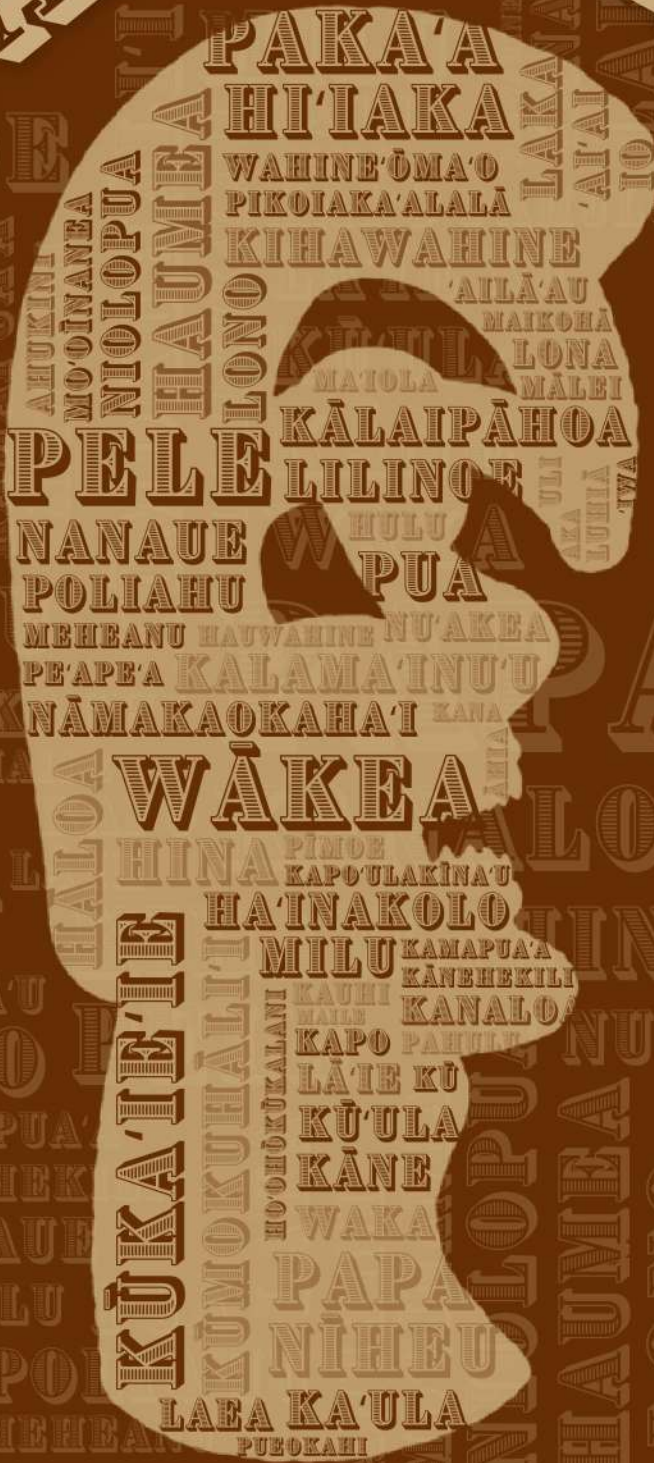


MAKUAKE



THE VAST AND  
NUMEROUS DEITIES

# NĀ AKUA ĀKEA

The Vast and Numerous Deities

Made part of the *Ke Ao Lama* Exhibit  
Capitol Modern 2024





## Mahalo

We would like to *mahalo* the many people and organizations that have helped us throughout our journey in proliferating ulana 'ie'ie throughout Hawai'i. *Nā Akua Ākea: The Vast and Numerous Deities* exhibition at Capitol Modern is a collaboration of woven fiber works from our past and present 'ie'ie student practitioners from Maui, Hilo, Hōnaunau and O'ahu Pā'ie'ie cohorts. Mahalo nunui!

Mahalo e **Hawai'i State Foundation on Culture and the Arts (SFCA)** and the **National Endowment for the Arts** for their continuous support of our journey in healing humanity with our cultural arts.

Mahalo nui e **Denise Miyahana, Kacey Bejado, Logan Espiritu, Jonathan Johnson,** and **Karen Ewald** along with design installation team of **Kevin Teig Grennan, Jose Gonzales,** and **Pete Powlison** of Hawai'i SFCA.

Mahalo e **Naomi "Sissy" Lake-Farm** of the Maui Historical Society and the Hale Hō'ike'ike at the Bailey House.

Mahalo e **Kekuhi Keali'ikanaka'oleohaililani Kanahele** of Lonoa Honua.

Mahalo e **Taupōuri Tangarō**, Director of Hawaiian Culture and Protocols Engagement, Hawai'i Community College and the University of Hawai'i at Hilo and I Ola Hāloa Center for Hawai'i Lifestyles.

Mahalo e **Keola Awong, Kanani Enos** and the Pu'uhonua o Hōnaunau National Historical Park.



Mahalo e **Brandon Bunag, Taylour Chang** and the Bernice Pauahi Bishop Museum.

Mahalo e **Carlton Keali'i Reichel** and **Kalani Akana** for supporting us from the beginning.

Mahalo e **Dana Edmunds** for the beautiful images that captured our work.

Mahalo nui to our exhibition guest artisans: **Hoaka** and **Maile Delos Reyes**, **Beau Jack Key**, **Kawika Au**, **Michael Kawika Lum-Nelmida**, **A'ia'i Bello**, **Lance Genson Mahi La Pierre**, and **Kūnane Wooten**.

Mahalo e **Leah Pualaha'ole Caldeira** for her knowledge and research with her Thesis, *Akua Hulu Manu Through Materials*, for her degree of Master of Arts in Art, 2003.

Mahalo to **Alice Christophe** and **Frøya Crabtree** of the British Museum for sharing their aloha and knowledge in the caring of our Hawaiian artifacts under the support of the **Marc and Lynne Benioff Oceania Programme**.

Mahalo nui to our family for their love and support of our work. Mahalo e **Kanoena Sing**, **Makanaonālani Sing**, **Charley Tran**, and **Gwen Balino**.

Lastly, we would like to express our aloha and gratitude to **Patrick Horimoto** and **Raymond Nakama** for their contributions towards the advancement of 'ie'ie basketry. They were our pioneers who paved the way for us to make our passion of weaving 'ie'ie a reality.









## Welcome to Nā Akua Ākea

*Nā Akua Ākea*, The Vast and Numerous Deities, is a five-year journey showcase led by Nā Kumu Kumulā'au Sing and Haunani Balino-Sing in revitalizing the art of *ulana 'ie'ie* (Hawaiian twined basketry). With the support of the Hawai'i State Foundation on Culture and the Arts and Capitol Modern, this exhibition presents their work alongside their haumāna (students) practitioners from Maui, Hilo, Kona, and O'ahu.

In their collective journeys, students delved deep into their personal pasts to connect with their *kūpuna* (ancestors) for knowledge and guidance to produce *hīna'i* (baskets), *hīna'i i'a* (fish traps: shrimp, goby, and wrasse fish), *peahi* (fans), *mahiole* (helmets), *pāpale* (hats), and different *ki'i* (images), the pinnacle project of their weaving experience integrating all the knowledge and skills acquired during their 12-14-month long weaving cohorts.

The *ki'i akua* were powerful ancestral images imbued with immense *mana* (spiritual power) and served in various capacities. They were genealogically connected to ruling chiefs and their descendants. These deities safeguarded their chiefs in the realm of the living and continued to care for them in the next life, in the realm of the *'aumakua* (deceased ancestors). They also protected the well-being of the government and assisted in times of war.

Traditionally, the *akua hulu manu* (feather gods) were the only woven images with *'ie'ie*. Today, we are recreating and bringing forward these ancestral images to life; collectively "putting a face" to our beloved *akua* who are famed in *mo'olelo* (stories) and song. The realm of woven images expands to include contemporary expressions of the gods, goddesses, demigods, shapeshifters, and *'aumakua*, creating a feast for the eyes and nourishment for the soul.

With each creation of new *ki'i* being "born" to our community, the future of *'ie'ie* weaving has never looked brighter! Every *ki'i* is birthed from intentions, having a life's purpose. With that said, we continue to normalize *ulana 'ie'ie* in our homes and with our *keiki* (children), finding new ways and roles that these *ki'i* can be used to serve our people, inspire our *lāhui* (nation), and further the advancement of *ulana 'ie'ie*.

*Here is Nā Akua Ākea: The Vast and Numerous Deities.*  
Enjoy.





## Our Weaving Journey

Lloyd Harold Sing, Jr., known as Kumulā'au, hails from Wahiawā, O'ahu, Hawai'i, where he has cultivated his expertise in native Hawaiian carving and weaving. Collaborating with his wife, May Haunani Balino-Sing, they have developed a refined methodology for teaching twined basketry, focusing on the intricate art of weaving using 'ie'ie (*Freycinetia arborea*) rootlets from the wild pandanus vine.

Formerly a Cultural Specialist and arts educator at the Ka'iwakīloumoku Hawaiian Cultural Center at the Kamehameha Schools, Kapālama Campus, Kumulā'au's journey with 'ie'ie began in 1998 after watching a film titled "Legacy of Excellence," featuring master 'ie'ie weaver Patrick Horimoto. This serendipitous encounter sparked Kumulā'au's lifelong dedication to the craft.

Initially self-taught, Kumulā'au drew upon resources like the book "Arts & Crafts of Hawai'i" by Sir Peter Buck (Terangi Hiroa) and received instruction from Patrick Horimoto. His immersion in 'ie'ie weaving deepened upon meeting Raymond Nakama, an associate of Horimoto, who became Kumulā'au's mentor. Nakama's guidance instilled in Kumulā'au a commitment to quality craftsmanship and inspired Haunani to join him on their weaving journey.

Growing up in Wahiawā, O'ahu, Kumulā'au experienced a culturally disconnected childhood before finding his roots at Kamehameha Schools, where he immersed himself in Hawaiian culture, language, and traditions. His educational journey culminated in a Bachelor's degree in Hawaiian Studies and a Master's degree in Secondary Education from the University of Hawai'i at Mānoa.







May Haunani Balino-Sing, born and raised in Honolulu and Kalihi, O'ahu, comes from a family deeply rooted in Hawaiian heritage. Influenced by her maternal grandparents' traditional lifestyle in Kaluanui, O'ahu, Haunani developed a passion for Hawaiian culture and became the family historian, dedicated to preserving ancestral knowledge.

A former hula dancer, Haunani's journey in cultural practices expanded to include lei making, ukulele playing, and singing Hawaiian songs. Her exposure to various hula masters and cultural educators fueled her desire to delve deeper into Hawaiian traditions, leading her to weave her past and present through the art of 'ie'ie.

Together, Kumulā'au and Haunani have embarked on a mission to preserve and proliferate the art of 'ie'ie weaving. Their collaborative efforts have garnered recognition and support, including grants from the Hawai'i State Foundation on Culture and the Arts (HSFCA). They have conducted workshops, apprenticeships, and cultural demonstrations, both locally and internationally, to share their expertise and perpetuate this cherished Hawaiian tradition.

As Ke Kumu Hawai'i, the Sings are dedicated to nurturing the next generation of 'ie'ie weavers, ensuring the continuation and evolution of this cultural practice. Through their tireless efforts, they seek to honor their ancestors, celebrate contemporary Hawaiian values, and inspire future generations to weave their own stories into the fabric of Hawaiian heritage.



## About 'Ie'ie and the Gathering Process

Patrick Horimoto is recognized as the first person in modern times to have researched and remastered the art of 'ie'ie weaving. When he began his journey of ulana 'ie, he couldn't find an artisan who knew how to weave the aerial roots. He began exploring the forests of Hawai'i, collecting the sturdy woody rootlets, and sought out native artisans. Since his early efforts, he has perfected the technique of weaving 'ie'ie to recreate the many different forms of this style of Hawaiian basketry.



Raymond Nakama was an accomplished craftsman of Hawaiian material culture; weaving came naturally to him. His many years of crafting hula implements and his sharp mind and intuitiveness enabled him to unravel many secrets of 'ie'ie weaving. Raymond spent many years working and traveling alongside Patrick Horimoto, sharing 'ike and space in many venues and public demonstrations.

Lloyd Harold Sing Jr. (Kumulā'au) met Raymond Nakama in 1998 through a pahu drum and ipu heke workshop. Unknown to Raymond, he would learn of Kumulā'au's interest in ulana 'ie and became his mentor for 14 years until his passing in May 2014. It was Raymond's words of encouragement that inspired May Haunani Balino-Sing to take up weaving and join Kumulā'au on this journey of ulana 'ie.



## About 'Ie'ie and the Gathering Process

The 'Ie'ie (*Freycinetia arborea*) vine is an indigenous plant found in our native forests at higher elevations between 1,000 to 4,500 feet. The vine grows upward to the tops of *koa* and 'ōhi'a trees and can have stems about an inch in diameter. It has thin and pointed leaves that can grow up to two and a half feet long. At the center of the leaf cluster are rotund and elongated flowers resembling spikes. The fruits of the vine are orange with seeded berries. Long and thin 'ie, or rootlets, extend from the stem of the vine downwards, sometimes reaching lengths of twenty feet before settling into the ground (Caldeira, 2003).

The rootlets can take about six months to a year to mature before they can be harvested, usually collected during the summer in ideal dry conditions. We were taught that it is good practice to gather with a partner and to never go into the forest alone, always respecting the forest. Over the years, we implemented our own protocol for harvesting 'ie, inspired by *hula* gathering practices. It is and always has been *pono* to ask permission to enter the forest. We offer and engage in the following:

- Offering *oli kāhea*, asking for permission to enter the forest
- *Pule* for acceptance and protection
- Selective harvesting to avoid over-harvesting and promote growth
- *Ho'okupu* (offering) or clearing/cleaning the area
- *Mahalo* – offering thanks for the gifts of knowledge and 'ie'ie collected

The following steps detail the preparation of 'ie'ie prior to weaving:

- Sort and bundle rootlets by size (length and thickness)
- Removal of outer bark skin
- Cutting off nodes (small pin-like thorns)
- Soaking rootlets in water to soften the skin for scraping off organic film
- Splitting rootlets into half-round pieces to create *koana* or wefts
- Using splints from the middle portion of the rootlets as *mā'awe loloa* or warps
- Dyeing 'ie'ie can occur before or after weaving a product







## Rapid 'Ōhi'a Death (ROD) and its Effects on the Practice of Ulana 'Ie

Rapid 'Ōhi'a Death (ROD) poses a dual threat to Hawai'i's ecological and cultural heritage, endangering both the native 'Ōhi'a tree and traditional practices such as *ulana 'ie*, or 'ie'ie weaving. As ROD ravages 'Ōhi'a forests, the essential 'ie'ie vine faces habitat loss, imperiling the intricate craft of *ulana 'ie*. Due to ROD, we've had to adapt, using an alternative fiber called "rattan" to continue our practice of weaving.

*Ulana 'ie* is a sacred art form passed down through generations, woven into the fabric of Hawaiian culture. Each woven piece tells a story, reflecting the *mana* (spiritual energy) of the weaver and the cultural significance of the design. For centuries, *ulana 'ie* has played a central role in Hawaiian society, serving as both a practical craft and a symbolic expression of identity.

However, the spread of ROD threatens to disrupt this ancient tradition, as the decline of 'ie'ie vine availability hampers the practice of *ulana 'ie*. Without intervention, this invaluable cultural heritage may be lost to future generations.

To preserve *ulana 'ie* and other traditional practices, concerted efforts are needed to combat ROD and restore affected ecosystems. By protecting the 'Ōhi'a forests and ensuring the sustainability of natural resources, Hawai'i can safeguard its cultural identity and ensure the continuation of *ulana 'ie* for generations to come.



## The Ki'i Akua Hulu Manu

Traditionally, the *ki'i akua hulu manu* (feather god image) were powerful ancestral images that were genealogically passed down from one chief to another. They were created using natural materials that were thoughtfully gathered with the purpose of endowing the deity with various spiritual attributes. These materials included rootlets of the 'ie'ie vine (*Freycinetia arborea*), *lā'au* (wood), *niho* (teeth from dogs or sharks), *pā* (shells), *olonā* (cordage and netting), *hili* (dye), and 'aila (oil). The *hulu* (feathers) of birds were also affixed to the images, as they were considered *kinolau* of Kū. They had *hulumanu* 'ula, the color red, evoking the blood associated with fishing and war (Caldeira, 2003).

There are nineteen known and documented *ki'i akua hulu manu* artifacts in existence. The roles and functions of the *ki'i akua hulu manu* are varied, including ceremonies involving death and burial, *Makahiki* and *luakini* rituals, and warfare. In battle, the presence of these awe-inspiring images instilled courage in their respective warriors, spiritually and psychologically preparing them for battle. Conversely, the *ki'i akua hulu manu* would strike fear in their opponents, who would be visually alarmed and frightened on the battlefield, knowing that these images, as sorcery gods, brought destruction to their well-being.

Today, we may never fully comprehend the roles and functions of the *ki'i akua hulu manu*. However, through research and reconstruction of how these awe-inspiring images were made, we are able to follow in the footsteps of our *kūpuna*. By following their example, we can coexist with the 'āina by spiritually connecting with our ancestors and appreciating our natural materials, which give life to the *ki'i*.







### Nāinoah Kahiona Alefaio

Nāinoah Kahiona Alefaio is a first-generation returned-diaspora *Kanaka Hawai'i*. Raised in *kaiapuni/kaia'ōlelo* communities, Nāinoah's passion is to learn the *hana no'eau* that *kūpuna Hawai'i* were so expert at. The opportunity to learn under Kumulā'au and Haunani Sing has emboldened Nāinoah's connection to his *kūpuna* through the craft of *ulana 'ie'ie* and taught him much about the old saying "*ma ka hana ka 'ike.*"



### Koryn Mahana Beamer

Mahana Beamer, nurtured in Waieka Uka and Papakōlea, cherishes her Native Hawaiian heritage. Her passion drives her to continuously learn and practice, embodying the essence of lifelong learning of Native Hawaiian arts and culture. Eager to share her knowledge, she is dedicated to teaching others, enriching her communities with each lesson. Through daily artistic endeavors, she has developed a profound appreciation for the art of *ulana 'ie'ie*.  
*Ī ē holo ē!!!*



### Nephi Pōmai Brown

Pomaika'i Brown leads the Hale Mua Cultural Group with a deep love for Hawai'i and its traditions. Over 30 years, his work, from teaching Hawaiian Steel Guitar to revitalizing sacred places, has supported our culture. Trained in *ulana 'ie'ie*, *ipu pāwehe*, *kapa*, *'ohe kāpala*, *lauhala*, as well as ukulele and steel guitar building, Brown resides in Waikoloa, guiding others to cherish and preserve our heritage.



### Kalaukoa Chang

I've always admired my *kūpuna's* way of life. Growing up on Moku o Keawe and later pursuing a career elsewhere emphasized my connection to this *'āina*. I value our traditional *'ōiwi* ways and strive to deepen my grounding within them.

I'm grateful to my teachers and predecessors who revived and passed on *ulana 'ie* practices. Special thanks to those who supported this journey, and to my fellow learners. I aim to continue this craft, honoring my *kūpuna's* wisdom and sharing it with others.





### Jade Chihara

*Aloha nui kākou!* My name is Jade Chihara, and I am honored and privileged to be one of the thousands of lateral roots of Lahaina, fed and nourished in the shade of *Lele*. I began this journey of *ulana 'ie'ie* through the inspiration of those who walked this path before me in the Maui Cohort, Kaipo Kekona, and Liko Rogers.



### Thomas Kamuela Chun

Born and raised in Mō'ili'ili, O'ahu, Chun is a descendant of the Alama family on his father's side and Keawe-ehu on his mother's side. He moved to Hilo, Hawai'i in 1975, where he resides. Chun retired from the University of Hawai'i Community Colleges after promoting educational programs for Native Hawaiians for over thirty years. A 1984 *'ūniki hula* graduate from *Hālau o Kekuhi*, Chun taught various aspects of Hawaiian culture.



### Holly Kilinahe Coleman

*He kupa 'o Holly Kilinahe Coleman i nā one o Kakūhihewa.* She has called Mō'ili'ili, Wailupe, and Mānana home. Inspired by her grandmother, Kili has sought to expand her knowledge and practice of *hana no'eau Hawai'i* through *ulana 'ie* under the instruction of Kumulā'au and Haunani Sing.



### Gay Covington

I've traveled far, but Hawai'i holds my heart. Settling in Hilo in 2006, I founded the Hilo Honu Inn. My journey into Hawaiian culture began with music, leading me to hula and *lei hulu* under Aunty Doreen Henderson. I've taught lei hulu at Kamehameha Schools and the Kanaka'ole Foundation, and formed Nā Hulu No'eau 'o Kanilehua in 2019 to pass on traditions. Currently, I'm mastering 'ie'ie weaving and feather work.





### Jeffrey S. Donohue

I am a retired Chief Engineer from the US Merchant Marine Fleet with almost 50 years of experience. While a Docent at the Bailey House Museum on Maui, a class on Hawaiian Basketry was given by Kumulā'au and Haunani Sing in the fall of 2018. Due to family commitments, I could not attend that class but was very inspired by the artwork being made. In the fall of 2019, I was finally able to begin my training journey in 'ie'ie style basketry. Since the beginning, I have mainly focused on making high-quality baskets and am now learning the art of *Ahu'ula* (feather capes) to complement each art form.



### Kalā Holiday

Kalā Holiday is a lineal descendant of the original inhabitants and caretakers of Pu'uuhonua o Hōnaunau, continuing the traditions and responsibilities his family has undertaken there for generations. He currently works as an interpretive ranger for the National Park Service, striving to elevate himself and others in his community through the practices and teachings of 'ike kūpuna.



### Ka'ohi Ibrao

From a young age, I have had interests in various *hana no'ea*, including *ulana lauhala*, *lei pūpū*, *lei hulu*, and various forms of basketry. I am grateful for the opportunities to learn from different Kumu as I strive to perpetuate *nā mea Hawai'i*.



### Kimeona Kāne

Kimeona Kāne, a proud son of Waimānalo, O'ahu, was raised in the comfort and care of Pu'u o Kona and the Ua Nāulu. Humbled by the *kuleana* before me to serve the *lāhui*, I am privileged to enter into this relationship with 'ie'ie. As a *Kumu Uhau Humu Pōhaku*, I envision the weaving of 'ie'ie into the lives of my *haumana* and *kaiaulu* as it exists within our *loko i'a* life ways as well.





### KamLan Kapukalani'okalā Kapua'ala

KamLan began studying hula in the 60s. Through these experiences, she discovered her love for *oli*. In 2003, she joined Hālau Na Hanona Kūlike 'O Pi'ilani and embarked on an in-depth study of *oli* with Kumu Kapono'ai Molitau. Through her involvement with the *hālau*, KamLan began learning to craft her own *nā mea Hawai'i*, quickly falling in love with this aspect of her culture.



### Mānowai Morgan Kobashigawa

*Aloha kāua, 'O Mānowai ko'u inoa.* I am a Ho'okano and a Hālualani, hailing from Kahalu'u, O'ahu. Currently, I work in conservation, dedicated to protecting and restoring native forests and species. I am committed to lifelong learning of *nā mea Hawai'i*, aspiring to pass on as much knowledge as possible to future generations. *Kama'ilio mai.*



### Lance Genson Mahi La Pierre

From Maunaloa and Kapālama, O'ahu, Mahi is an educator and mixed-media artisan who is passionate about exploring, perpetuating, and sharing the art and science inherent in Hawaiian indigenous knowledge, practices, and material culture. Working in the fields of education, conservation, and cultural resource management, his creations are inspired by the symbolism, shapes, and textures of *akua*, *'āina*, and *kanaka* narratives.



### Ed Lum

Ed's passion for Hawaiian weaving began when he started weaving with lauhalā in 2017 under the guidance of Kumu Pōhaku Kaho'ohanohano. It was at the Ola I Ka Pūhala Multi-fiber Arts Conference at the Kā'anapali Beach Hotel in October 2018, that he was introduced to 'ie'ie. Working and weaving 'ie'ie style basketry felt good in his hands, and connected him to another time when life was much simpler.





### Tyrone Kapaona Makaokalani

His *ki'i*, *Kaneililani*, reflects his ancestral bond, symbolizing wisdom, protection, and inspiration from his *kupuna*. This art transcends mere expression, embodying *Kaneikapahua's* spirit—*Kane* as a protective *Pueo*—showcasing the profound influence of his ancestors in his life.

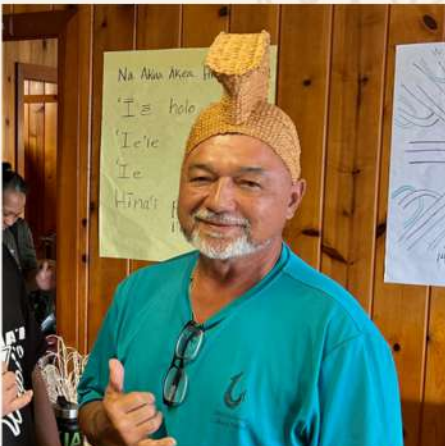
His journey into Hawaiian cultural practice and expression has been enriched by Kumulā'au and Haunani Sing; their guidance of ulana 'ie'ie provides him with a medium through which he can express his love for his *kupuna*.



### Ku'ulei McGee

Ku'ulei McGee was born and raised in St. Louis Heights, O'ahu. Her Kalama side of her family (mother) is from Kaupo, Maui. She currently resides in Kane'ohe. Her new granddaughter and namesake are the loves of her life, and she enjoys doting on her.

Her dedication to learning and perpetuating Native Hawaiian practices stems from the need to teach the next generation the importance of maintaining our cultural practices.



### Lolana Medeiros

Aloha! I'm Lolana Medeiros, proud to call Honokua in South Kona, Hawai'i, my home. My soul is deeply intertwined with our cherished Hawaiian culture. Captivated by the essence of "*Pele*," I've chosen to craft her likeness. She, the generous provider of land for all life forms to cherish. Through my art, I seek to express profound gratitude to her majestic beauty and unparalleled strength.

With heartfelt appreciation, Mahalo nui loa!



### Melba Medeiros

My name is Melba Medeiros, born and raised in the Philippines. I'm married to Lolana Medeiros, and our daughter is Regine Keawehine Medeiros. I created a *ki'i* 'aumakua representing my personal family, and it is named *Makaio* after my great-great-grandfather. I hold deep respect for my ancestors; to me, they are the spirits that protect me from harm and guide me along the right path in life.

Melba draws her *mana* from the connection with her ancestors.  
*Mahalo, 'aumakua!*





### Gayle Kaila Miyaguchi

Gayle comes from a farming family from Makawao. She graduated with a BS in Agriculture, was a self-employed hula instrument maker, Park Ranger, Cultural Resource Specialist, and is now retired. She still enjoys making hula instruments and teaching. Being a lauhala weaver, she joined *Hui Ulana 'Ie o Maui* because she had long admired the woven 'ie'ie coverings on gourds.



### Gloria-ann Pualani Muraki

Born in Lehu'ula, I reside in Holualoa makai on the *moku* of Hawai'i. My genealogical connection blends from Frances A'alaopuna Pahio of Keaukaha, Hawai'i, the *keiki wahine* of John Kia of Kalaupapa, Moloka'i. I was introduced to 'ie weaving in May 2023. Since then, *nā kumu* Haunani and Kumulā'au Sing provided me with an understanding of 'ie weaving techniques, resulting in the completion of a *hīna'i 'o'opu*, *hīna'i hīnālea*, *hīna'i 'ōpae*, a *peahi*, and my *ki'i 'Ohi'ohikupua*.



### Kalei Nu'uhiwa

Dr. Kalei Nu'uhiwa was born and raised on the island of Maui. Kalei is an academic, practitioner, photographer, composer, and mixed media artist. She has been active in the Hawaiian language movement, revitalization of the island of Kaho'olawe, wayfinding practices, reinstatement of the *Kaulana Mahina* (lunar calendar), celestial alignment rituals, and extensive study of sites on Mokumanamana, Mauna Kea, and Mauna Loa.



### Lindsey Ke'ala Ostrowski

Ke'ala Ostrowski is from Ko'olaupoko, O'ahu, with connections to Kahalu'u, Kāne'ohe, Kailua, and Waimānalo. Ke'ala is an active learner in Hālau 'Ōhi'a, a Hawai'i Ecological Kinship Training group by Kekuhi Kealiikanakaole, and is excited to deepen her *pilina* with 'āina through ulana 'ie'ie. Mahalo to Kumulā'au and Haunani Sing's patience to teach this practice so it continues to breathe life.





### Cody Ko'okāne Pacheco

Born and raised in the *moku* of Hilo and Puna on Hawai'i Island. His love for Hawai'i's native ecosystems and his interest in all things *hana no'ēau* have led him to work in the field of conservation education. This has allowed him to help connect more *kānaka* with *wahi pana* across Hawai'i, with the hope that we can continue to grow communities that have a great sense of *pilina* and *aloha* for Hawai'i's natural resources and rich cultural heritage.



### Christian Kealohapau'ole Phillips

I am the culmination of 117 billion human ancestors, encompassing countless genealogies of chiefs, priests, farmers, warriors, scientists, engineers, and gods. Currently, I am a student at the University of Hawai'i, studying the culture, language, history, astronomy, biology, geology, and polemology of the Hawaiian archipelago. I apply this knowledge as the chief executive officer for Kalaninuimehameha at Hale Kealohalani in Hilo, serving as a living repository of Hawai'i genealogies through art, regalia, music, and endemic gardens.



### Maka'ala Rawlins

*Eo, e nā hoa aloha 'āina a me nā po'e aloha lāhui. 'O Maka'ala Rawlins ko'u 'inoa. No Pana'ewa mai au, kahi kaulana i ka 'awa 'ili lena. Noho pū au ma Pana'ewa ma ka 'āina ho'opulapula. Eia mai au kekahi lālā o ka'u mau kumu 'o Haunani lāua 'o Kumulā'au.*

In my professional career, I work as a cultural specialist for Kamehameha Schools, helping to create culturally-based professional and educational development opportunities for faculty, staff, and students.



### Kahalepuna Richardson-Naki

Kahalepuna B. Richardson-Naki is an accomplished individual, skilled in various disciplines including *'Ōlohe Wahine Lua*, *Kumu Hula*, Musician, *Lā'au Lapa'au* Practitioner, *Pōtahi*, and *Tūtū*. She was born and raised on *kuleana* land in Ma'ema'e, O'ahu, as the youngest of six, receiving a BS in Business Management and awarded a Lalamilo Homestead lot in Kamuela. She remains deeply grateful to the *Nā Kumu* whose grace and aloha have patiently lifted our *lāhui* toward yet another dimension of *kānaka* consciousness.





### Leilani Rodrigues

Leilani Rodrigues hails from Kaʻū, Hawaiʻi, where she passionately practices Hawaiian cultural arts such as *lei* making, *lauhala*, and *ʻieʻie* weaving, along with hula. Currently serving as a Park Ranger at Kaloko Honokohau National Historical Park, she dedicates herself to interpreting native Hawaiian culture and traditions. Alongside her duties, Leilani is a devoted mother to four boys and takes pleasure in sharing her knowledge by teaching her own children and numerous others various Hawaiian cultural activities and games.



### Ikaika Rogerson

Ikaika Rogerson is the president of the Waimānalo Limu Hui, the current organization responsible for caring for Pāhonu, a turtle pond in Kukui, Waimānalo, Koʻolaupoko, Oʻahu. Learning to weave the many fish traps will be shared within our *hui* and among the greater fishpond network. The artistry of *ulana ʻieʻie* and its connection with *ʻike kūpuna* has elevated his *ʻiʻini* to continue and preserve this practice.



### George Roldan

Aloha, my name is George Kaholi Roldan. I reside in Waimea on Moku O Keawe with my wife and our two sons. Blessed with six grandchildren, family is at the heart of everything I do. By profession, I serve as a beachboy at Maunalani Auberge. Additionally, I am honored to be a member of the Royal Order of Kamehameha I, a role that allows me to uphold our cultural heritage with pride and respect. Over the years, I have had the privilege of participating in the Royal Court for Aloha Festivals on Hawaii Island, further deepening my connection to our traditions and community.



### William M. Sellers Jr.

William was born in Nānākuli, Oʻahu, and spent his youth in American Samoa. His Samoan grandparents taught him traditional culture such as fishing, cooking, building huts, farming daily foods, and weaving. After graduating high school, he left Samoa and came to Hawaiʻi, initially knowing little about his Hawaiian culture. William's interest in Hawaiian culture grew through conversations with his Hawaiian grandparents in Nānākuli. His grandmother, Winifred Nalani Keopuhiwa, was knowledgeable in Hawaiian culture and genealogy, sparking his desire to learn more.





### Taupōuri Tangarō

Tangarō, born and raised in Ko'olaupoko, O'ahu, now resides in Hilo with his family. Holding academic degrees in Hawaiian Studies, Education, and Interdisciplinary Studies, he serves as Director of Hawaiian Culture & Protocols Engagement at Hawai'i Community College and the University of Hawai'i at Hilo. A revered hula graduate of Hālau o Kekuhi, Tangarō weaves indigenous leadership and rituals through hula. Inspired by Kumulā'au and Haunani Sing, he now embraces weaving as a means to foster cultural conversations and leave a legacy for future generations.



### Naneaikealaula Thomas

Naneaikealaula Thomas was born and raised in Puna and Hilo, Hawai'i. She is an educator, 'ōlapa dancer for Unulau, and practices the art of ulana lauhala and 'ie'ie. As an enthusiast for *nā mea Hawai'i*, she feels blessed to have learned from all of her talented, meticulous Kumu who continue to inspire her to *kūlia i ka nu'u*.



### Kāhealani Wilcox

Kāhealani Wilcox was born in Honoka'a and raised in Waimea on Hawai'i Island. She has dedicated over twenty years to embracing Hawaiian culture, practices, and traditions through hula. Her foundation in hula supports her journey of *ulana 'ie'ie* with *nā kumu* Haunani Sing and Kumulā'au Sing towards a better understanding of an intimate connection to Hawaiian *akua* and the *akua* within.



### Justin Wood

Justin Wood, originally from Kula, Maui, developed a passion for Hawaiian arts and crafts during elementary school Hawaiian history class. Despite an early interest, his involvement was limited due to his focus on fixing cars with his father. It wasn't until 2008, when a co-worker offered to teach him how to weave a *mahiole*, that Justin began weaving. After the completion of his first helmet, Justin sought further instruction, eventually joining a weaving cohort on Maui in 2018. He aims to perpetuate the art of Hawaiian 'ie'ie weaving and honor his late friend who introduced him to the craft.



**Krisha Kananiokapu'uwai Zane**

Born and raised in Mililani, O'ahu, Zane's family hails from Hilo, Hawai'i, where she currently resides. She has studied Business Administration and Hawaiian Studies, and is now pursuing a Master's in Nutrition, focusing on indigenous diets and Native Hawaiian health. A dedicated hula dancer and zen practitioner, her experience in learning the art of ulana 'ie'ie has strengthened her commitment to cultural preservation and community wellness.



## Artists in Memoriam



### **Hanalē Kila Hopfe**

A native son of Hawai'i and born and raised in Wai'anae, O'ahu. Hanalē resided and operated his fine art business in Wai'anae. As a lineal descendant of the area, he tirelessly advocated for improving conditions along the Wai'anae Coast for Hawaiians and the environment. A self-taught multimedia artist, he specialized in stone carving and restoration, deeply rooted in his Hawaiian culture and reflecting his commitment to heritage. His work, displayed worldwide, included collections in Japan, France, and the United States, including notable collectors like Bill Cosby and U.S. Senator Colleen Hanabusa.



### **Elaine "Leina" Wender**

In memoriam, Leina was a devoted practitioner of *aloha 'āina* and permaculture, cultivating plants for sustenance and crafting from natural fibers. She danced with hālau Pā'ū O Hi'iaka, supported Hawaiian rights, and championed environmental causes, including Kaho'olawe. Her fiber sculptures reflected her ethos of sustainability. Leina leaves behind a legacy of environmental stewardship and cultural preservation.

Amidst the devastation of the Lahaina fires, our Hawaiian community exemplifies strength and resilience. We remain steadfast in our commitment to *holomua*, moving forward with hope and determination. While we mourn the loss of the ki'i, it's paramount to spotlight the artists behind them. Kaipo Kekona and Bradley Liko Rogers poured their passion and heritage into their creations, leaving an indelible mark on our culture. Their legacy inspires us to cherish our traditions and forge ahead with creativity and pride. 'Au'a!



**Kaipo Kekona**



**Bradley Liko Rogers**





In an exhibition dedicated to the artistry of *ki'i 'ie'ie*, it's essential to situate this distinctive form within the wider spectrum of traditional Hawaiian art. Just as *ki'i 'ie'ie* encapsulates ancestral wisdom and cultural significance, other forms of *ki'i* play equally vital roles in our cultural heritage. Incorporating artists who work with diverse mediums enhances the exhibition, showcasing the multifaceted nature of indigenous creativity. By presenting various *ki'i* forms side by side, viewers gain a more comprehensive insight into Hawaiian artistic expression and the ongoing efforts in cultural preservation. The featured artists in the following pages have been chosen for their outstanding contributions to the perpetuation and evolution of Hawaiian artistic traditions. Each artist brings their own distinct perspective and expertise, enriching the exhibition with a tapestry of creativity and cultural depth.





## Kawika Au

Kawika Au is a *kama'āina* o ka 'ehu kai o Pua'ena who lives in Māeaea, Waialua. He is the *kahu* of Kahakaakāneika'ehukai and has been practicing *kākau uhi* for over a decade. As an uhi practitioner, Kawika's *kuleana* is to serve *Kāne*, and the *lāhui*. He uses his *pā* as a place of healing and growth for our people, land, and culture. His practice is grounded in the teachings and 'ike of his *kūpuna*, who include Aunty Betty and Uncle Jack Jenkins, Aunty Kanani 'Awai, and Uncle Jimmy 'Awai. He is a *makuakāne*, a *kupuna*, an artist, a poet, and an *aloha 'āina* advocate. It is his goal to uplift the practice of *kākau uhi*, and to serve the gods, ancestors, land, and *kaiāulu*.







## Reni A'ia'i Bello

Reni A'ia'i Bello, a native Hawaiian artist and cultural practitioner, hails from Kalihi, Hawai'i, with deep ancestral roots in Maui. With over 40 years of experience in the healing arts, she is renowned for her expertise in *kapa* making, featherwork, and fibers. Reni's artistic journey began after leaving her teaching career in 2009, prompted by spiritual calling. She has since exhibited her diverse works in various prestigious venues across Hawai'i and beyond, including the Schaefer Art Gallery on Maui and the University of Hawai'i. Reni's artistry, influenced by her spiritual journey, Hawaiian culture, and global experiences, reflects the beauty of the islands' nature and carries profound messages of spiritual wisdom.

Reni's proficiency in multiple languages, including Hawaiian, Spanish, English, French, Mandarin, Samoan, Turkish, and Arabic, enriches her artistry by providing her with a deep understanding of diverse cultures and languages. She is the founder of Ka Lamaku La'akea, an organization dedicated to fostering spiritual wayfinding and perpetuating Hawaiian language and culture. Reni's latest endeavor includes a collaborative art exhibit titled "*Hānau Hou 'O Haumea-*

*Ka Huaka'i A Nā Wahine*," set to debut in fall 2025, showcasing the journey of women through art. Her unwavering commitment to spiritual enlightenment and cultural preservation continues to inspire and uplift communities both locally and globally.

"We are adhering to life now with our last muscle—the heart."

- Djuna Barnes







## Hōaka Delos Reyes

Hōaka Delos Reyes is a revered master in the art of stone-on-stone carving (*kālai pōhaku*), renowned for his unparalleled skill and deep cultural knowledge. His expertise has led him to be sought after as a cultural advisor, teacher, and lecturer by numerous institutions and schools. With a profound understanding of this ancient craft, Hōaka creates monumental carvings that not only showcase his talent but also serve as powerful vessels for preserving Hawaiian narratives and traditions.

Inspired by his own adversities, Hōaka is committed to mentoring future leaders. He recounts a tale of Kyle Nakanelua, leading the "Hale Mua O Maui," a space for Hawaiian men's identity development. The Hale Mua fosters culturally grounded men, embracing their kuleana within 'ohana and the wider lāhui.

In addition to his artistic endeavors, Hōaka has contributed generously to his community by donating carved stones for veterans' memorials and Hawaiian burial grounds. Through his philanthropy and artistic legacy, he leaves an indelible mark on Hawaiian culture, ensuring that stories etched in stone endure for generations to come.

*Photos courtesy of Dana Edmunds, Kanoena Sing, and Kumulā'au Sing*





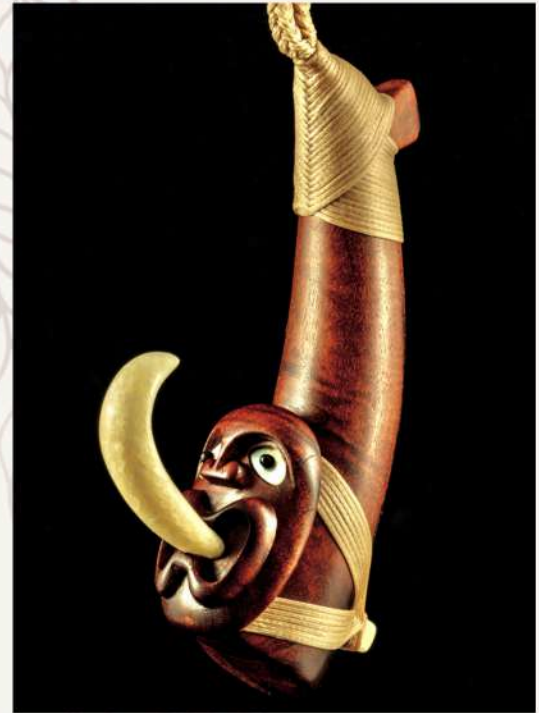


## Beau Jack Imua Key

Beau Jack Imua Key's artistic abilities became apparent at age eleven when he began creating big game fishing lures with his father on the Island of Hawai'i. He spent many years developing his lures and countless days on the ocean honing his fishing skills. This time not only helped him form a deep connection with the ocean, it sparked an insatiable curiosity about the fishing methods and implements used in ancient times. Beau found himself asking questions that no one could answer, and so his quest for knowledge about his Ancestors began.

Initially, he concentrated his efforts on learning all the steps to recreate ancient Hawaiian fish hooks. Beau taught himself many invaluable methods and techniques through the use of books, visits to museums, and many hours of experience carving at his workbench.

Later, while attending and teaching at a Hawaiian Art School, Beau's peers and teachers noticed his passion and refinement. They urged him to begin carving the more intricate and prestigious body adornments once worn by his Ancestors. Beau excelled in this setting and found his true calling.



One of the first adornments Beau chose to recreate at school won an award at a prestigious juried art show in 2011. This catapulted Beau's development as an ancestrally grounded, innovative artist. Today, you'll find Beau carving museum-quality adornments with his distinct signature. He openly shares his entire process with others to translate the carvings of his Ancestors to elevate the works of tomorrow.





### Lance Genson Mahi La Pierre

Lance Genson Mahi La Pierre, an artist and educator from Maunaloa and Kapālama on O‘ahu, has spent the last 26 years immersed in the fields of education, conservation, and cultural resource management. His passion lies in exploring, preserving, and sharing the rich tapestry of Hawaiian indigenous knowledge and practices. Inspired by his curiosity, Mahi creates both traditional and contemporary interpretations of *nā mea Hawai‘i* (Hawaiian artifacts), such as *‘ūkēkē* (musical bow) and *hōlua* (land sleds), seeking to breathe new life into these lesser-known aspects of Hawaiian culture.







### Michael Kawika Lum-Nelmida

Kawika Lum-Nelmida, born in 1976, is a feather artist from Wahiawā, O'ahu. He began learning *hulu* (featherwork) from Paulette Kahalepuna in 1997 at the University of Hawai'i at Mānoa. While there, he studied Natural Environment and Fiber Arts within the Hawaiian Studies program, earning a Bachelor of Arts in 2001. His fiber arts teacher was Maile Andrade, a 2013 MAMo Awardee. Kawika actively participates in the MAMo: Maoli Arts Movement since 2012 and received a Master's Apprenticeship from the Hawai'i State Foundation in Culture and the Arts in 2013. Under Paulette Kahalepuna's mentorship, he studied various forms of Hawaiian featherwork, including *lei* (adornment), *kahili* (feather standard), *ahu'ula* (cape), and *mahi'ole* (helmets). He combines traditional and modern materials to create contemporary art pieces and showcases his work at the annual MAMo Wearable Art Show. Kawika Lum-Nelmida is also a United States Artist Fellow for 2021.





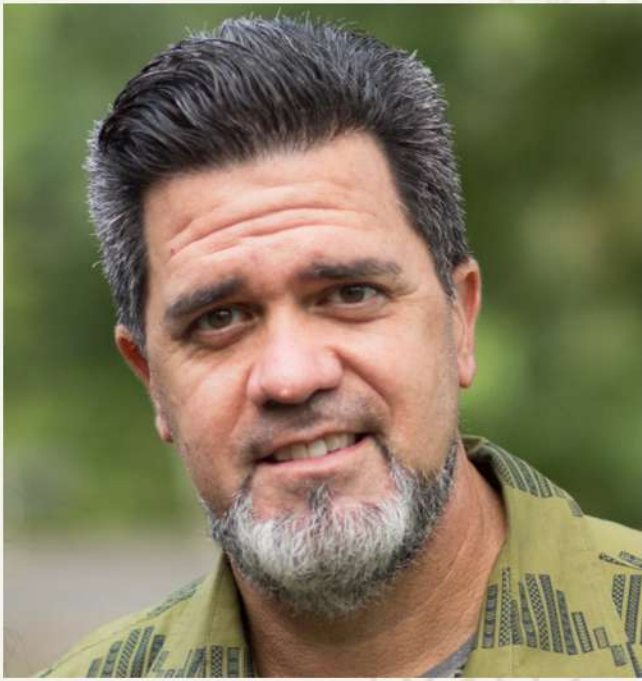


## Jared Pere

Jared Pere, a master carver, meticulously crafts one-of-a-kind pieces infused with designs inspired by the rich stories and history of his ancestors. His journey into carving began at the age of eight when he received a set of chisels from his uncle, himself a master carver. With dedication and passion, Jared honed his craft, eventually taking over as the lead carver at the Polynesian Cultural Center. Today, he continues to teach and inspire others, ensuring that the tradition of wood carving thrives for future generations.







## Kūnane Wooten

Conceptually, Kūnane's work centers on illustrating, in 3-dimensional forms, the philosophical concepts of Hawaiian beliefs and world-view. As a result, his artwork metaphorically represents Hawaiians' connection to the concepts of *Pō* and *'Ao*, light/dark, afterlife/present. This concept is a primary theme in most of his artwork. Additionally, their artwork conveys the concept of *Piko* (our center) and *Na'au* (the internal receptacle) and how these connections attach Hawaiians to their sources of *'Ike* or knowledge. These concepts manifest in forms such as *Kumu* (Teacher) to *Haumāna* (Student), Modern Hawaiian to *Kūpuna Kāhiko* (Ancient Ancestors), and connections to *Akua* (higher powers) and the *'Āina* (land). These are the concepts Kūnane infuses into his artwork.







### ***E Ulu***

*E ulu, e ulu, kini o ke akua  
Ulu Kāne me Kanaloa  
Ulu ‘ōhi‘a lau koa me ka ‘ie‘ie  
A‘e mai a noho i kou kuahu  
Eia ka wai la  
He wai e ola  
E ola nō e!*

Grow, expand multitude of gods  
Grow in your forms of Land and Sea  
Grow in your forms of upright plants and twining plants  
Settle here and dwell in your altar  
Here is your water  
Life giving water  
Grant life indeed!

This exhibition guide has been produced by Ke Kumu Hawai‘i. All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of Ke Kumu Hawai‘i, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law.

Mahalo.



'AU'Ā 'IA  
'Ī 'Ē HŌLO 'Ē  
HŌ'ĀLA

KE AO LAMA  
CAPITOL MODERN 2024  
CELEBRATING THE 13TH  
FESTIVAL OF PACIFIC ARTS & CULTURE