoes) to new horizons of understanding. They commit their time to exciting voyages into 'ike Hawai'i (Hawaiian knowledge and experience), to the rich and fertile islands that are the spoken and written records of kūpuna in the tongue of their time. Those of us who grow to love these islands visit them over and over, drinking of their clean, quenching waters and eating of the delicious sustenance that grows only there.

In the beginning, it can feel like a series of long, tough workouts on a seemingly endless ocean. But as you get to know your paddle and canoe, the currents and winds, and the ways of the sea, you make it to offshore islets (ex: basic conversation and short stories). The beauty and excitement of those spaces pushes you to seek out more distant islands that require increased skill to reach (ex: creation chants and mele ali'i). Years pass and you find yourself on the shores of spectacular places you never dreamed of (ex: epic mo'olelo and complex pule), being nourished by knowledge you didn't even realize you needed, that's so enriching you can't imagine how life had meaning before you picked up a paddle and got into a canoe.

To every learner and lover of our language: e kāmau iho i ka hoe - keep paddling. Yes, getting a canoe, a paddle and enough rations can be tough, but no feeling compares to reaching those far shores and partaking in the sustenance of 'ike Hawai'i. For many, it feels like coming home, because just as dispossession from 'āina is deeply damaging, equally pernicious is dispossession from 'ike Hawai'i, which has been historically devalued and marginalized.

Since the cultural renaissance of the 1960s and 70s, government support of 'ōlelo Hawai'i continues to be insufficient and tokenistic when compared to other language revitalization movements. In Aotearoa New Zealand, for example, bilingual signage in Te Reo Māori and English is now the norm in many educational institutions, public spaces, museums and art galleries.

With such sparse systemic support, the meaningful integration of 'ōlelo Hawai'i into community visual arts spaces shows critical regard for Hawaiian culture. Bilingual exhibits like 'IKE KANAKA create opportunities for a depth of experience that monolingual exhibits cannot deliver—generative spaces where both cultures are in conversation. 'Ōlelo Hawai'i is also vital in 'IKE KANAKA with its focus on the importance of 'ike Hawai'i and mo'okū'auhau, the individual and collective ancestral knowledge that artists draw from when generating these works.

Maui Arts & Cultural Center's choice to engage an experienced translator in creating a quality bilingual experience supports the Hawaiian language economy and moves away from the extractive borrowing of Hawaiian words by the inexperienced that inevitably becomes window dressing. That exemplary and commendable choice has created a wa'a 'ōlelo Hawai'i on which to experience 'IKE KANAKA, a vehicle for traveling the intersection of art and Hawaiian knowledge, a rich and fertile place where wonderful things can happen. E hoe like kākou a pae aku i kahaone! - Let us paddle as one and reach that shore together!



Hina Puamohala Kneubuhl

Haku 'Ōlelo, Kealopiko;
translator in training, Awaiaulu

No ka lepo 'ae'ae o Kula, Waiakoa, Maui, kēia. I am a language advocate, translator, researcher, writer, storyteller, kapa maker, and body surfer. Lele ku'u mahalo i nā kumu o ka University of Hawai'i at Mānoa, where I earned undergraduate degrees in botany and 'ōlelo Hawai'i and a master's degree in 'ōlelo Hawai'i. When I'm not researching a Kealopiko tag or working on a translation for Awaiaulu, I'm hanging with my 'ohana, pounding kapa, or at the beach. I live between Pukalani and Takapuna (Aotearoa) with my husband, Kingi Gilbert (Tainui, Te Arawa), and our two daughters Manawanui and Ko'iawekealoha.



He Wa'a Ka 'ōlelo Hawai'i:

'O ka leo makuahine ka wa'a e hiki akuai kākou i ka 'āina 'ike Hawai'i
Na Hina Kneubuhl

I loko o ke au 'ana o kēia manawa, he mea nui ko'iko'i ka ho'ōla hou 'ia 'ana o ka 'ōlelo Hawai'i, kai ho'i no ka po'e e hoe ana i ia mau wa'a i nā 'āina 'ike Hawai'i. Hiū maoli kēia po'e i ka ho'oikaika 'ana i ka hoe i mea ho'i e pae aku ai i nā 'aeone o ua mau 'āina momona a uluwehiwehi lā (nā waihona piha i nā leo kūpuna a me nā mo'olelo i palapala 'ia ma ka 'ōlelo o ko lākou au). 'O ka po'e e aloha ana i ia mau 'āina kamaha'o, he huaka'i mau aku nō i laila e pā'ina ai a mā'ona, e inu ai ho'i a kēna, 'oiai ma laila wale nō e loa'a ai ia mau pōmaika'i.

I kinohi, koho mea lā he pa'u pau 'ole i luna o ka moana ākea me ka 'ole loa o ka 'ike lihi aku i kahi 'āina e pae aku ai. Eia nō na'e, i loko nō o ka ma'a 'ana o ke kanaka i ka hoe a me ka wa'a, a pēia pū ke kō a ke au, ka pā a ka makani, a me ke 'ano ho'i o ka holo moana, hiki aku nō ia i nā moku li'ili'i ('o ka hiki paha ke kama'ilio iki a heluhelu i nā mo'olelo pōkole). He mea hō'eleu ka nani o ia mau 'āina e kāmāu iho ai ke kanaka i ka hoe me ke akamai a hiki aku i nā mokupuni 'ano mamao aku ('o nā oli a me nā mele ali'i paha). Hala nā makahiki he nui a hō'ea aku nō i nā 'āina 'oi kelakela o ka nani (nā mo'olelo ka'ao nui paha), he kūlana kamahoi ho'i i mahu'i 'ole 'ia, e nūnē iho ai ho'i ē ka mana'o, pehea lā i pono ai ka nohona ma mua o ka lalau 'ana o ka lima i ka hoe me ke e'e 'ana aku o ke kino i luna o ka wa'a?

E nā hoa hi'i 'ōlelo a pau ē, e kāmāu iho i ka hoe. 'Ae, he pa'akikī ka 'imi 'ana i wa'a, i hoe, a i ō ho'i e ola ai, a'ohē na'e mea e like ai me ka pae 'ana aku i ia mau 'aeone a me ka 'ai 'ana iho i ko laila momona he 'ike Hawai'i. No kekahi mau kānaka, he ho'i 'olu'olu nō ia i ka piko. A no ka mea, 'o ka 'oki 'ia 'ana o ko kākou piko pili 'āina, 'o ia 'ino hō'eha'eha like nō me ka mō 'ana o ka piko pili 'ike Hawai'i, ko kākou 'ike aloha i ho'oha'aha'a a kāpae wale 'ia aku ma hope o ka ho'okahuli aupuni.

Mai ka wā mai o ka ho'ōla hou 'ia 'ana o nā mea Hawai'i (nā makahiki kanaono a kanahiku ho'i), 'a'ole nō i lawa iki ke kākō'o o ke aupuni i ka 'ōlelo Hawai'i, a he ahuwale ia mana'o ke ho'ohālikelike 'ia aku me nā wahi 'ē a'e e ho'ōla hou 'ia nei ka 'ōlelo 'ōiwi. I la'ana 'o Aotearoa: ma laila, aia ma nā 'ōlelo 'elua (te reo Māori a me ka 'ōlelo haole) nā hō'ailona ma nā wahi e 'ākoakoa ai ka lehulehu, nā kahua mokulele, nā kula, nā hale hō'ike'ike, a pēlā wale aku.

'Oiai ka hānai pono 'ole 'ia o ka 'ōlelo Hawai'i e ke aupuni, he mea ko'iko'i kona ho'okama 'ia mai e nā hale hō'ike hana no'eau; he ala ia e aloha a e mahalo ai i nā mea Hawai'i. Ma nā hō'ike hana no'eau leo 'elua, e la'a 'o 'IKE KANAKA, ua hohonu a'e ka 'ike e pāhola 'ia ana, a lilo nō he wahi e ulu a'e ai ke kama'ilio 'ana o nā lāhui like 'ole.

Ua koho nō ka Maui Arts & Cultural Center e uku i kanaka mākaukau no ka unuhi 'ōlelo 'ana i mea e hō'ike 'ia ai kēia papahana ma nā 'ōlelo 'elua. He kākō'o nui mai nō ia i ka po'e nāna kēia 'oihana a he hulikua ia i ka lawe hāpuku 'ana o ka 'akahai akahi i mau hua'ōlelo ho'onaninani wale nō. Ma o ia koho kūpono i mahalo nui 'ia, ua kālai 'ia aku nō he wa'a 'ōlelo Hawai'i e ho'omāka'ika'ia ai i ka po'e kīpa i ka nani o 'IKE KANAKA, he hō'ike kahi e hui like ai ka hana no'eau a me ka 'ike Hawai'i, he 'āina momona a uluwehiwehi ho'i kahi e kupu a'e ai nā mea maika'i. E hoe like aku nō kākou a pae aku i kahaone lā.



Hina Puamohala Kneubuhl

Haku 'Ōlelo, Kealopiko;
translator in training, Awaiaulu

No ka lepo 'ae'ae o Kula, Waiakoa, Maui, kēia. I am a language advocate, translator, researcher, writer, storyteller, kapa maker, and body surfer. Lele ku'u mahalo i nā kumu o ka University of Hawai'i at Mānoa, where I earned undergraduate degrees in botany and 'ōlelo Hawai'i and a master's degree in 'ōlelo Hawai'i. When I'm not researching a Kealopiko tag or working on a translation for Awaiaulu, I'm hanging with my 'ohana, pounding kapa, or at the beach. I live between Pukalani and Takapuna (Aotearoa) with my husband, Kingi Gilbert (Tainui, Te Arawa), and our two daughters Manawanui and Ko'iawekealoha.

Bernice Akamine

In 1999, I was a visiting artist at the Smithsonian Institution (SI), National Museum of the American Indian, and was given access to Hawaiian collections located in museums in New York, Pennsylvania, and Washington, D.C. Later in 2011, I was chosen as a Community Scholar by the Smithsonian National Museum of Natural History, Washington, D.C. to do stabilization work on tapa collected by the Wilkes U. S. Exploring Expedition of 1838-1842, which also gave me access to Captain Cook's Hawaiian Collections. These experiences piqued my interest to seek out tapa in other museums and private collections, and pursue the art form.

I could see design changes based on historical timelines including tapa collected during Captain Cook's 1778 arrival, which showed bold graphic

surface designs in red, yellow, and black colors. The tapa collected from post-European-American contact included pa'i 'ula, tapa made with red or blue shredded cloth beaten onto its surface, and the use of bluing as a colorant. I followed the changes of traditional kapa moe in design elements and fiber to the present in Hawaiian quilts, pieced or patchwork quilts, crazy quilts, and red thread-embroidered design quilts.

I visualized kapa moe quilt designs re-envisioned in tapa, the original fabric of Hawai'i, linking the present back through time in Hawaiian history by way of traditional material, tapa. It is with humility and awe that I acknowledge my ancestors, who beat tapa for their daily needs while creating tapa of exceptional beauty and skill.

The Queen's Quilt
tapa



Bernice Akamine

I ka makahiki 1999, he mea hana no'eau kipa au i ka Smithsonian Institution (SI), Ka Hale Hō'ike'ike o ka Po'e 'Ōiwi o 'Amelika, a kono 'ia maila e nānā i nā mea makamae i loko o nā hale hō'ike'ike ma Nuioka, Peneselevinia, a me Wakinekona, D.C. I ka makahiki 2011, koho 'ia au i 'Imi Na'auao o ke Kaiāulu e ka Hale Hō'ike'ike Aupuni o ka Mo'olelo Pili 'Āina 'o Smithsonian, Wakinekona, D.C. no ka hana ho'opa'a i ke kapa i hō'ili'ili 'ia e Wilkes mā ma ka Huaka'i Māka'ika'i o ka U. S. i nā makahiki 1838-1842, a ma o ia hana au i 'ike ai i nā mea Hawai'i a Kāpena Kuke mā i hō'ili'ili ai. He mau mea kēia i ulu ai ka hoi i loko o'u e 'imi i ke kapa ma nā hale hō'ike'ike 'ē a'e a me nā waihona pono'i o nā kānaka, a e a'o ho'i i nei hana no'eau.

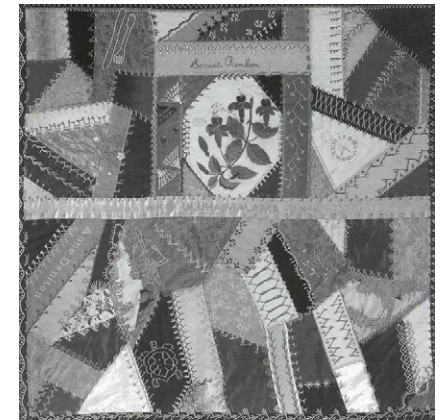
'Ike 'ia akula ka loli 'ana o ka lau i loko o ke au 'ana o ka manawa; pēia ke nānā aku i ke kapa i hō'ili'ili 'ia e Kāpena Kuke mā i ko lākou kū 'ana



mai i ka makahiki 1778, he mau kapa ho'i i ho'onaninani 'ia i nā lau nui a ikaika ma ka 'ula'ula, ka melemele a me ka 'ele'ele. 'O ke kapa i hō'ili'ili 'ia ma hope mai o laila, he pa'i 'ula kekahi, a he kapa ia i kuku 'ia ma kona alo nā hunahuna welu lole 'ula'ula a uliuli paha, a 'o kekahi 'ano ke kapa i uliuli i ka "laundry bluing". Ho'okolo akula au i ka loli 'ana o nā lau kapa moe a i nā kapa kuiki, nā kapa pohopoho, a me nā kapa i humuhumu 'ōni'oni'o 'ia i ka lopi 'ula'ula.

'O ka mea i 'ō'ili ma ku'u no'ono'o, 'o ia ho'i nā lau kapa kuiki i hana hou 'ia me ke kapa, ka lole mua a ka Hawai'i, e ho'oku'i ana i kēia au me nā au o Hawai'i i hala ma o kēia mea ku'una, 'o ke kapa. Me ka ha'aha'a a me ka 'ihi'ihī au e mahalo aku nei i ku'u mau kūpuna i kuku i ke kapa i mea e pono ai ka nohona a ma ke 'ano nani e 'ike 'ia ai ke kilohana o ko lākou no'eau.

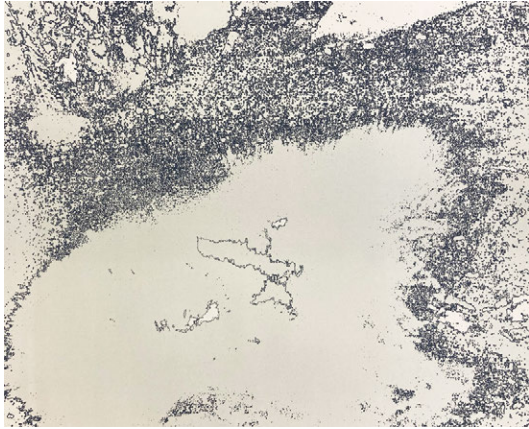
The Queen's Quilt
(panel detail with template)



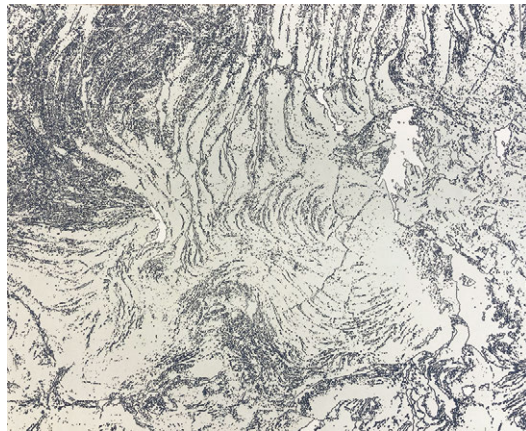
Kala'iakea M. Blakemore

In this body of work, I explore how the expansive space of the ocean has acted as a site of cultural heritage, history, and connection for Kanaka Maoli. The ocean is a boundless and primordial space encompassing the body of Kanaloa and a space in which I commune with my Kūpuna. It is a site of nurturing, healing, play, but also the entry point of settler colonialism and a boundary of diaspora.

In these works, images are digitally manipulated to emphasize the topography of these photos as a means of understanding and obscuring them. These printed works are a meditation on longing, memory, and my desire to understand and participate in the communal history of Hawai'i.



Hi'uwai
silkscreen and monotype



Narrow Stream
silkscreen and monotype

Kala'iakea M. Blakemore

Ma kēia huina hana no'eau, nānā aku au i ka moana ākea a me kona 'ano he wahi nui o nā mea ku'una, ka mo'olelo, a me ka pilina no nā Kānaka Maoli. He ao ho'okumu palena 'ole 'o Kanaloa, he wahi ho'i e pili ai au me ku'u mau Kūpuna. He wahi hānai, ho'ōla, a pā'ani, akā 'o ka puka komo nō ho'i ia o ka po'e e kā'ili i ko ha'i e kū'ono'ono ai ko lākou nohona pono'i, a he palena ho'i no ka po'e i ha'alele i ka piko.

Ua ho'ololi 'ia kēia mau ki'i ma o kekahi polokalamu lolo uila i mea e ho'onui a'e ai i nā mea pili i ka waiho 'ana o ka 'āina ma ke 'ano he hana e ho'omaopopo a e ho'onalonalo ai ho'i i kekahi mau hi'ohi'ona. He mau ki'i kēia no ku'u nalu 'ana i ke ake, ka hali'a, a me ka makemake e ho'omaopopo a komo pū i loko o ka mo'olelo Hawai'i o kākou.



Passage
silkscreen and monotype



Swimming the Cattle
silkscreen and monotype

Hoaka Delos Reyes

One is born through the conditions of parentage. The body is nourished by food, the spirit is nurtured by teaching and experience. The hindsight becomes the foresight as you get older. The activities of the mind have no limit, they form the surroundings of life. Just as a sculpture is carved by an artist, surroundings are created by the activities of the mind. Therefore, the mind is (fertile) unblemished – and able to see visions and have feelings of inspiration.

For Hawaiians the stone is the embodiment foundation of the land and represents life before, life now, and life tomorrow. In the past if you did not have stone you were on the water. It is the foundation of our beginning. When we are gone the stone will still be here to tell the story. If it lives to exist, it exists to live.

*Kihanuilūmoku
(Great Island-Shaking Lizard)
stone*

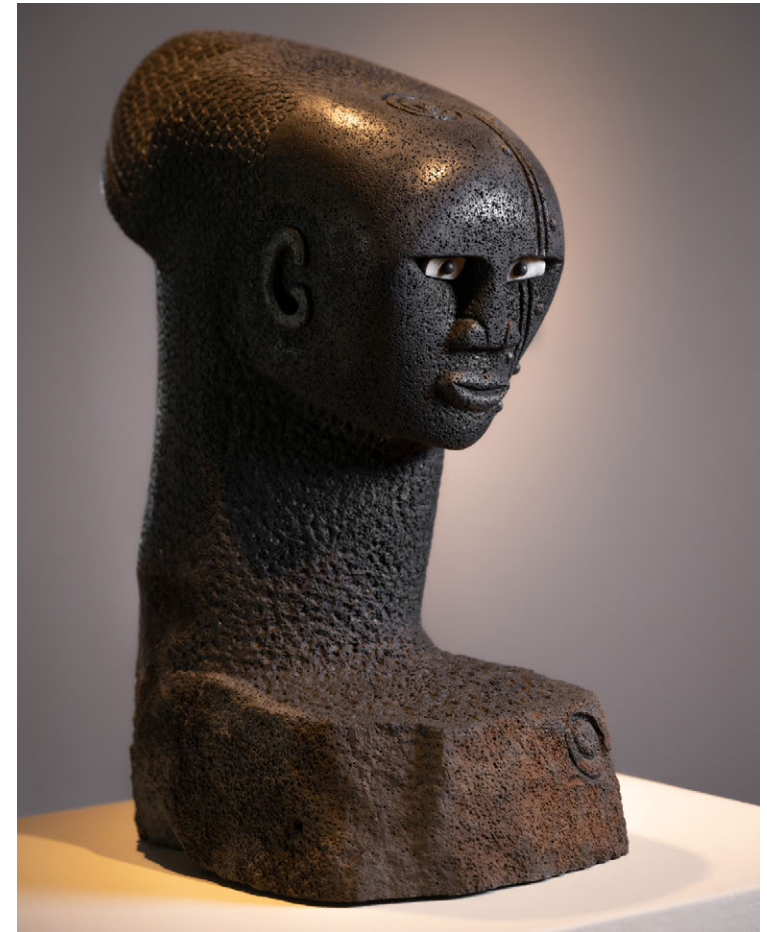


Hoaka Delos Reyes

‘O ka makua ka honua mua. Hānai ‘ia ke kino i ka ‘ai, hānai ‘ia ka ‘uhane i ke a‘o a me ka ‘ike. Ke o‘o ke kanaka, lilo ke a‘o o mua, ‘o ia ke alaka‘i i mua. ‘A‘ohe palena o ka no‘ono‘o, kūkulu nō ia i ke ao. E like ho‘i me ke kālai ‘ana o ka lima no‘eau i ke ki‘i, pēlā ho‘i ke kālai ‘ana o ka no‘ono‘o i kona ao. No ia mea, ua (momona) kīnā ‘ole ka no‘ono‘o a ‘ike nō ia i ke akakū a me ka ho‘oulu.

No ka po‘e Hawai‘i, ‘o ka pōkahu nō ke kino a me ke kahua o ka ‘āina, e koku ana ho‘i i ke ola o ka wā ma mua, o kēia wā ‘āno, a o ka wā ma hope. I ke au i hala, inā ‘a‘ohe āu pōhaku, ma kai nō ‘oe. ‘O ka pōhaku ke kahua ho‘okumu o kākou. Ke hala kākou, e mau ana nō ka pōhaku kahi e o ai ko kākou mo‘olelo. Ola nō a ola, o nō a o.

*Mo‘o Lono
stone, shell*



Solomon Enos

It has been a long running theme in my work to contemplate the projection of Indigenous values into the future. Much of what I aspire to do through my art is to link these concepts to genealogy, interpret the way the ancestors saw the world, and translate it into Indigenous Futurism through a 40,000-year history and evolution.

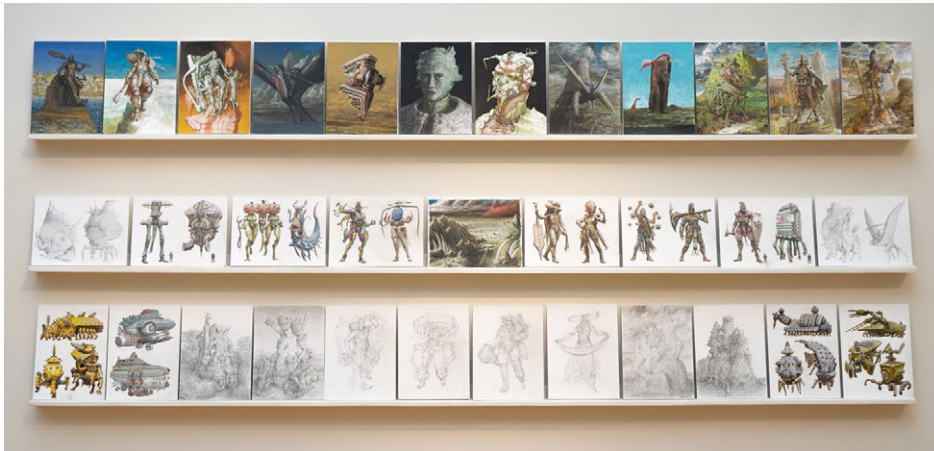
This selection of drawings and paintings comes from different series of my fictional work including: *Cosmic Ki'i of the 31st Millennium*, *Herders and Hunters*, *Wild Robot Series*, *Polyfantastica Paraverse*, and *Bio Gladiators of the 7th Millennium*.

The four sculptural works *Po'e Mua* continue the dialogue of Indigenous Sci-Fi and are prototypes of cosmic navigators made with foil armature and layers of Apoxie Sculpt, painted in acrylic and oil. These forms share a common aspect of being hybrids of

humans and plants, as to say, "We come from Hāloa, and we will return to Hāloa." The idea of plants and their evolution is a wider and universal message that seeks a harmonious path for our species, where light and water and healthy soils are of utmost importance.

This work represents the world-building that has served to be a form of self-discovery and entertainment for me. It is a reminder that, as large as the universe may be, there is much more to be found within us all through the power of imagination.

Selections from Polyfantastica
mixed media on paper



Solomon Enos

He ma'awe i hilo nui 'ia ma ka'u hana ka nalu 'ana i ke o mau o nā loina o ka po'e 'Ōiwi i ka wā ma hope. 'O kekahi nu'u a'u e kūlia ai ma ka'u hana no'eau, 'o ia ka ho'opili 'ana i kēia mau mana'o i ka mo'okū'auhau, ke kālailai 'ana i nā 'ikena o ka po'e kūpuna, a laila ho'olilo aku i ia mau mea i Nānāmua 'Ōiwi ma o kahi mo'olelo kuapapa o ka loli 'ana, nona ho'i nā makahiki he kini.

He mau ki'i kēia i kaha a pena 'ia, a ua wae 'ia no loko mai o kekahi mau kaka'ina mo'olelo a'u, e helu pū ana iā: *Cosmic Ki'i of the 31st Millennium*, *Herders and Hunters*, *Wild Robot Series*, *Polyfantastica Paraverse*, a me *Bio Gladiators of the 7th Millennium*.

'O nā ki'i 'ehā i kapa 'ia 'o Po'e Mua, he ho'omau aku nō i ke kama'ilio 'ana no ka Sci-Fi 'Ōiwi a he mau ki'i ho'ā'o no nā mea ho'okele lewa lipo i hana 'ia me ka iwi pepa kini i ho'opapa 'ia mai ma luna ka Apoxie Sculpt, a pena 'ia i ka pena hūka'a 'ea a me ka pena

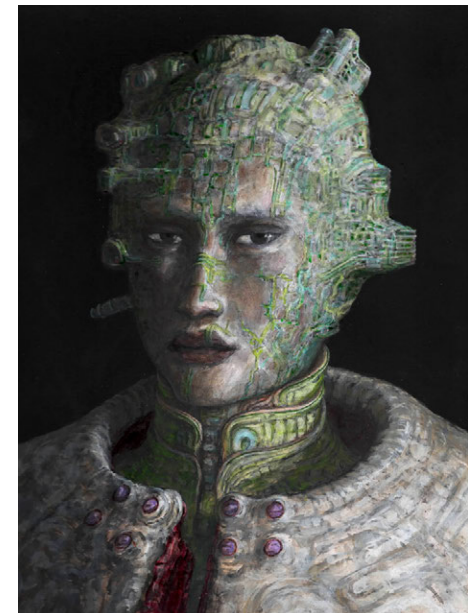
Po'e Mua
Apoxie Sculpt with oil paint



'aila. 'O ka mea e kūlike ai kēia mau ki'i, 'o ia ko lākou 'ano hapa kanaka hapa lā'au, e 'i a'e ana ho'i, "He po'e mamo mākou no loko mai o Hāloa a e ho'i aku nō mākou iā Hāloa." 'O ka loli kuapapa 'ana o nā lā'au, he ho'omana'o ia, no ke ao ākea, e 'imi i ke ala o ka lōkahi no kākou kōnaka, kahi ho'i e lilo ai ka mālamalama o ka lā, ka wai ma'ema'e, a me ka lepo momona, 'o ia nā mea nui loa.

Hō'ike aku nō kēia hana no'eau i ke kūkulu ao i lilo i ala e a'o ai au no'u iho a i mea ho'onanea mai nō ho'i. He ho'omana'o pū kekahi ē, i loko nō o ke ākea loa o ka lewa lipo, he nui a'e ke ao o loko o kākou i 'ike 'ia ma o ka ulu ohaoha 'ana o ka mana'o.

Future Navigator 2
oil paint and graphite on paper



Pōhaku Kaho‘ohanohano

I've wanted to weave a cape for some years now and I thought this show 'IKE KANAKA would be a great reason to weave the cape.

The cape, or 'ahu, was a symbol of high status worn by kings and chiefs. Usually made with the feathers of native birds, the cape I created is woven from lauhala, or pandanus, leaves gathered from trees I planted about eight to ten years ago in Kahakuloa.

To process these leaves I gather them green, braid the tips together, then hang them up to dry for about two months. Some leaves must be de-thorned. They are then washed

and rolled in coils to be stored. When ready, the leaves are cut to size, softened, then woven. Finding good, weaveable leaves is difficult due to an introduced pest, a scale which attacks the tree and renders the leaves useless for weaving.

I am very grateful to all of my kumu who have taught me the skill of weaving. With this knowledge, I am able to create new and beautiful objects using ancient skills in new ways.

*Ka 'Ahu Lau Hala
lau hala*



Pōhaku Kaho‘ohanohano

He mau makahiki nō o ko‘u ake ‘ana e ulana i ‘a‘ahu a mana‘o ihola nō au he kumu kūpono ‘o ‘IKE KANAKA e ho‘okō aku ai i ia pahuhopu.

He hō‘ailona ka ‘ahu no ke alifī a me ka mō‘ī a na lākou nō i ‘a‘ahu. ‘O ka hulu ka mea ma‘amaui i ho‘ohana ‘ia, akā he ‘a‘ahu lauhala ka‘u i ulana aku ai, me nā lau i ‘ohi‘ohi ‘ia mai nā pūhala a‘u i kanu ai ma Kahakuloa he ‘ewalu a ‘umi paha makahiki aku nei.

Penei ka hana: ‘ohi‘ohi au i ka lau ‘oi ko‘īi, hili i nā wēlau, a kaula‘i a malo‘o. He ‘elua paha mahina ka lō‘ihi o ke kaula‘i ‘ana. ‘O kekahi o nā lau, pono ke kihae ‘ia ke kōkala.

*Ka 'Ahu Lau Hala
(detail)*



Lehuauakea

This body of work celebrates the intertwining of cultural backgrounds I was raised within as a Native Hawaiian-Japanese individual. Bringing together traditional geometric forms and patterns from both sides of my family, while honoring the practices of Hawaiian kapa-making and Japanese mulberry paper, these pieces represent the community histories, oceanic journeys, and intergenerational customs that inform my work as a contemporary person of mixed heritage. Furthermore, the hanging origami kusudama and framed works are painted exclusively with earth mineral pigments gathered from lands situated around the Pacific Ocean—alluding to my

experience as an Indigenous person in transit and the importance of sustainable materials within my work as a younger generation kapa-maker.

*Ke Keiki O Nā Hālāwai 'Elua / Futatsu No Chiheisen No Ko (Child of Two Horizons)
Kapa Kusudama 1 & 2
earth pigments, wildfire charcoal,
and gold watercolor on kapa*



Lehuauakea

He lei kēia huina hana no'eau e 'ānoni ana i nā mo'omeheu 'elua o ko'u hānai 'ia 'ana, 'o ia ho'i ka Hawai'i a me ke Kepanī. Ma kēia mau hana no'eau, ho'ohui 'ia mai nā lau ku'una o nā mo'okū'auhau 'elua o ku'u 'ohana, ho'ohiwahiwa pū 'ia ka hana kapa a ka Hawai'i a me ka hana washi a ke Kepanī, a he mea kēia e kohu ana i ke kaiāulu, ka mo'olelo, ka holo moana, a me nā hana ku'una o ka 'ohana e ho'okahua ana i ka'u hana ma ke 'ano he kanaka i 'ō'ā 'ia ke koko. Eia hou ho'i, ua pena 'ia ka 'origami kusudama lewalewa a me nā mea i pa'a ma ka pa'a ki'i i ka lepo i 'ohi'ohi 'ia mai nā 'āina like 'ole o ka Pākīpika, e hō'ike ana i nā hi'ohi'ona o ko'u nohona he kanaka 'Ōiwi e huaka'i mau

ana, a pēia pū ko'u mana'o nui no ka ho'ohana 'ana i nā mea hana 'ino 'ole iā Papahānaumoku i loko o ka'u hana, a ma ko'u 'ano he kuku kapa no ka hanauna hou.



*Kapa Kusudama 1
(detail)*

Kawika Lum-Nelmida

I was born in 1976 in Pūpūkea, O'ahu. Under the apprenticeship with Paulette Kahalepua I studied Hawaiian feather work in the forms of lei (adornment), kāhili (feather standard), 'ahu'ula (cape), and mahiole (helmets). During this time I worked with traditional materials and learned how to use, cultivate, and preserve them, and to merge modern materials with traditional practices to create contemporary



art pieces. I use my work and knowledge for cultural demonstrations and workshops across the globe.

This 'ahu'ula sculpture is inspired by the relationship between kumu (master teacher) and haumāna (student). The value of the knowledge entrusted by the kumu to the haumāna is represented by the gold veins that are carved into the 'ōhi'a branch, and the way the kumu guides the haumāna along their journey is represented by the Hawaiian navigation compass. The 'ahu'ula (considered to be one of the most valued adornments) is unfinished and waiting for the next cultural practitioner to be guided.

'O Wai
'ahu'ula sculpture of guidance and teaching with feathers including: rooster tails (black), furnace saddle (brown), grizzly (dyed red), chicken (white), goose (yellow/red), and marabou (yellow); 'ōhi'a and pine wood

Kawika Lum-Nelmida

Ua hānau 'ia au i ka makahiki 1976 i Pūpūkea, O'ahu. Na Paulette Kahalepua au i a'o mai i ka hana hulu Hawai'i, 'o ia ho'i ka hana lei, kāhili, 'ahu'ula, a me ka mahiole. I ia wā, ua ho'ohana 'ia nā mea Hawai'i a ua a'o au i ka ho'ohana, ka mahi, a me ka mālama i ia mau mea, a pēlā pū ka ho'ohui 'ana i nā mea hou me nā hana kahiko i mea e puka mai ai ka hua no'eau hou. He kahua ka'u hana me ko'u 'ike no nā hō'ike mea Hawai'i a'u e hana ai ma nā 'āina like 'ole o ka honua.

Ulu a'ela ko'u mana'o i ka pilina o ke kumu a me ka haumāna a hana 'ia akula kēia 'ahu'ula. Kohu nā 'a'a kula i kālai 'ia i ka lālā 'ōhi'a i ka waiwai o

ka 'ike i ho'oili 'ia i ka haumāna e ke kumu, a 'o ke pānānā Hawai'i ho'i, koku i ke alaka'i 'ana o ke kumu i ka haumāna ma kona ala o ke a'o 'ana. 'O ka 'ahu'ula kekahi o nā mea waiwai loa o nā kūpuna. Ke waiho pa'a 'ole nei i wahi e komo mai ai kekahi lima no'eau i alaka'i 'ia mai i nei hana.

'O Wai
(detail)



Meleanna Aluli Meyer

To be an artist in these times is to accept the responsibility of being a seer, as all is in turmoil and upheaval – “Hō‘ale ka lepo pōpolo...” My work honors the season we are in – Makahiki. It honors our ancestors, honors our elemental forms and the environment – papa honua – from which all things grow. Our relationships to all that is of this place and time are integral to our identity as Hawaiians today.

We Kanaka are merely part of these cycles and rhythms – like all else living, no more precious than the stars in the sky. The wisdom and traditions of our ancestors confirm that our ‘ike kupuna (ancestral knowledge) and those practices that we intend passing on to our heirs and others are timeless and worthy of pursuing in terms of what we stand for.



*Eia nā Kini Akua
(Ancestors with us)
digital print, collage*

What has been humbly offered through this digital collage work is merely an extension of some of the very deep insights that are now being shared as elixirs and salves to heal a world, whose inhabitants struggle to find their purpose between extinction, greed, connection, and care – being weighed in the balance. Compelled to offer somber and sacred reminders of where we come from, these works intend to spark hope and connection to a larger mo‘olelo – a story of belonging, as all else, in the universe – a reflection of the sacred. I live these beliefs.

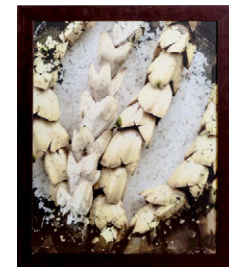
Meleanna Aluli Meyer

‘O kekahi māhele o ka hana no‘eau o kēia au, ‘o ia ho‘i ka noho ‘ana i maka ‘ike, ‘oiai he hulihua nō e lo‘ohia mai nei—“Hō‘ale ka lepo pōpolo...” He ho‘ohiwahiwa ka‘u hana i kēia wā o kākou e noho nei, ka Makahiki ho‘i. He ho‘ohanohano pū kekahi i ka po‘e kūpuna a akua ho‘i o kākou, a i ka papa honua kahi e ulu a‘e ai nā mea a pau. ‘O ko kākou pilina i kēia mau mea, me ka ‘āina ho‘i o kākou, ‘o ka iwi hilo nō ia o ko kākou ‘ano Hawai‘i i kēia wā.

Helu pū ‘ia ke kanaka ma ka ‘ohana nui o nā mea ola a pau e noho like nei, pō a ao, kau a ho‘oilo—‘a‘ole i ‘oi a‘e ko kākou kūlana, ‘o ia hiwahiwa like nō me nā hōkū o ka lani. Hō‘oia aku ka na‘auao a me nā mea ku‘una o nā kūpuna i ka waiwai loa me ke ō mau nō ho‘i o ka ‘ike a hana kūpuna a kākou e ho‘oili aku ai i nā hanauna o mua aku, a he pahuhopu nui ia hana e hō‘ike ana i nā mea a kākou e pūlama nui ai.

He ha‘awina kēia, e waiho ha‘aha‘a ‘ia nei, ma ke ‘ano he hō‘ike i kekahi o nā mana‘o kūhohonu e ka‘ana ‘ia nei i lā‘au lapa‘au no ka

po‘e o kēia ao e pilikia nei ho‘i i ka ‘imi ‘ana i ko lākou kuleana i waena o nā mea he nui e kau paona ‘ia nei, ‘o ia ho‘i ka make loa, ka ‘ānunu, ka pilina a me ka mālama. No ke koi ‘ia mai e ho‘okupu aku i mau ho‘omana‘o ko‘iko‘i no ke kumu i loa‘a mai ai kākou, paipai a‘e kēia mau hana no‘eau i ka mana‘olana a me ka pilina i ka mo‘okū‘auhau ho‘okumu honua nui o nā mea a pau—he aka la‘a ho‘i ia. ‘O kēia mau mana‘o nui ke kahua o ko‘u nohona.



*E Ho‘opono Kākou - Aia i ka na‘auao
o kā nā kūpuna (Let us work to Heal.
It is in the wisdom offered in traditions)
digital print, collage*

Aulii Mitchell

I was raised in the traditions of hula 'ōlapa under the tutelage of my mother, Kumu Hula Harriet Aana Cash, and my grandfather, Loea Hula Charles Kahiwhiwa Cash. Four decades ago, I was challenged by my mother to research the true story of the hula ki'i, Hawaiian puppetry. Known as a traditional folk-art form of old Hawai'i, the ritual dance and carved images of Hawaiian puppetry became a critically endangered practice. Today, it exists only in eight hula ki'i traditions and hālau hula.

This body of work, *The Hula Ki'i and the Kihei Loloa*, is a modern-day mo'olelo that speaks of a particular kaukauali'i named Loloa, who was always dressed in the finest of tapa, a garment known as the kihei loloa, or the long kihei scented with the fragrant niu flowers and decorated with the modest designs of his time. The women and children began to follow him to his village, and they learned Loloa sought out the goddess Hina, who sanctified kapa,

beating wauke into fine barkcloth. They witnessed Hina beating the kapa and printing the fine designs, then gasped upon seeing the goddess girded in the garment, guided by chants, and then giving it to Loloa to wear. The secret was out, and before long, women and children began to wear the kihei in many different variations. Today, many Hawaiians use the kihei made out of modern materials for ritual and ceremonial dress.



Mavi
wood, hand-printed kapa

Aulii Mitchell

Na ku'u makuahine a me ku'u kupuna kāne au i hānai i ka mo'okū'auhau 'ike hula 'ōlapa, 'o ia ho'i 'o Kumu Hula Harriet Aana Cash lāua 'o Loea Hula Charles Kahiwhiwa Cash. Kanahā makahiki aku nei, 'a'a 'ia mai au e ko'u makuahine e noi'i noelo i ka mo'olelo kumu no ka hula ki'i, 'o ia ho'i ke ki'i lima a ka Hawai'i. He hana no'eau ku'una kēia, mai nā kūpuna mai, akā i ke au 'ana o ka manawa, 'ane'ane e nalo loa aku ia 'ano hula me kona mau ki'i. I kēia manawa, he 'ewalu wale nō hula ki'i e koe nei ma nā hālau he 'ewalu.

He mo'olelo hou kēia huina hana no'eau 'o Ka Hula Ki'i a me ke Kihei Loloa, e 'ōlelo aku ana no kekahi kaukauali'i, 'o Loloa, nāna i 'a'ahu mau i ke kapa 'oi kelakela o ka nahenahe, he 'a'ahu i kapa 'ia he kihei loloa, i pu'ia i ke 'ala o ka pua niu, a i ho'ono'eno'e 'ia nō ho'i i nā lau mi'i o kona wā. Hahaia akula nā wāhine a me nā keiki iā ia a i kona kūlanakauhale, a 'ike akula lākou he 'imi aku 'o Loloa iā Hina, ke akua wahine i la'a ka hana kapa iā

ia, nāna nō ho'i i kuku i ka wauke i kapa lahilahi a nani maoli. Ki'ei akula lākou i kona kuku 'ana i ke kapa me kona kāpala 'ana i nā lau makali'i, a hikilele wale a'ela i kona kākua 'ana, me ke oli pū a'e, a laila hā'awi akula iā Loloa i 'a'ahu nona e komo ai. Ua ku'i ka lono a i loko o ka wā pōkole, komo ana nā wāhine a me nā keiki i ua 'ano kihei like lā ma nā 'ano like 'ole he nui. I kēia mau lā, he kihei ka 'a'ahu a ka Hawai'i ke komo i ka 'aha, 'a'ole na'e he kapa maoli ka hapa nui, he lole hou ho'i ia.



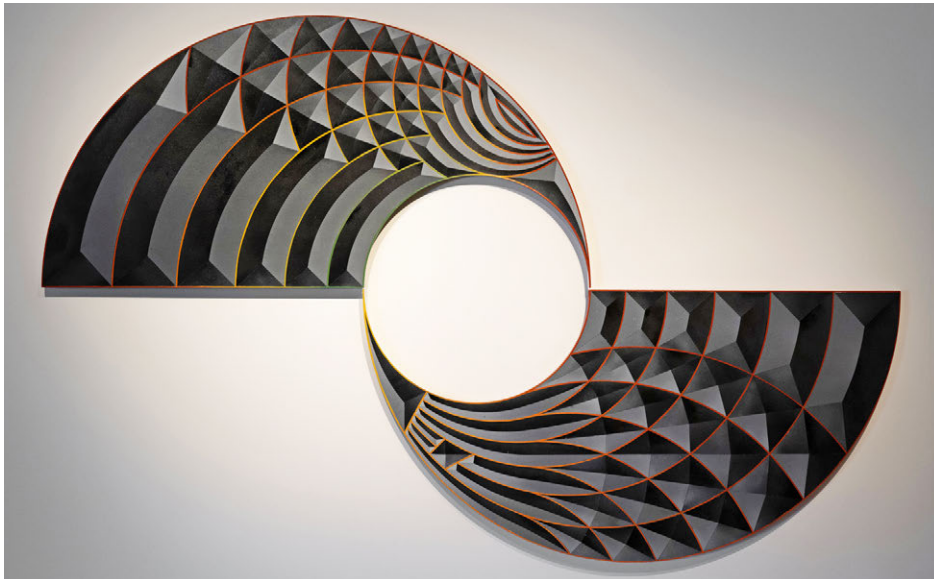
Wana
gauze, hand-printed with clay
from O'ahu, Maui, Kaua'i

Cory Kamehanaokalā Holt Taum

I have always had the urge to create since I could make a mark. My work is an echo of my Hawaiian experience. Growing up on an urbanized island in the middle of the sea, I felt somewhat pulled in different directions. From a young age I learned about the many different stories celebrating renowned people and places. The desire to continue this tradition of storytelling is what drives me to create my art. Painting anonymously outdoors gave me the creative freedom to experiment with many new styles and techniques and to go as big as I wanted. Simultaneously, while creating contemporary works, I have dedicated many years to studying the traditional, intricate and small-scale artistry of our ancestors through Kākau Uhi and carving fine

adornments. Combining these two different life experiences I think of the work I create today, as a new song on an ancient tune.

**Kīwa'a (top)
Halulu (bottom)**
acrylic polymer on
wood panel



Cory Kamehanaokalā Holt Taum

Mai ka wā e hiki ai ia'u ke kaha aku i ke kaha, he 'i'ini ko'u e hana i ka hana no'eau. I loko o ka hānai 'ia 'ana ma kekahi mokupuni nui o ke kūkulu hale, i waena ho'i o ka moana, ua hukihuki iki 'o loko. Mai ko'u wā li'ilii'i, a'o 'ia au i nā mo'olelo e ho'ohiwahiwa ana i ka po'e kaulana a me nā wahi pana. 'O ke ake e ho'omau i ka ha'i mo'olelo, he mea hō'eleu mai ia ia'u e hana i ka hana no'eau. He kū'oko'a nani ka'u i 'ike ai ma ka pena 'ana ma waho, me ka 'ike 'ole 'ia mai, a he ala ia no ka ho'ā'o 'ana i nā mea hou, me ke kaupalena 'ole 'ia mai ho'i o ka nui o nā ki'i. I ia wā like o ka'u hana 'ana i nā mea hou, ua 'imi ikaika au i ke a'o i nā hana maiau a miki'oi a nā kūpuna, e la'a ke kākau uhi a me ke kālai 'ana i nā mea ho'onaninani mi'i wale. Hui mai ka 'ike o kēia mau māhele 'elua

o ko'u nohona, a lilo ka'u mau hana no'eau i kēia mau lā i mele hou nona ke ea kahiko.



Kaleihealani
palaoa and 'ea



'IKE KANAKA Artists' Opening Reception

Cover Image: Pōhaku Kaho'ohanohano, *Ka 'Ahu Lau Hala, lau hala*

All photography by J. Anthony Martinez

Design by Adam Carbajal

SCHAEFER INTERNATIONAL GALLERY

Exhibition Dates: January 17 - March 18, 2023

Admission is free



This exhibition is presented by Maui Arts & Cultural Center and sponsored in part by County of Maui - Office of Economic Development

