

EAST HAWAII CULTURAL CENTER

Ian Kualii

Kala'i Blakemore

Laura Dunn

Nainoa Rosehill

Oli by: Kumu Ulupuamahinamaikalani
Peleiholani Blankenfeld-Kaheiki

Sound Design: Ezri Weiss

Curated by Kanani Daley

KILO I KA MO'O

EXHIBIT ON VIEW: APRIL 2-MAY 27

GALLERY HOURS:

TUESDAY-FRIDAY, 10:00 AM-4:00 PM

SATURDAY, 10:00 AM-2:00 PM



141 KALĀKAUA STREET, DOWNTOWN HILO • 808.961.5711 • WWW.EHCC.ORG

Kilo I Ka Mo'o Curated by Kanani Daley

This exhibit examines the paradoxical experience of Hawai'i, as the emerging Kānaka Maoli live in the junction of two worlds: the history of its occupation and the consequential product of a monetized island. The intent is to present the contradictions of Hawai'i's subjugated culture. The rapid decline of a native tradition has slowly been revived in a blended expression, so how do we identify as Hawaiian and as modernists? How do we activate and sustain our blood culture and collaborate with contemporary culture and ideals? The paradox of belonging becomes the central social problem as traditionalists reject what the modernist seek, and vice versa. Can we, as native people, coexist in both worlds?

The artists in the exhibit are using modern techniques to express their connection to the loss, and revival, of their culture, their land, and their personal identities as Hawaiians in today's world of constant plurality.

“Kilo is a term used to describe observations or to observe. It mainly references stargazers or navigators as they looked to the heavens to chart their course and steer them in the right direction. It's also an asking in the sense of having the observer look at something with keen and earnest eyes. Often by observing, we discover many things that have not been seen before. It is only then that we can get the true "Mo'o" [Mo'olelo]: the story or the history of something. To "Kilo I Ka Mo'o", is a calling to open yourself to the history and stories of a place, its history and environment, what shaped it, and how we humans fit into its story and the impact we've had on it. It's the ability to coexist with a place and continue to perpetuate its mana through tales and observations of change throughout time and space. As the years pass and our civilization progresses, the land will still be here, and our stories will live on.”

-Kumu Ulupuamahinamaikalani Peleiholani Blankenfeld-Kaheiki
Native Hawaiian Advisor

Nainoa Rosehill

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|---|------|--|---------------|----------|
| <i>Aua ia (Our Grandfather's Storm)</i> | 2021 | Soot ink, kukui bark ink, ulaula kumu ink, acrylic paint, and iron oxide pigment from dissolved firearms on handmade | 23.5" x 19.5" | \$15,000 |
| <i>Aia paha ka uhane I ka maka o ka opua, Ke noho la i Haehae I ka luna o Kumukahi, E kilohi ana i na Hono (omens of war)</i> | 2021 | Soot ink, kukui bark ink, alaea egg tempera, acrylic paint, and mineral ink on handmade washi | 25" x 38" | \$10,000 |
| <i>Komo i loko o ka hale, poe i make, Mamua loa (our mothers were homeless)</i> | 2021 | Soot ink, kukui bark ink, alaea, mineral ink, on handmade washi | 23.5" x 19.5" | \$10,000 |

My name is Nainoaikapoliokaehukai Rosehill, I am a Native Hawaiian painter, muralist, and mixed media artist. I use symbolism, prophecy, family tradition, anthropological research, oral history, and found materials to construct work that function as libraries of knowledge that conceal – “to not bare their bones” – the stories of a people who have lived for several generations under a brutal and malicious military occupation, while also preserving, memorializing and translating those same stories for posterity. My work uses the language of fine arts as an expression of devotion to my home and history, and as a space to wholly reject and strip away modernity and that which is foreign. I also conceal and obfuscate cherished memories and familial histories under layers of symbolism found in observed signs, dreams, documents, place based materials, and prophetic visions to create a temple for the rituals of desperation we as native people fling ourselves into while facing our current circumstances, which inadvertently become acts of self destruction. By dissolving that veil of self imposed noble savagery, allowing myself to be misguided by my mistakes and challenges, I engineer a space for the corpse of our family’s legacy to be preserved by time. The word “māe‘ele” is the guiding force for my entire body of work, a word in the Hawaiian language that is used to describe the feelings of both awe-inspiring love, and terrible fear.

Laura M. Dunn

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| <i>Rebirth</i> | 2021 | He'eia Photograph | 13" x 19.5" | \$500 |
| <i>Into the Abyss</i> | 2022 | Aloha Tower Photograph | 13" x 19.5" | \$500 |

Laura M. Dunn, Ph.D., is associate faculty at the Graduate Theological Union coordinator of the Jesuit School of Theology's writing program, and the editor-in-chief of the Journal of Dharma Studies, the flagship journal of the GTU's Center for Dharma Studies. Laura draws from visual culture, cognitive aesthetics, and sociology to illuminate the affective and embodied nature of tantric contemplative theopraxis. Her monograph *Visualizing Power: The Image of Śakti in Modern Day Trika Tantra* is an interdisciplinary meditation on immersion into the tantric image of Parā Śakti, which appraises the capacity for tantric visualization practices to mediate the spatial-temporal distance between self and other. She is a Presidential Scholar, Newhall Fellow, and Interreligious Collaborative Research Fellow. Laura received her MA at the University of Hawaii and her Ph.D. at the GTU in Berkeley. She enjoys photography, nature, and the arts and lives in Honolulu, Hawaii, with her partner David and their cat, Hina.

Kala'i Blakemore

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| <i>It Comes then it Goes</i> Edition of 1 | 2021 | Silkscreen Print on Fabric | 30" x 50" | \$1000 |
| <i>Gyre</i> Edition of 1 | 2021 | Silkscreen Print on Fabric | 30" x 50" | \$1000 |
| <i>Sending and Taking,</i> <i>Series, No. 1</i> Edition of 1 | 2021 | Monotype | 22" x 28" | \$700 |
| <i>Sending and Taking,</i> <i>Series, No. 2</i> Edition of 1 | 2021 | Monotype | 22" x 28" | \$700 |
| <i>Sending and Taking,</i> <i>Series, No. 3</i> Edition of 1 | 2021 | Monotype | 22" x 28" | \$700 |

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| <i>Sending and Taking, Series, No. 4 Edition of 1</i> | 2021 | Monotype | 22" x 28" | \$700 |
| <i>Massive Night (Series, No. 1) Edition of 1</i> | 2021 | Etching | 16" x 20" | \$500 |
| <i>Massive Night (Series, No. 2) Edition of 1</i> | 2021 | Etching | 16" x 20" | \$500 |
| <i>Massive Night (Series, No. 3) Edition of 1</i> | 2021 | Etching | 16" x 20" | \$500 |
| <i>Massive Night (Series, No. 4) Edition of 1</i> | 2021 | Etching | 16" x 20" | \$500 |

Kala'i Blakemore is an artist and Printmaker from Big Island, Hawaii, who currently lives and works in Iowa City. Kala'i obtained her Bachelors of Art from the University of Hawai'i, at Hilo and her MFA in Printmaking from the University of Iowa. Kala'i has worked as an Instructor at the University of Iowa and is a faculty member at Coe College. Kala'i has exhibited both nationally and internationally and has received awards from the University of Hawaii, University of Iowa, Honolulu Printmakers, McNeese State University and the Denver Art Gym.

In my printed and multimedia visual works I explore our physical relationship to the environment. In this body of work I explore Indigenous relationships to land which are kindred, inseparable and familial. These works picture tactile, bodily and skewed spaces which disrupt colonial relationships to land. Part of my research regarding perceptions of the environment have been informed by mo'olelo and 'olelo no'eau which directly tie Native Hawaiians to their homeland.

In these works I portray the human form physically embedded in landscapes from my home. This work joins the fleshy, bodily forms of pahoehoe and imagery of hair, anatomy and fabric to create sensual spaces. Solid basalt landscapes are shown not as stagnant and inanimate, but as tangled spaces in a constant state of change. In these printed works I imagine the earth as a large interconnected object, like the air in our lungs, or the movement of tectonic plates.

Ian Kualii'i

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| <i>Haunani-Kay & Mililani Trask</i> | 2022 | Hand cut paper with painted verso portraits | 26" x 38" | \$7,500 ea |
| <i>Untitled Left</i> | 2022 | Hand cut paper with painted verso fragmented patterns | 20" x 26" | \$3,000 |
| <i>Untitled Right</i> | 2022 | Hand cut paper with painted verso fragmented patterns | 20" x 26" | \$3,000 |
| <i>'Ko'i/Adze...How Will We Carve Out Our Own Future?'</i> | 2021 | Book, coconut cordage and hand carved wood (sculpture study) | 26.25" length x 6.5" at widest | \$4,444 |
| <i>Kūkulu Kumuhana (Installation)</i> | 2022 | Mulch | 102" x 84" | ---- |

Ian Kualii'i is a multi-disciplinary self-taught artist of Hawaiian/Apache ancestry working in the forms of murals, large-scale hand cut paper and site-specific installations. Ian fluidly merges urban contemporary art with his indigenous ancestral iconography and history, drawing from occult symbolism, mysticism, politics and themes of urban decay. From a single sheet of paper using only an xacto blade as his tool, Ian's portraits, journal entries and scenes are masterfully rendered in hand cut paper with a blend of loose urban contemporary techniques and collaged found materials. Ian describes his creative process as "The meditative process of destroying to create."

Ian has a studio practice in Santa Fe, New Mexico and is sought after nationally and internationally for his one-of-a-kind, site-specific art pieces, touring exhibitions and programs. His career spans over two decades including works in Winona LaDuke's Art of Indigenous Resistance, WallTherapy, UrbanArt Biennale 2017, Universal Pictures, Art Basel Miami, National Museum of Mexican Art, National Hispanic Cultural Center, National Trust for Historic Preservation, a featured artist in Moniker Art Fair UK, the Millicent Rogers Museum and the Heard Museum. Ian has also been the recipient of prominent art residencies and fellowships with institutions such as, Red Bull House of Art, de Young Museum, Hawaii State Foundation, the Institute of American Indian Arts, Dubin Native Arts Fellowship at the School for Advanced Research and the National Parks Arts Foundation. Ian Kualii'i also received his Knighthood with the Royal Order of the Crown of Hawai'i in 2021.

Ezri Weiss

Sound Design

Ezri Shin-La'akea Weiss is a Native Hawaiian artist, designer, and member of creative group VPIL. Blending ambient, experimental, and ethnic samples with intuitive composing techniques and machine learning, Shin-La'akea explores themes of nostalgia, racial dynamics, and childlike bliss in his audiovisual projects, *Esseau* and *God of Stress*.

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