

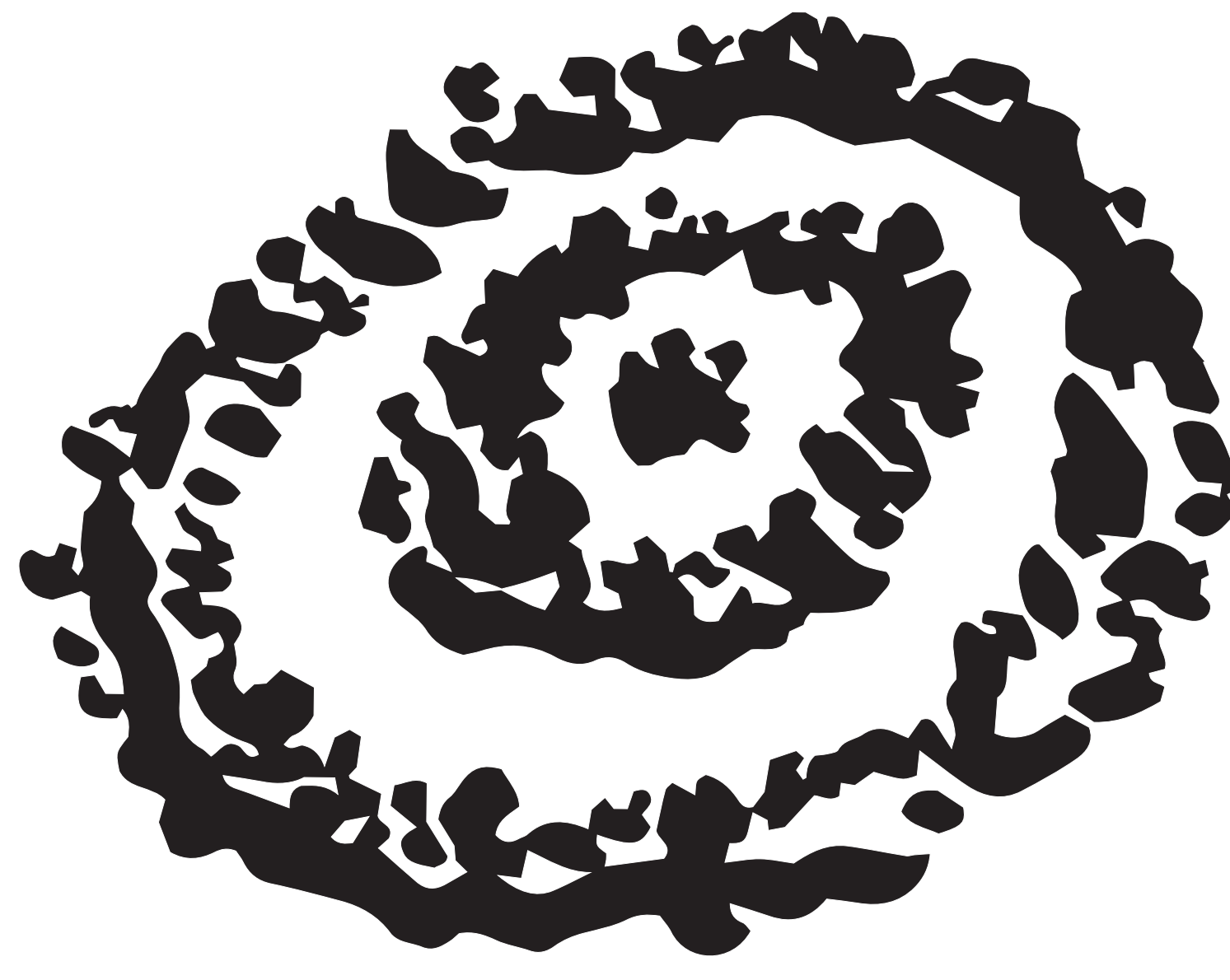
Extended Exhibition Guide

‘Ai Pōhaku, Stone Eaters

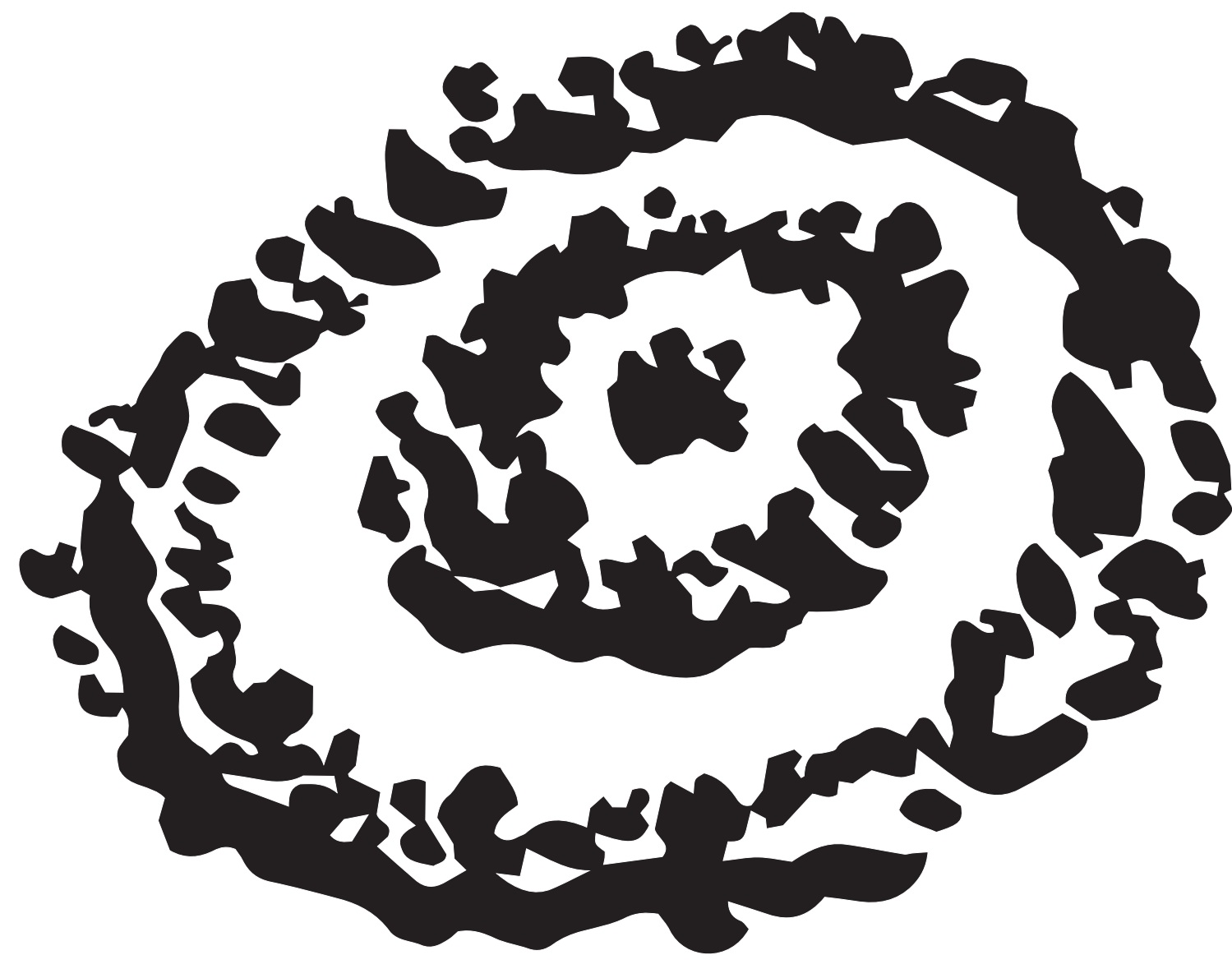
Hō‘ikeākea Gallery

Leeward Community College

April 29 – August 25, 2023



1. Ipō and Kūnani Nihipali  
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3. Bernice Akamine  
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Ho'ohaumia 'ia ka i'a hāmau leo o Pu'uloa
8. Kapulani Landgraf  
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1.

Ipō and Kūnani Nihipali

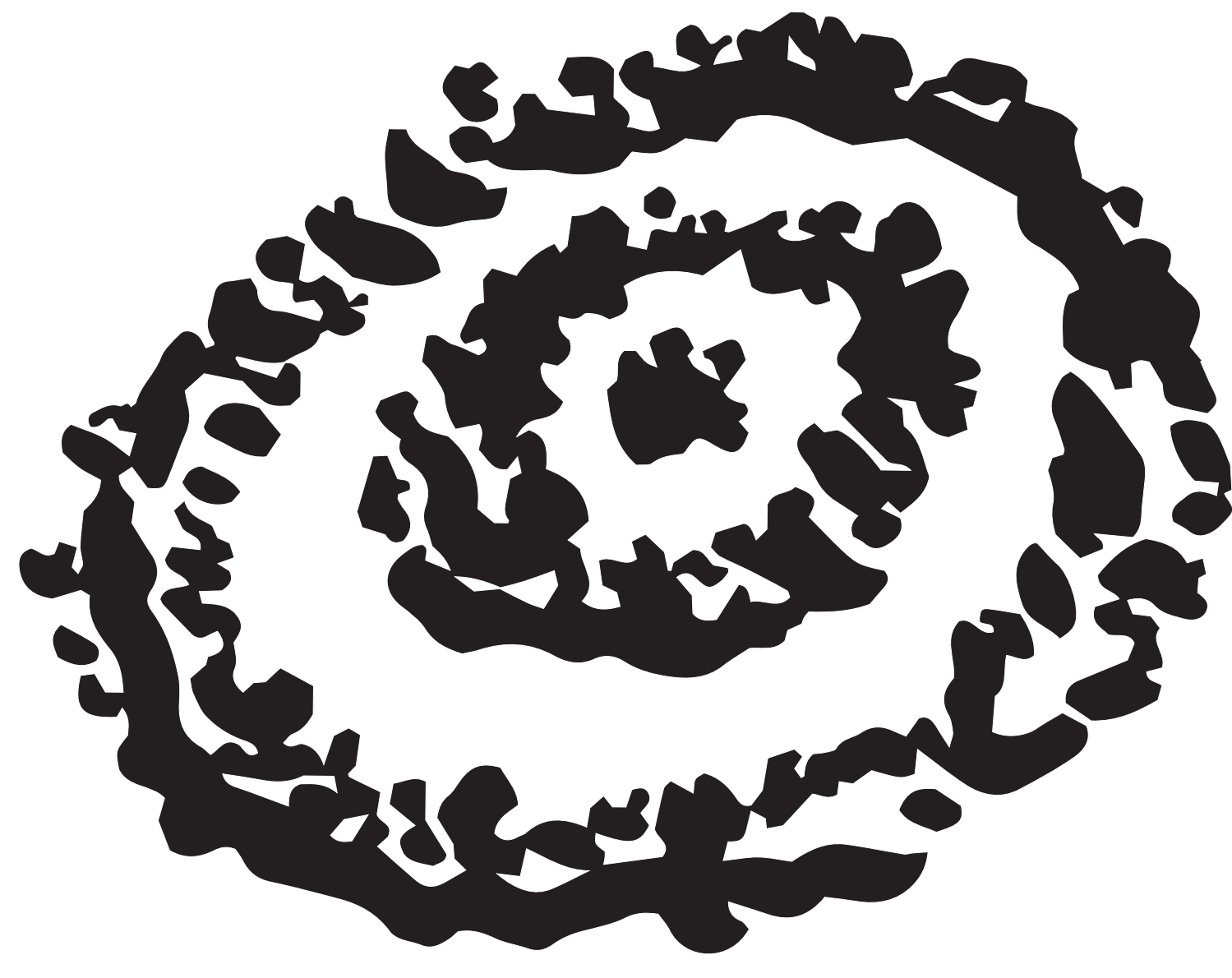
‘Uhane Lele – Mai ka lā hiki...a ka la kau, n.d.

oil on canvas

44 x 24 in.

This painting is about the ‘leaping off’ point on the west side of our islands where the recent spirits of our loved ones depart over the horizon, on the pathway of the setting sun. There, they will reunite with their ‘Ohana who are waiting to be embraced by them.





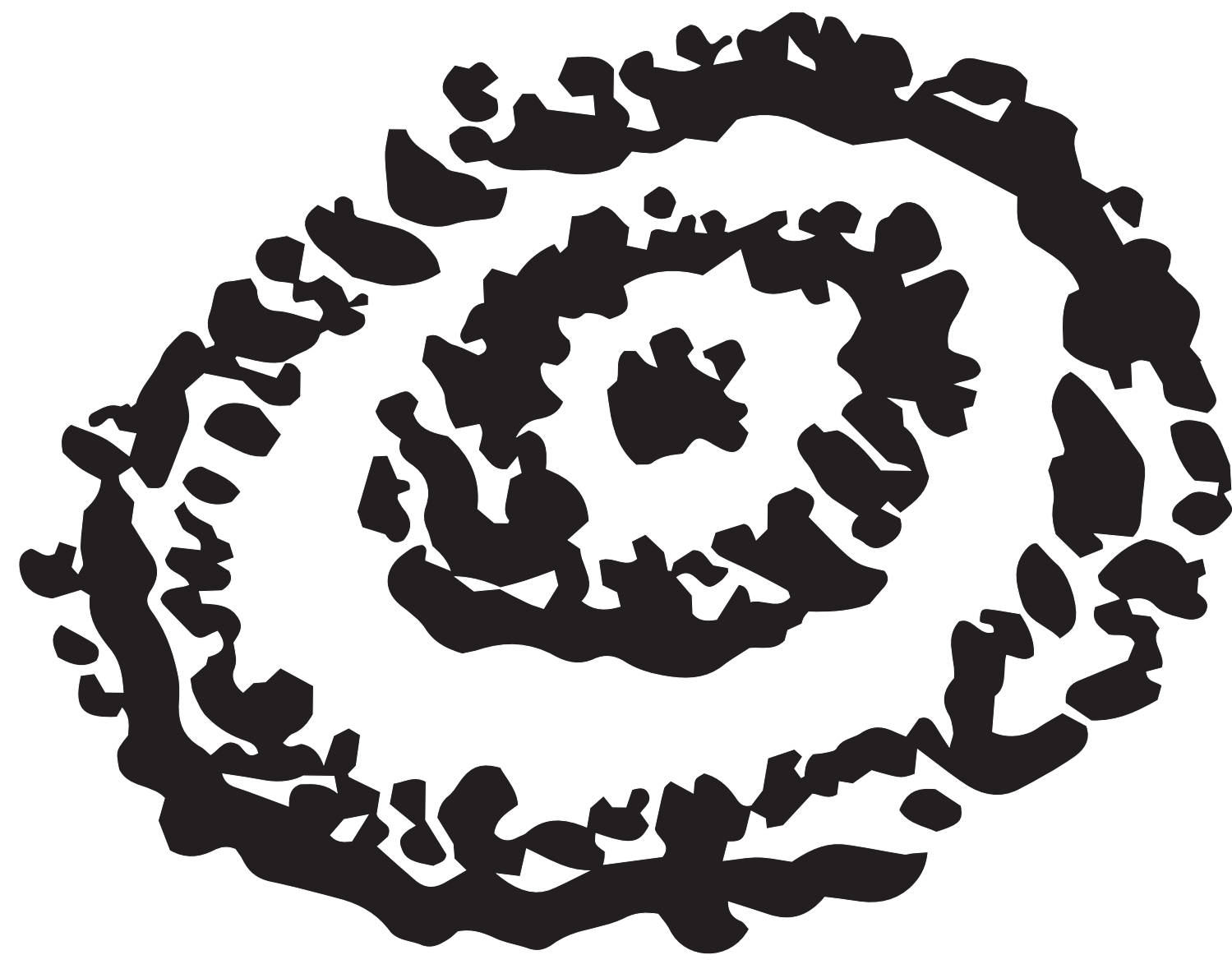
3.

Bernice Akamine

Kalo, 2019

inkjet print on newsprint, wire, pōhaku  
dims. variable

Kalo is an installation of 87 individual kalo plants. The corm of each kalo is represented by a pōhaku and the hā and lau is made of newsprint. Each page of Kū'e: The Hui Aloha 'Aina Anti-Annexation Petitions 1897-1898 (Petitions) is printed on the back of the leaves and the districts of each island represented in the Petitions is printed onto the front of the leaves. Each kalo is anywhere from 18" to 24" in height and depicts one of the 5 islands represented in the Petitions: Kaua'i, O'ahu, Moloka'i, Maui, and Hawai'i. Community members from Kaua'i, O'ahu, Maui and Hawai'i islands donated the pōhaku used for the corm of the kalo plants; the pōhaku donors are posted.



4.

Maika'i Tubbs

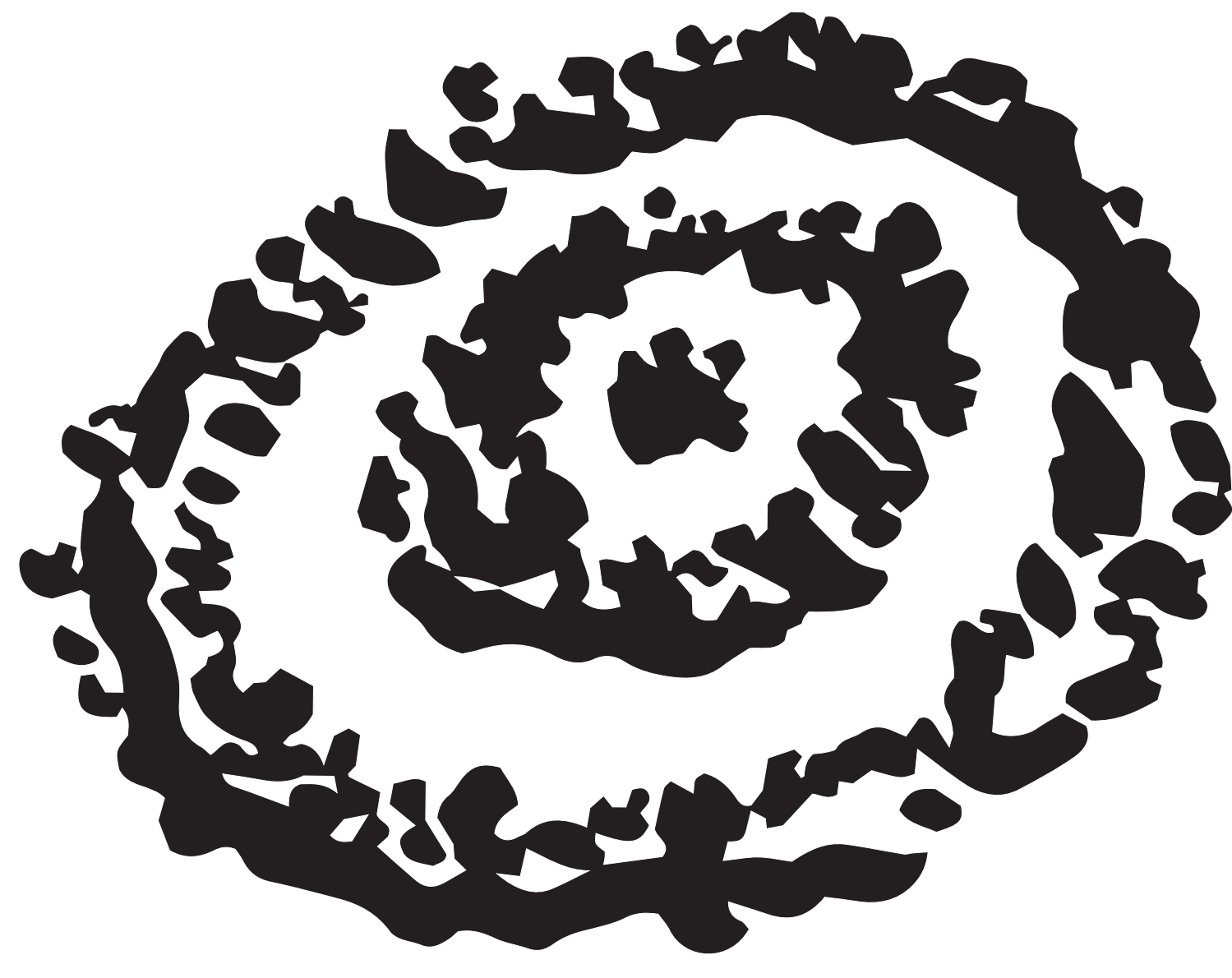
Ghost, 2023

found ghost net and adhesive

74 x 52 x 65 in.

Ghost is a portrait of Kānekua'ana, the mo'ō wahine credited for bringing the pipi, or pearl oyster, from Tahiti to Pu'uloa and also taking them away. She is seen here walking the ocean floor, her hair flowing with the current and tail dragging behind her. The term "ghost net" refers to fragments of commercial fishing nets that are discarded in the ocean. They are commonly found wrapped around coral reefs or washed ashore with entangled marine life. Nets are used as tools to provide nourishment for humans, but when overused can remove entire species. The fishing net and Kānekua'ana become symbols of both provision and depletion. The title references the source material as well as the spirit of Kānekua'ana.





7.

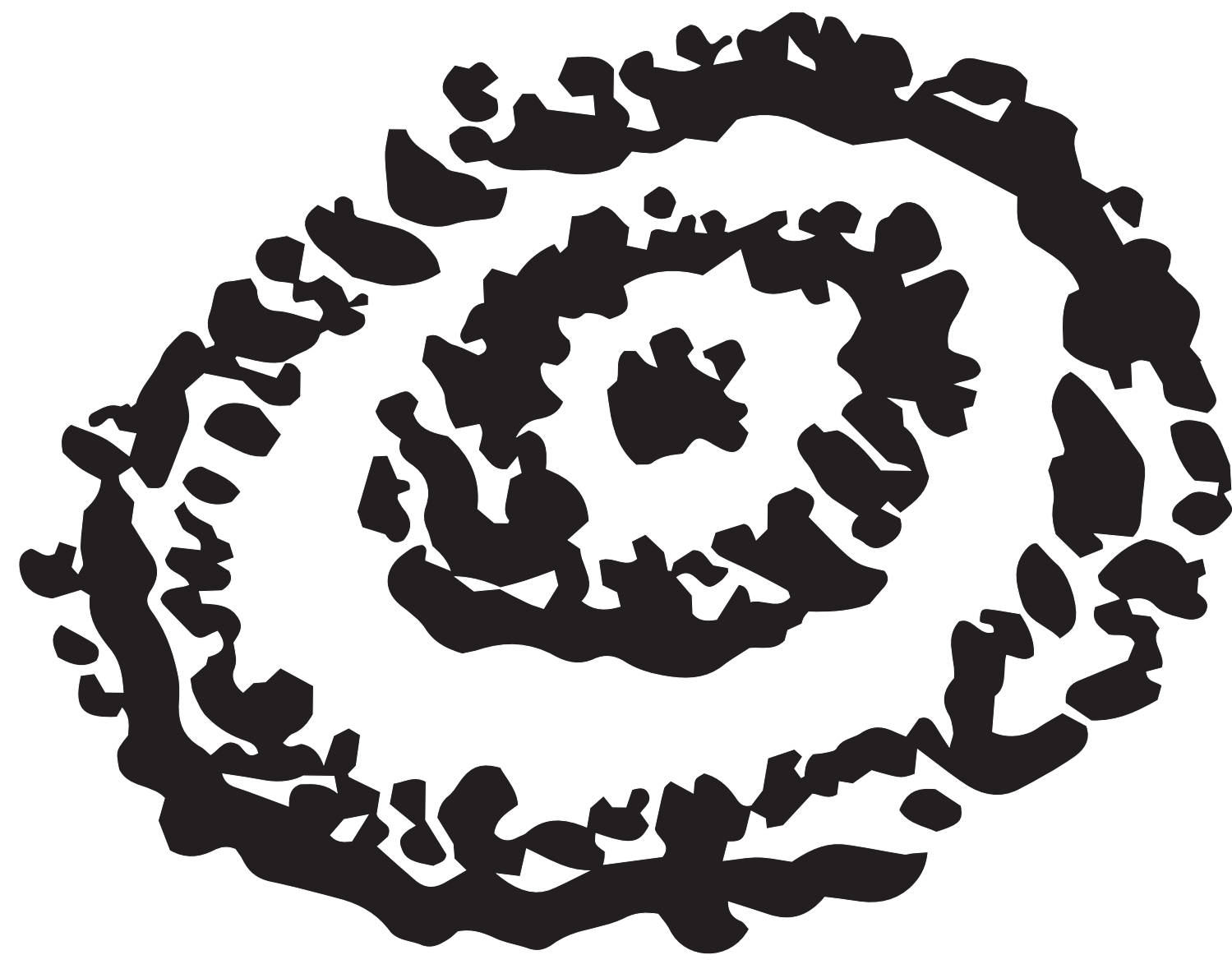
Joy Lehuanani Enomoto

Ho'ohaumia 'ia ka i'a hāmau leo o Pu'uloa, 2022

three-color digital print on semi gloss paper  
61.5 x 125 in.

This triptych series is based on Leilani Basham's article, "Ka I'a Hamau Leo: Silences that Speak Volumes for Honouliuli" because it captures the connection between the violent presence of the military in Hawai'i and the disappearance of the endemic pipi (oyster) of Pu'uloa (Pearl Harbor).

Pu'uloa which was once a primary food source with numerous fish and salt ponds and an abundance of meaty oysters, has become a superfund site caused by more than a century of military contamination and desecration.



8.

Kapulani Landgraf

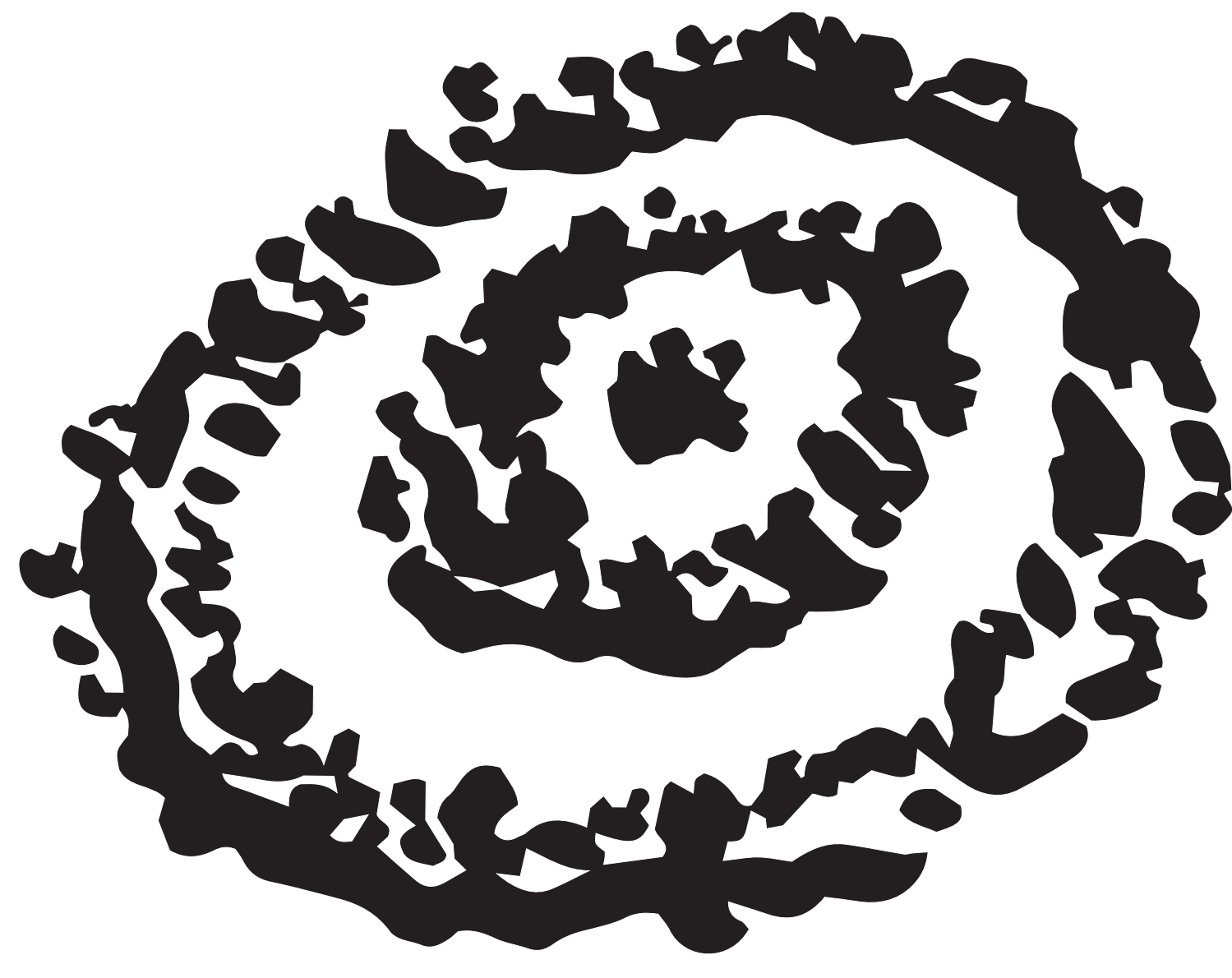
Occupied, 2010

hand-stamped silver gelatin collage

48 x 24.25 x 2 in. framed

Occupied speaks of Hawai'i being illegally occupied by the United States. The people with suits and stars are the people who overthrew the Hawaiian kingdom.





9.

Kapulani Landgraf

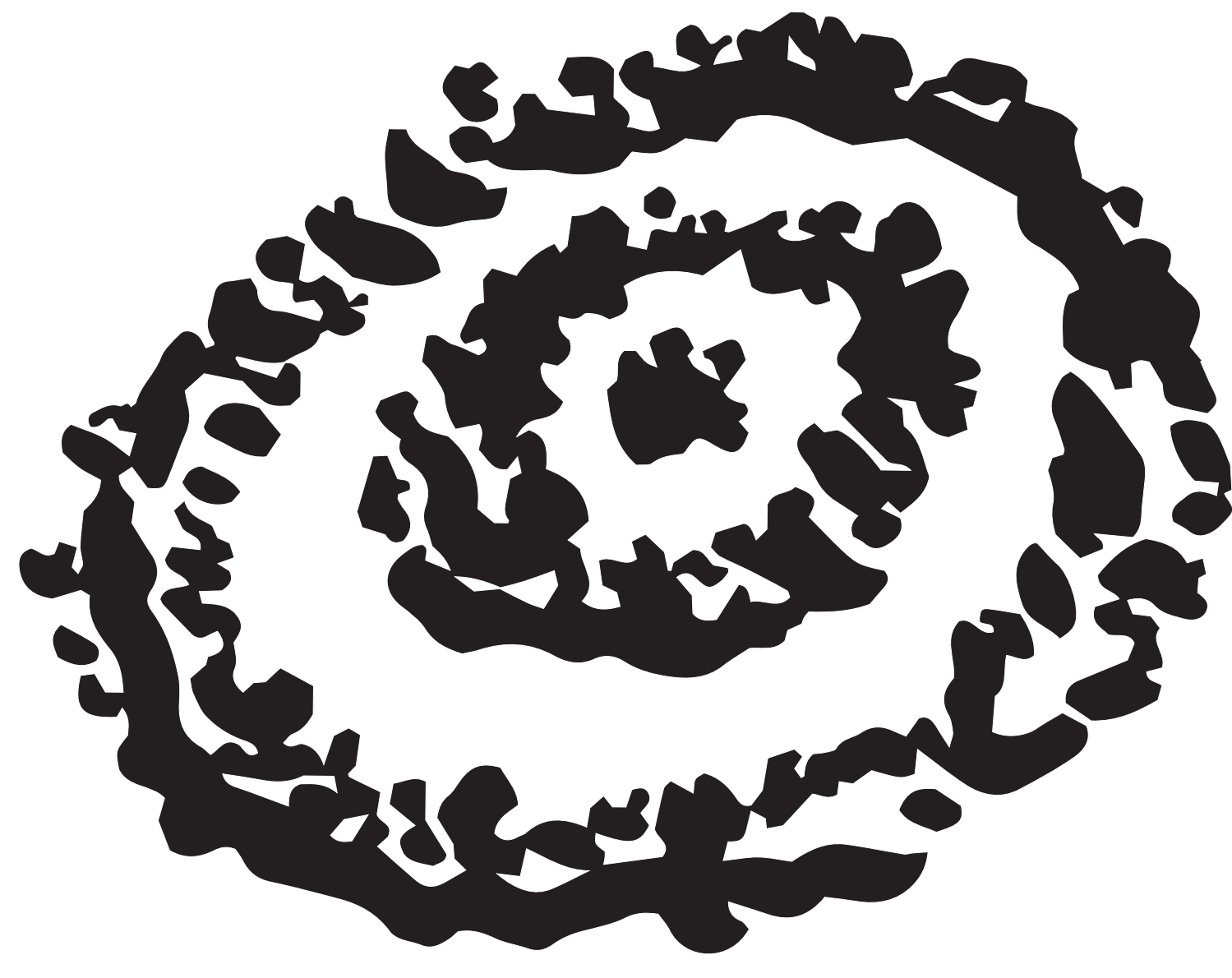
Ho'ihoi, 2010

hand-stamped silver gelatin collage

48 x 24.25 x 2 in. framed

Ho'ihoi is a comment on the Hawaiian diaspora and the need for Native Hawaiians to return to their homeland. The fish used in the collage is a metaphor for foreign people. The pipes are emergency sewer pipes placed in the Ala Wai Canal to handle the overflow of Waikiki. The noio bird on the top of the collage is a bird which leaves in the early morning to feed in the ocean, but always returns home at night; so canoes seeing the noio, knew land was near.





10.

Kapulani Landgraf

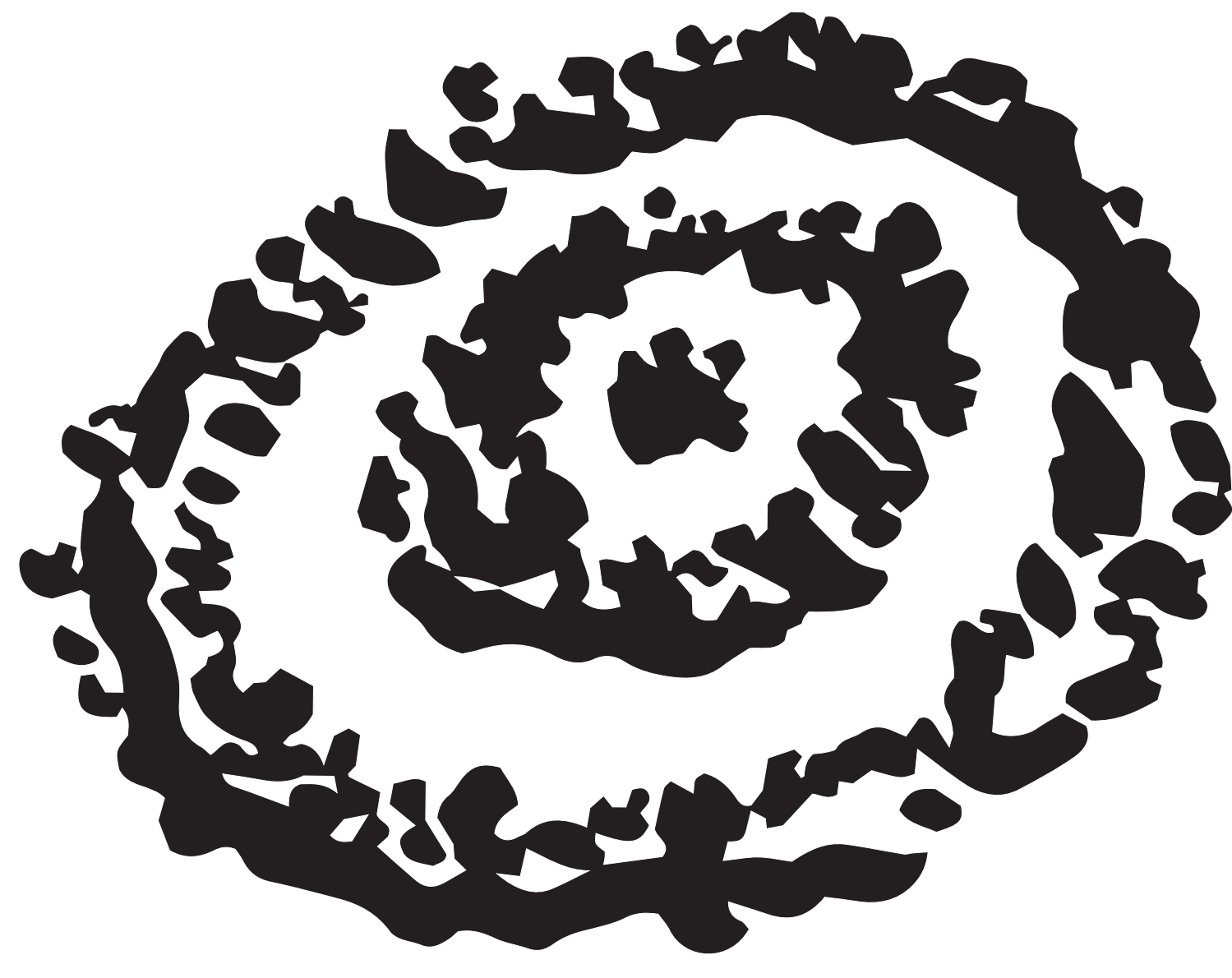
Kū i kāhi hāiki (diptych), 2018

silver gelatin collage

72 x 17.25 in. each

The Niu tree retains an important place in Hawaiian culture and spiritual life. Mature, upright coconut trees are considered to be a kinolau (embodiment) of Kū, one of the four main gods. The tree's large, spherical and extremely nutritious nuts are believed to have eyes so that they can see where they fall. Unfortunately, as a result of falling nuts hitting tourists many niu trees have been cut down. In Kū i kāhi hāiki, Niu trees grow from a wasteland of what appear to be skulls that also flow up through the tree's veins – a comment on contemporary Hawaiian landscape.





12.

Kaili Chun

Veritas, 2012–present

welded steel

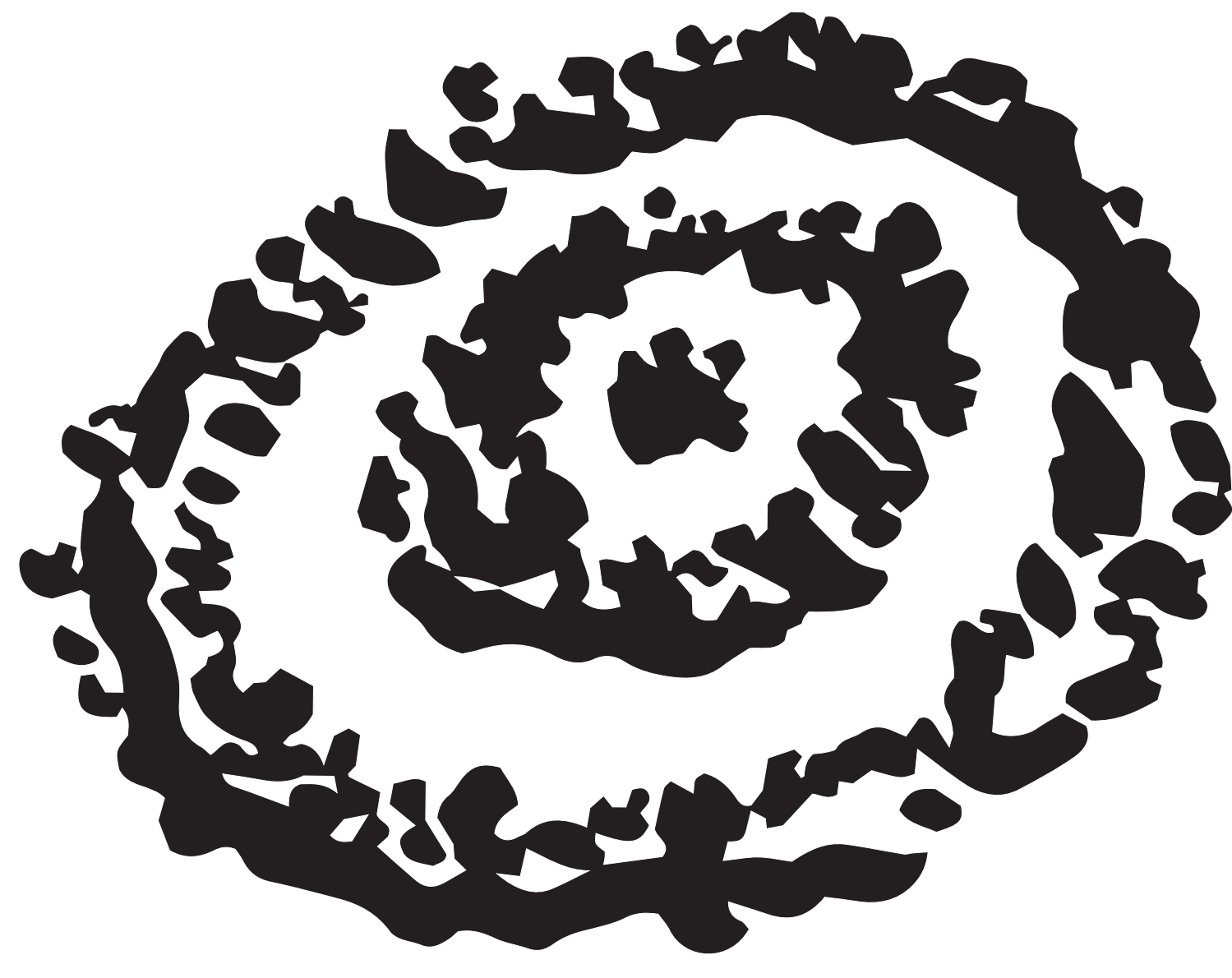
8 x 8 x 96” each

Veritas (2021-present) consists of fifty steel cells, each made up of eight-foot-tall vertical rods.

In 2012 it was placed temporarily on the shore of Waimānalo on the island of O‘ahu. The selection of this beach as the site of the installation was strategic, as the liminality of the beach as the meeting point of land and sea and as a historic point of contact between people and cultures—along with its appeal to tourists and foreign homebuyers alike—makes it a “privileged site of protest and occupation” for Native Hawaiians.

Veritas, presented at LCC, overlooks Pu‘uloa, the current site of Pearl Harbor, currently occupied by the United State Navy. Once a thriving site of food production for Hawaiians, Pearl Harbor is currently an active military facility. Various military activities contaminated soil, sediment and groundwater with metals, organic compounds and petroleum hydrocarbons. Site investigations and cleanup activities are ongoing.





15.

Tiare Ribeaux

Pō'ele Wai, 2022-2023

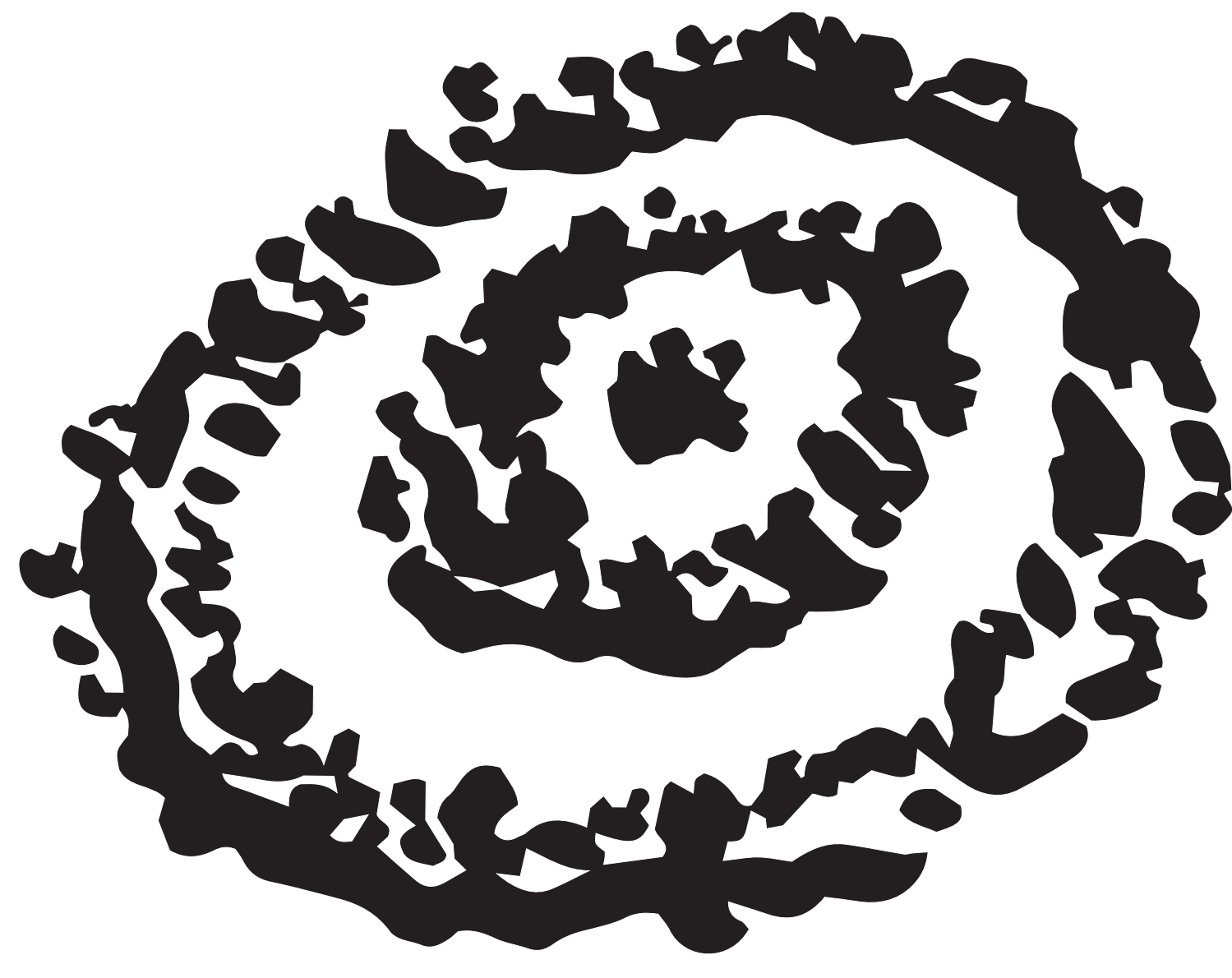
single-channel video

12:01 (gallery cut)

A weaver navigates between survival and her connection to the 'āina (land) while a mysterious rash grows on her body. While working as a cleaner, she becomes entranced by a mysterious painting and learns it is inspired by a Hawaiian creation story. As her rash worsens, she realizes her drinking water has been poisoned by fuel leaking into the island's watersheds, and undergoes a major transformation. What we hold sacred bridges the past, the present and the future. Ola i ka wai!

Taking a unique approach to telling a story, Pō'ele Wai aims to convey the pain, trauma, and cognitive dissonance as Kānaka as our water and our 'āina are poisoned and harmed - as extensions of our bodies and our ancestral land. It speaks to a more universal story of occupation, land degradation, and subsequent poisoning of spiritual beliefs. At its core it really aims to be a reclamation of what we hold sacred, telling stories on our own terms, how we heal as a community, and a story of resilience.





16.

Abigail Romanchak

Miha, 2023

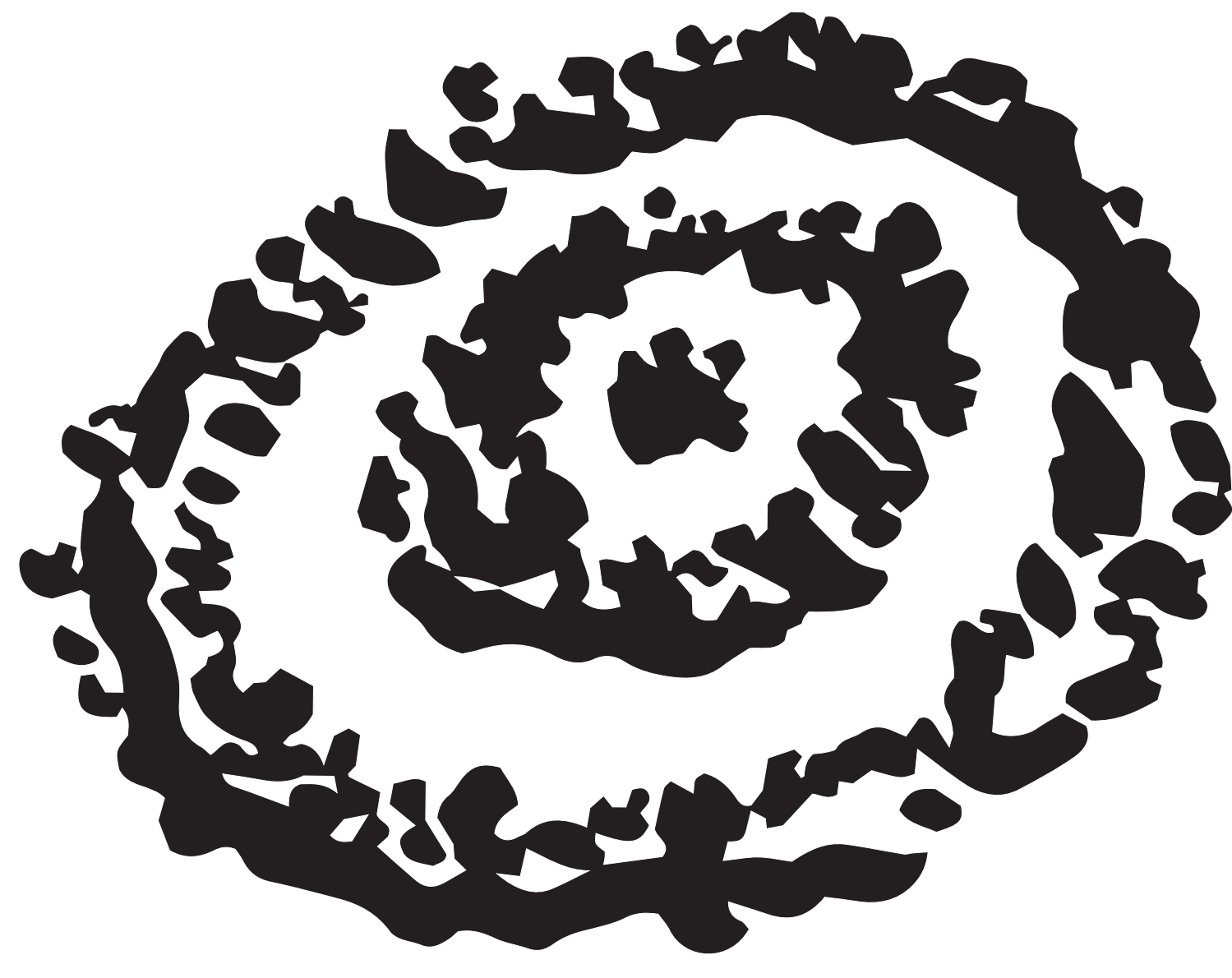
woodcut and shellac on paper

93.5 x 44 in.

Miha is a new body of work honoring the silence of Haleakala crater. This installation of layered woodcuts is inspired by spectrograms of silence specific to Haleakala crater, documented by Gordon Hempton, acoustic ecologist. Hempton believes, “silence is an endangered species on the verge of extinction and by listening to natural silence, we feel connected to the land, to our evolutionary past and to ourselves.”

Abigail is aware of the rapidly changing landscape of her birthplace. For her, Haleakala crater is one of the last remaining places on Maui devoid of human noise. Through the tactile transfer of audio to visual Abigail hopes these printed impressions will inspire a contemplative inner silence too. community, and a story of resilience.





18.

Bernice Akamine

Pololia, 2020

copper wire, glass beads

dims. variable

One of the things I had been looking at is the kumulipo and how life starts in the ocean. I had spoken to someone else and they said for Hawaiians the first life starts in the ocean and it's this little polyp, a floating polyp that anchors.

The ocean is our lifeline. This is where our food comes from. The ocean connects us to each other, the islands. It connects us to the Pacific, but it also connects us to the world. Everywhere in the ocean you will find jellyfish especially if it is a disturbed area. When you think about the environment jellyfish are opportunists to a large extent. If you take out the predator species that will attack them or even take out [us] - humans - and we take out the larger species, the big tuna, you start creating vacuums.

If you take out the other things you have a huge bloom of jellyfish. I think jellyfish are so attractive; but when you have these huge blooms and you are trying to fish and all you are catching is jellyfish, that is going to create a huge disruption in food supply. The disruption isn't really the jellyfish. We are creating the disruption.

