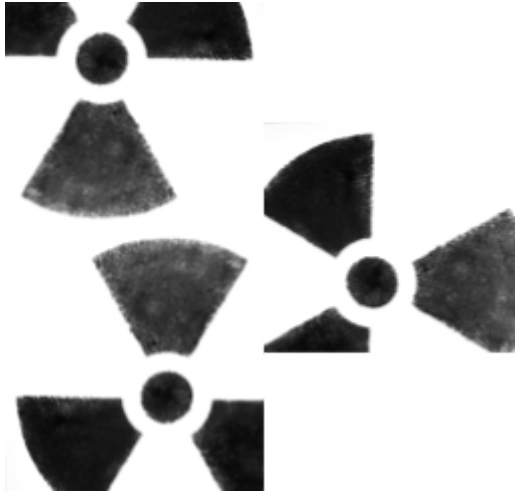


LOLI'ANA  
2018 EV·O·LU·TION



THE GRADUAL DEVELOPMENT OF  
SOMETHING,  
ESPECIALLY FROM A SIMPLE TO A MORE  
COMPLEX FORM

‘O KE AU I KĀHULI, WELA KA HONUA  
-KUMULIPO

BERNICE AKAMINE  
CARL F.K. PAO  
MARQUES HANALEI MARZAN  
ROEN HUFFORD

ON-VIEW DATES FROM  
APRIL 7TH - MAY 25TH, 2018

THE PARTICIPATING ARTISTS ARE NATIVE BORN DESCENDANTS OF THEIR HAWAIIAN ANCESTORS, RAISED WITH TRADITIONAL CULTURAL KNOWLEDGE AND SPIRITUAL VALUES THAT INFORM THEIR PROCESS.

THIS EXHIBITION SUPPORTS THE EHCC MISSION AS A PLATFORM FOR THE NATIVE HAWAIIAN PEOPLE- WHO ARE A MINORITY WITHIN THEIR STATE, MAKING UP ONLY 10% OF THE POPULATION - TO ADDRESS THEIR ISSUES FREELY THROUGH ART AND CULTURAL EXPRESSION.

**From the Curator  
Kanani Daley**

This Annual Native Hawaiian Exhibit, Loli'ana, is a looking glass for us to seek which traditional values should be preserved and what perceptions could be altered in Hawai'i's ever changing cultural and ethnic melting pot. The combination of traditional methods with contemporary concepts examines the ancient value system within a changing political and social system.

The traditional pieces show the labor of growth, harvest, and use of the same natural materials as their ancestors. The contemporary works stimulate inquiry from the informed native's perspective. The visual dialogue of this exhibit has potential to guide the cultural identity of the coming generation, who are exploring how the old and new culture align with the needs of today.

Being half Hawaiian by blood, native born, adopted and raised by non-natives of foreign ethnicity, this exhibition serves a personal inquiry into my heritage. I am seeking a lineage from which I am linked to while I navigate within my expanding perspective of my contemporary life. I love the unique unfolding of my experience as I search for a personal and objectified past with both feet facing forward, onward, embracing the timelessness and entirety of what it means to be Hawaiian. I believe that preserving the right values of the past and ethically viewing our present could facilitate a healthy evolution for natives, non natives, and a mixed ethnic and cultural community.

The exhibition has two fundamental purposes:

One is to embody, *'A'ohe pau ka 'ike i ka hālau ho'okahi -*  
*All knowledge is not learned in just one school.*

Through exposure of culturally relevant art works made by various native Hawaiians so that understanding of native Hawaiian culture can be offered to our community.

The second is to enhance the experience of culture through craft -  
*E ho'ohuli ka lima i lalo. Turn the hands down.*

*[When the palm of the hands face down they are occupied and productive.]*

Artists chosen to participate in this exhibit have knowledge of Hawaiian history and/or historic cultural craft - such as kapa making.

The intent is to seek a balanced perspective and appreciation of pre-colonized and current cultural values through a visual and interactive experience. In conjunction with the exhibition, workshops and artist talks will be open to the community, led by the participating artists.

*Hana No'eau*

*E 'imi i ka 'ike ma o ka no'eau a ka lima, i ola ka hana ma'ama*  
(Seek wisdom through the work of skilled work of the hands,  
that the traditions may have life).

### Marques Hanalei Marzan

Marques Hanalei Marzan is a Hawaiian contemporary artist, a cultural practitioner, and the current cultural advisor for the Bernice Pauahi Bishop Museum, the Hawai'i State Museum of Cultural and Natural History. As an artist and cultural practitioner, Marzan bridges the traditions of the past with the innovations of the present, living the evolutionary continuity of culture. In his capacity as cultural advisor for Bishop Museum, he provides guidance to the staff and broader community on matters pertaining to cultural protocols, sensitivities, awareness, and education. Marzan has exhibited worldwide, in various museums and galleries throughout the US, Pacific region, and Europe and received numerous recognitions and awards, most recently receiving the Native Arts and Culture Foundation National Artist Fellowship in Traditional Arts in 2018.

## Roan Hufford

### Artist Statement:

Growing the plants that make kapa happen is important to me. Nurturing, pruning, harvesting, and preparing the fibers for beating adds to my knowledge of the medium. With tools inherited from my mother and skilled craftsmen, each beating confirms and reinforces what I have learned from my them and the material itself. Like the layering of the bast to make larger pieces every effort compounded gives me better understanding of kapa making. The many influences on my kapa work deserve acknowledgment:

First, my mother, who insisted that I take up the art and gave me initial instruction and with whom I still seek advice and counsel. Second, the community of kapa makers who share their discoveries and seek excellence and understanding of their craft. Third, my students who bring fresh and eager eyes and hands to care for the wauke and dye plants. Fourth, my family and friends who give me feedback and encouragement each time they view a new piece under construction. The patrons who have acquired my work and welcome my kapa into their homes. Special thanks to Kepa Maly for naming each piece and Kauakea Winston for digitally preserving my work. My teachers in other disciplines who insisted on honesty, persistence, and hard work. With that I strive to be more skilled and do work that gives me satisfaction and honors all these influences and my kupuna of times past.

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## **Bernice Akamine**

### Artist Statement:

Papahanaumoku, Earth Mother. "Ke kuleana o ke kanaka, man's rights and privileges."  
(Pukui, Mary Kawena and Elbert, Samuel H., Hawaiian Dictionary, 1986 ed., p. 179)

### Bio:

Kanaka maoli artist, Bernice Akamine, raised a family while pursuing her dream of art making. Akamine earned Bachelor and Master of Fine Art degrees from the University of Hawaii, while also studying traditional Hawaiian art forms. Akamine has artwork in public and private collections across the United States, including the American Museum of Natural History, New York City; Portland Art Museum, Oregon; and Peabody Essex Museum, Salem, Massachusetts, among others. Akamine has been an artist in residence at the Smithsonian Institution National Museum of the American Indian, New York, 1999; Community Scholar, Smithsonian Institution National Museum of Natural History, Washington D.C., 2011, and received national and local awards for both her contemporary and traditional artwork.

Loli'ana Artist Statement:

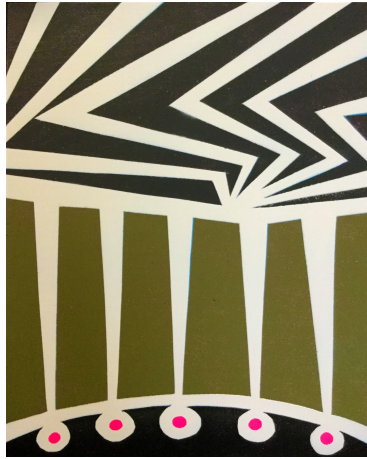
Recently relocating to beautiful Moku o Keawe, this body of work captures my living and working in the dynamic and thriving area of 'Ōla'a. Along with these new experiences, the work also explores new media through some familiar compositions and themes.

Bio:

Born and raised on the island of O'ahu in 1971, Carl graduated from Kamehameha Schools in 1989. He earned a BFA at the University of Hawai'i at Mānoa in 1994, with an emphasis in Ceramics (Outstanding Senior Ceramic Student Award). Carl received his MFA with first-class honors in 1999 from Elam School of Fine Arts at the University of Auckland, Aotearoa. He returned to Hawai'i in 2000 to take his current full-time teaching position at the Kamehameha Schools High School in the Visual Arts. In January 2018, Carl transferred to the Kea'au campus.

Outside of his teaching schedule, Carl continues to create his own art. He recently initiated a series of growing exhibits based on the Hawaiian concept of Maka with the most recent, Makahā 2016, successfully showing at the Arts at Marks Garage. Carl was the inaugural Artist in Residence at the Australian National University (ANU) College of Asia and the Pacific in July 2012; concluded a successful group exhibition at the Smithsonian's National Museum of the American Indian in July 2011; was co-owner/operator of the Iodestar collective gallery in Kailua; the volunteer Arts Editor for The Contemporary Pacific journal (TCP) from 2008-2011; host and co-producer of the educational art series *Art Hunter*. and is currently exhibiting in shows both locally and abroad. Carl also works on various commercial and private art commissions.

Carl lives with his wife and daughter in Kurtistown.



NEHENU'U BY CARL F.K. PAO

**“I have come to realize and now acknowledge that we as Kanaka Maoli—'Oiwī are just as responsible for the destruction and change in our societal customs. That we can, but might want to rethink our part in the greater picture. Take ownership of what happened. Acknowledge our agency.” Carl F.K. Pao**

MAHALO TO THOSE WHO HAVE  
CONTRIBUTED TO THIS EXHIBITION

**Co-Curator, MarciaTimboy** for her spirited passion for the Hawaiian culture and native people.

**Kumu Kekoa Harman and Rockford Espiritu** for the Opening Oli, a Hawaiian blessing that was long overdue.

**Kapa Maly and Kalani Makekau-Whitaker** for their knowledge of the 'Ōlelo Hawai'i, and for their contribution of giving deeper meaning to what we see and how we speak.

**Carl F.K. Pao** for giving this Annual Native Hawaiian Exhibit a proper title,  
*Loli'ana*



**In conjunction with this exhibition  
we present:**



KAPA BY ROEN HUFFORD

**Kapa Making with Roen Hufford  
May 19 Saturday 9 a.m. - 5 p.m.**

Contact [kdaley@ehcc.org](mailto:kdaley@ehcc.org) for registration and information. Registration deadline is May 10.

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