



MA KA HANA KA 'IKE.
THROUGH DOING ONE LEARNS.



NĀ AKUA ĀKEA
THE VAST AND NUMEROUS DEITIES

MAUI HISTORICAL SOCIETY
HALE HŌ'IKE'IKE AT THE BAILEY HOUSE

MAHALO

*Ke Kumu Hawai'i would like to thank the many people and organizations that have helped to make this traveling exhibition, *Nā Akua Ākea* possible.*

Mahalo to **Denise Maile Miyahana**, Arts Program Specialist: Folk and Traditional Arts of the Hawai'i State Foundation on Culture and the Arts. She has tirelessly supported this cohort project from the beginning and continues to advise us; helping to shape the exhibition and ongoing related events.

Mahalo to **Naomi "Sissy" Lake-Farm** of the Maui Historical Society Hale Hō'ike'ike at the Bailey House for her unwavering support of Hawaiian cultural arts and hosting the first exhibition of *Nā Akua Ākea*.

A special mahalo to the artists in *Nā Akua Ākea* for exhibiting their 'ie weavings and for their commitment to perpetuate the art of 'ie'ie basketry:

**Kyle Keoki Elama Farm, KamLan Kapukalani'okalā Fowler-Kapua'ala,
Kaipo Kekona, Edward Lum, Gayle Miyaguchi, Keali'i Reichel,
Bradley Rogers, Leina Wender and Justin Wood.**

Mahalo to **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. The information used was instrumental in helping us learn about the intricacies of the ki'i akua hulu manu.

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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 the pioneers who paved the way to make our passion of weaving 'ie'ie a reality.



Nā Akua Ākea is supported in part by the Maui Historical Society Hale Hō'ike'ike at the Bailey House, the Hawai'i State Foundation on Culture and the Arts, the National Endowment for the Arts and Ke Kumu Hawai'i.

WELCOME TO NĀ AKUA ĀKEA



Photo courtesy of Aubrey Hord, for Kauluhiwaolele Maui Fiber Arts Conference 2019

Nā Akua Ākea, *The Vast and Numerous Deities* is the culmination of a year-long weaving journey of nine *haumāna* practitioners delving into their collective past of ancestral memories to weave the *ki'i akua hulu manu*. This experience has engaged each student to draw into their ancestral histories and, connect with their *kūpuna* for knowledge and guidance.

Under the mentoring of **Lloyd Harold Kumulā'au Sing Jr.** and **May Haunani Balino-Sing**,

the *haumāna* of *Hui Ulana 'Ie o Maui* made personal commitments to perpetuate 'ie'ie style basketry by learning to weave various forms of *hīna'i*, *hīna'i i'a*, *peahi*, and the *ki'i akua hulu manu*; the finale project that integrates all of the knowledge and skills they have acquired during the year-long cohort project while learning and integrating new cultural skills and mediums not commonly used today.

The *ki'i akua hulu manu* were powerful ancestral images who possessed immense *mana* and served in many capacities. They were genealogically connected to ruling chiefs and their descendants who were charged with the possession and the custody of the feathered gods. These deities protected their chiefs in the realm of the living and continually cared for them in the next life, the realm of the *'aumakua*. They protected the well being of the government and aided in times of war.

Bringing these ancestral images to life was the vision of each *haumāna* who were able to weave and express their feelings and understanding of the *ki'i akua hulu manu*. Inspired from nineteen existing *ki'i akua hulu manu* artifacts in the world today, our students created their own representations of the Hawaiian deities.

No feathers were affixed to these contemporary images of Hawaiian deities to highlight the workmanship and artistry of each *haumāna*, and the beauty of 'ie'ie style basketry.

It is with great pride and humility and with the support of the Maui Historical Society Hale Hō'ike'ike at the Bailey House, the Hawai'i State Foundation on Culture and the Arts, the National Endowment for the Arts and Ke Kumu Hawai'i, that we welcome you to enjoy this multi-sensory experience, *Nā Akua Ākea*.

E Komo Mai!

ULANA 'IE

Reviving a Lost Art

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 in *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 realizing that the techniques for creating "crafts of old" were better preserved and practiced in other Pacific Island cultures. Since his



early efforts, he has perfected the technique of weaving 'ie'ie to recreate the many different beautiful forms of this style of Hawaiian basketry.

Raymond Nakama was an accomplished craftsman of Hawaiian material culture; weaving came natural 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 GATHERING PROCESS



Photo courtesy of Patrick Ching

The 'ie'ie (*Freycinetia arborea*) vine is an indigenous plant found in our native forests in higher elevations between the altitudes of 1,000 to 4,500 feet. The vine grows upward to the tops of *koa* and 'ōhi'a trees, and can have stems of about an inch in diameter. The vine has thin and pointed leaves that can grow up to two and a half feet long and, at the center of the leaf cluster are rotund and elongated flowers that resemble 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 long before settling into the ground (Caldeira, 2003).

The rootlets can take about six months to a year to mature before they can be harvested; collected during the summer in ideal dry conditions. We were taught that it is a good practice to gather with a partner and to never go *ma uka* by yourself, always respect the forest. Over the years, we implemented our own protocol for harvesting 'ie: inspired from *hula* gathering practices. It was and is *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 allow growth
- *Ho'okupu* (offering) or clearing/cleaning the area
- *Mahalo* – offering thanks for the gifts of knowledge and 'ie'ie collected

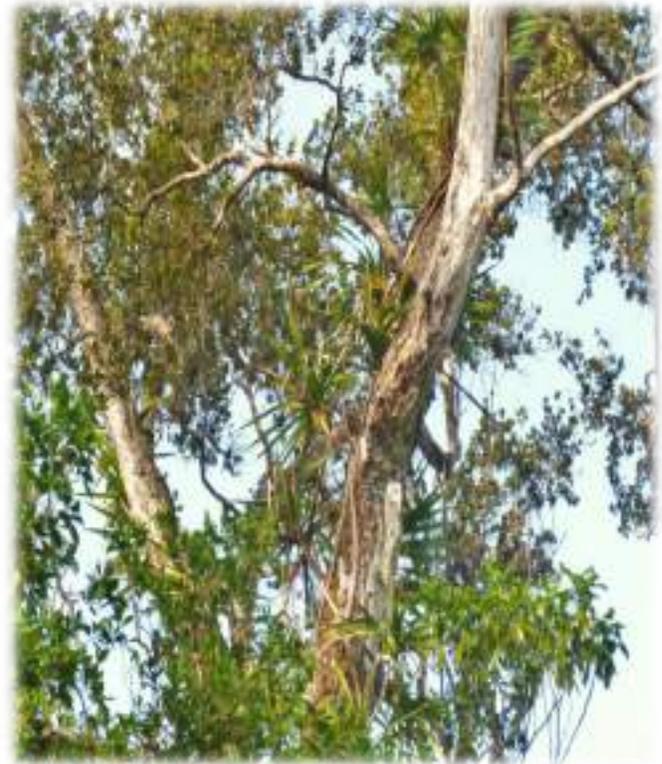


The following steps share the preparation of 'ie'ie prior to weaving:

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

RAPID ‘ŌHI‘A DEATH (ROD) AND ITS EFFECTS ON THE PRACTICE OF ULANA ‘IE

Rapid ‘Ōhi‘a Death (*Ceratocystis fimbriata*), is a fungal pathogen that was identified on Hawai‘i Island in 2014. The fungus attacks and can quickly kill ‘ōhi‘a trees (*Metrosideros polymorpha*), trees essential in the ecosystem of Hawai‘i for supporting the growth of ‘ie‘ie. ‘Ōhi‘a is endemic to Hawai‘i and comprises approximately 80% of Hawai‘i’s native forests. As of December 2018, an aggressive form of *Ceratocystis* fungi, which causes ROD, have been confirmed to exist on the island of Kaua‘i (Hawai‘i Invasive Species Council, 2018).



“*ie weaving*” is referred to a style of basketry weaving in which the rootlets of the ‘ie‘ie vine are woven to a flat-like plaited style that is similarly done with *lauhala* mats and *pāpale*. *‘ie* also refers to wicker, that is, any shoot of a plant that is used for its pliability to make a basket or any other product i.e. rattan or reed (Pukui & Elbert: Hawaiian Dictionary, 1986).

Ke Kumu Hawai‘i’s stance on *‘ie‘ie* style basketry is focused on teaching and perpetuating the weaving of the aerial rootlets from the *wild pandanus vine*. Hui Ulana ‘ie o Maui learned this unique traditional basketry using split and round rattan reed in lieu of ‘ie‘ie rootlets; because of the Rapid ‘Ōhi‘a Death epidemic that is harming our forest environment. As conservationists, it would be imprudent to gather ‘ie‘ie in areas affected by the fungus for cultural practice and use in this exhibition. We strongly support the continued education about ROD for our lāhui and, the importance for us to continue this type of Hawaiian basketry to preserve our ‘ike kūpuna, however, never at the expense of compromising our ‘āina to be “authentic.”

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 purpose to endow the deity with various spiritual attributes. These materials included rootlets of the 'ie'ie vine (*Freycinetia arborea*), *lā'au* (wood), *nihō* (teeth from dog or shark), *pā* (shell), *olonā* (cordage and netting), *hili* (dye), and 'aila (oil). The *hulu* (feathers) of birds were also affixed to the images, being that they were *kinolau* of Kū. They have *hulumanu 'ula*, the color red, that evokes 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 many to include ceremonies involving death and burial, *Makahiki* and *luakini* rituals, and warfare. In battle, the presence of these awesome images generated courage in their respective warriors; preparing them spiritually and psychologically for battle. Conversely, the *ki'i akua hulu manu* would strike fear in their opponents, who would visually be alarmed and frightened on the battlefield knowing full well that these images being 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 awesome images were made, we are able to follow in the footsteps of our *kūpuna*. Following their example, we can coexist with the 'āina by spiritually connecting with the ancestors and having an appreciation for our natural materials; those materials which gives the *ki'i* life.

HĪNA‘I

Hīna‘i is a basket or container made of woven or plaited ‘ie rootlets, *hala* (pandanus), *niu* (coconut) or other material; a kind of basket fish trap as used for ‘ōpae (shrimp), *puhi* (eel), *hīnālea* (wrasse) and ‘o‘opu (goby) (wehewehe.org, 2019).

The twined ‘ie baskets of Hawai‘i were the finest in all of Polynesia. All Hawaiian twined baskets had circular bottoms. The twining process started at the *piko* (center), worked outward to form the bottom of the basket and the upward bend, proceeded to make the sides and ended by closing the weave at the top (upper rim).

Haumāna of Hui Ulana ‘Ie o Maui cohort learned how to weave various *piko*, the most important step when starting a basket. They learned this by producing a mandala. The mandala serves as a reference tool of how to start a hīna‘i by, showing how to extend its diameter through the further addition of *mā‘awe loloa* (warps) and how to extend the length of the weft by adding a new *koana*. There are two basic types of hīna‘i: open “eye” weave, which are ideal for fish baskets and traps, and the closed weave for containers.



THE MO‘OLELO OF KALAMAINU‘U

Kalamainu‘u, or Kalanimainu‘u is said to have been one of a few paramount *mo‘o akua wahine* in ancient Hawai‘i whose primary concern was to oversee the safety and protection of the government. She was a goddess who, like *Walinu‘u*, *Walimānoanoa* and *Kihawahine* had an image of herself in the *heiau* (temple). Tradition shares that *ali‘i* who relied on her and the other mo‘o deities had their kingdom so guarded that it could not be shaken.

Tradition shares that Kalamainu‘u was a *kupua*; a shape shifter with great power. She possessed the *‘e‘epa* ability to transform herself to become a beautiful woman. In one story, Kalamainu‘u takes the chief Puna‘aikoā‘e as a lover. When the chief learns in horror of her secret identity from two individuals, Hinale and Akilolo, Kalamainu‘u retaliates by weaving a *hīna‘i hīnālea* baited with crabs to catch her two informant enemies; tearing them both into small pieces and casting their remains to the sea where they changed into *hīnālea* fish.

Fish traps like the *hīna‘i hīnālea* were used by wahine who would wade out in the sea to set these traps in the sandy openings along the reef and tidepools. Other traps such as *hīna‘i ‘ōpae* and *hīna‘i ‘o‘opu* were used in the streams. As a result, Kalamainu‘u was deified by wahine as a patron goddess of fish trap making.

Information regarding Kalamainu‘u was taken from excerpts of *Ka ‘Oihana Kahuna Ma Mua Aku* by Joseph Poepoe from the Bishop Museum Archives and *Arts and Crafts of Hawai‘i* by Peter Buck (*Te Rangī Hiroa*).



Hīna‘i hīnālea made by the haumāna of the cohort.

ARTIST BIOGRAPHIES



KYLE KEOKI ELAMA FARM

A graduate of The Kamehameha Schools in 1982, Elama has a BA degree in Communication from Pratt Institute in New York. He is a retired member of the Maui Fire Department and assists yearly with the Kula Kaiapuni o Maui students.

For the past 25 years, Elama has been practicing Hawaiian culture and was at the forefront of the emergence of the *Nā koa* movement. Training with Pā-Ku'i-a-holo and the Hale Mua o Maui for 15 years, he was mentored under Sam Kaha'i Ka'ai, learning 'awa protocols and various hana no'eau. Elama has studied *oli* under Hōkūlani Holt-Padilla, Kamana'opono Crabbe, and Kapono'ai Molitau. Most importantly, he has participated in Ho'oku'ikahi ceremonies at Pu'ukoholā for 15 years, developing a deep appreciation for his heritage while his cultural 'ike grew.

Elama is married to Kumu Hula Sissy Lake-Farm and is also a member of Nā Hanona Kūlike 'O Pi'ilani. He is a proud father of three keiki: Lokalia, a Pukana or graduate of Kula Kaiapuni o Maui, Puameiti and Kekaulaiwi. All three keiki have been immersed in Hawaiian language and culture since birth.



KAMLAN KAPUKALANI'OKALĀ FOWLER - KAPUA'ALA

Born on the island of Maui to Dorothy Ku'uleialoha Kapua'ala and Chung Sheong Dang, KamLan lived most of her life on Maui after the passing of her father in 1966. For "Kammy," hula life began at age five with Kumu Daniel Akamu Ka'aihui and continued through her school years with Kumu Robert Lopaka Kalani who maintained his teaching with a small group that performed regularly. It was he who encouraged and created opportunities for her to participate in studies with other Kumu Hula as often as possible.

It was these hula experiences that piqued her interest in the art of chanting, which created a setting for her deep interest in her cultural heritage and roots. KamLan's view of the world was shaped in part from listening intently to kūpuna, whose company she always seemed to prefer at every opportunity, drawn to their stories and spirits, which always filled her with fascination and deep regard for her Hawaiian culture.

She continued dancing/performing throughout her school years and began a modeling/acting career in high school, working with fashion, makeup, lighting, and photography. These experiences dovetailed with her as a Visual Merchandiser and Fashion Consultant in Kapalua, Kā'anapali and Art Galleries in Lāhaina.

In 1985 KamLan won the title Mrs. Hawai'i, an honor she utilized to bring attention to her favorite charities. She continued to dance hula with her sister and brother-in-law Keola Beamer in, "This is Hawai'i," touring with Masters of the Slack Key.

Today, Kammy is a haumana of Nā Hanona Kūlike 'O Pi'ilani under the instruction of nā Kumu, Kapono'ai Molitau and Sissy Lake-Farm, KamLan embraces the opportunity for a serious education in oli and pule. She is also a lomi practitioner, trained in many modalities of natural medicine and body work.



KENNARD STANLEY KAIPO KEKONA

Born and raised on the island of Maui in Lāhaina, Kaipo became a member of the cultural group Nākoa Kau I Ka Mahau o Nā Kūpuna under the mentorship of Ke'eaumoku Kapu after completing high school. A member of Nā Papa Kanaka o Pu'ukoholā, he has volunteered to help in the National Parks Division with the restoration of historical sites.

Over the years Kaipo has been involved with various organizations such as the Hui o Wa'a Kaulua, Maui County's General Plan Advisory Committee, the 'Aha Moku Council and Nā Leo Ka Lele, a nonprofit organization whose aim is to support Kula Kaiāpuni schools in Lāhaina.

Kaipo shares his time supporting Nā 'Aikāne o Maui, a Hawaiian cultural center in Lāhaina that teaches traditional Hawaiian martial arts in the school of Kapu Ku'ialua where he serves as the Kanaka Kalikukui. He also serves as the Chair for the Hawai'i Farmers Union United, Lāhaina Chapter and is currently the Farm Manager for KAEC

located in the ahupua'a of Ku'ia where he is helping with reclaiming some of the historical lands of Ka Malu Ulu o Lele, the food forest of Lāhaina.

In May 2019, Kaipo traveled to Washington D.C. with other Hawaiian practitioners to participate in celebrating "Hawai'i," at the Museum of the Native American Indian representing the art of 'ie'ie basketry.

"I have a strong passion to our culture, traditions, and values," says Kaipo. It is this commitment that guides his principles to serve in different capacities for his community. Today, Kaipo lives with his wife Rachel Kapu, in Kahana, Maui. They have four children.



EDWARD LUM

Born on the island of O'ahu, Ed graduated from Castle High School in Kāne'ohe and went on to receive a BS Degree in Agriculture from the University of Hawai'i at Hilo. Presently, he is a Plant Health Safeguarding Specialist for the U.S. Department of Agriculture.

Ed's passion for Hawaiian weaving began when he started weaving with lauhala 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.

Ed says, "Weaving under nā Kumu Lloyd Kumulā'au Sing Jr. and May Haunani Balino-Sing has been inspiring for me and fed my need to want to learn more."



GAYLE MIYAGUCHI

Raised in Makawao but spent most of her childhood on her parent's farm in Kula, Gayle began her relationship with plants, the land, and the environment. At a very early age, her father encouraged her handiwork by showing her how to use a drill, mend fishnets and make wetsuits while her mom taught her how to sew, knit, and crochet.

In 1989 she received a BS in Agriculture at the University of Hawai'i at Mānoa and began experimenting with growing ipu. In 1994, with a steady supply of ipu, she was able to create a hula supply business called Nā Kani O Hula and, for 23 years, she conducted workshops and provided hula dancers with handmade hula instruments. She herself studied hula with Pā'ū O Hi'iaka for many years.

Gayle is currently a Cultural Resource Specialist at the Kā'anapali Beach Hotel where she is the Coordinator of the Kauluhiwaolele Maui Fiber Arts Conference

and Festival Coordinator of Hula O Nā Keiki. With lauhala weaving experience, she joined Hui Ulana 'ie o Maui cohort to learn how to weave 'ie'ie because she had long admired the beautiful woven 'ie'ie coverings on gourds. She finds ulana 'ie meditative and can get lost in the work for hours at a time. This style of weaving is an art that she hopes to continue to do for a very long time.



KEALI'I REICHEL

Keali'i was born and raised on Maui, growing up in Lāhaina and spending weekends and summers at his grandmother's house in Pā'ia on the windward side of the island. His passion for the language and culture of Hawai'i led him to become one of the founding directors for Pūnana Leo o Maui, the Hawaiian language immersion school. He also founded his own hula school, Hālau Ke'alaokamaile in 1980 and has won numerous competition awards over the years – including overall winners at the 2011 Merrie Monarch Hula Festival. He is also recognized as an accomplished chanter and Haku Mele and most recently, one of the very few practitioners at the forefront of reviving the rare art of kōkō pu'upu'u nets.

In 1994 he independently produced and released a collection of Hawaiian traditional and contemporary songs and chants entitled "Kawaipunahēle." His subsequent music releases "Lei Hāli'a" (1995), "E Ō Mai" (1997), "Melelana" (1999), "Ke'alaokamaile" (2004), "Maluhia" (2006), "Kawaiokalena" (2014) have cemented his place in the Hawaiian music industry. All told, he has been recognized with two Grammy Nominations and amassed 37 Nā Hōkū Hanohano Awards. His consistent placement in Billboard Magazine's World Music and Heatseeker Charts has garnered him international attention.

In 2011, Keali'i was inducted into the Hawaiian Music Hall of Fame for achievement in all facets of Hawaiian music, chant, and hula.

Despite critical acclaim and fame, Keali'i is a Kumu Hula at his core. His commitment to the perpetuation of his ancestor's teachings and values continues today in the lives of his students.



BRADLEY ROGERS

Bradley David “Liko” Rogers is the son of Harry and Marsha Rogers of Detroit, Michigan. Moving with his ‘ohana to Hawai‘i in 1982, he attended Lāhainaluna High School and went on to the University of Hawai‘i at Mānoa where he earned a Bachelor’s degree in Hawaiian language. Liko continued his education and received his teaching certificate from Chaminade University.

Liko started his teaching career at Pūnana Leo o Honolulu in 1987. In 1998, he returned to Lāhaina to help open the first Pūnana Leo o Lāhaina. It is there where he met his wife Debbie and together now have a family of five children and four grandchildren. After five years at Pūnana Leo, he began teaching Hawaiian immersion at Princess Nāhi‘ena‘ena where he is currently teaching Kindergarten.

“I became interested in weaving ‘ie‘ie after attending a basketry workshop offered by Kumulā‘au and Haunani Sing a few years ago.” Liko reflects that he had no experience weaving before attending this workshop. It was there that he finished

his first basket and was hooked, “I learned so much in that initial workshop that I was able to continue working on my own and learn through my own experience.”

Liko shares, “I have truly enjoyed the opportunity to hone my skills with the continuation of my learning in the Nā Akua Ākea year-long cohort with many of my peers. Although my ki‘i akua is far from perfect, I have learned and grown so much personally from making it as a weaver by completing the final project, as well as the various other projects we’ve accomplished this past year. I hope to continue learning so that I may help to reinvigorate and perpetuate this Hawaiian cultural practice and teach the future generations of Hawai‘i nei.”



JUSTIN WOOD

Justin Wood is from Kula, Maui. He first became interested in Hawaiian arts and crafts in elementary school during Hawaiian history class. He found fascination in images of woven helmets covered in red feathers and shark-tooth weapons. Because he grew up fixing cars with his father, Justin had little time to pursue any type of Hawaiian featherwork, weaving basketry, or doing weaponry.

It wasn’t until around 2008 that a co-worker offered to teach him how to weave a mahiole, the Hawaiian chiefly helmet, that he began to take part in the art of weaving.

After the completion of his first helmet, Justin was motivated to weave a second mahiole. Unfortunately, his friend had passed and Justin had little resources to attempt another piece. In 2018, Justin and his wife Yumiko saw the Sings demonstrating ‘ie‘ie basketry at the Ritz-Carlton Celebration of the Arts Festival. At her request, he was recommended to join the year-long Hui Ulana ‘ie o Maui

cohort. Justin looks forward to perpetuating the art of Hawaiian ‘ie‘ie weaving and to someday weave another mahiole in honor of his friend who introduced him to this cultural practice.



LEINA WENDER

Born and raised in Washington, D.C., Leina migrated westward, moving to Maui in 1973. She came to Hawai'i to swim in the ocean and hike in the crater; she stayed because of the Hawaiian culture, becoming a "settler aloha 'āina" in Ke'anae-Wailuanui.

Leina arrived in Hawai'i when the "Hawaiian Renaissance" movement was getting started and was fortunate to have been mentored by several generous kūpuna, including Auntie Emma DeFries, who gave her her Hawaiian name, Auntie Alice Kuloloio and Uncle Harry Kūnihi Mitchell.

A dedicated student and practitioner of aloha 'āina/permaculture, Leina cultivates and forages for plants which provide food, medicine, native habitat and materials for lei and other cultural uses. The *hili* (dye) with which she dyed her ki'i akua came from the bark of a kukui tree she planted 30 years ago.

For many years she danced with hālau hula Pā'ū O Hi'iaka, volunteered at Pūnana Leo o Maui, participated in Makahiki ceremonies and other activities on Kaho'olawe with the Protect Kaho'olawe 'Ohana, and advocated for Hawaiian and environmental land and water rights. She has visited the West Bank four times, supporting Palestinian human rights.

She was fortunate to study fiber sculpture at the University of Hawai'i at Mānoa with Pat Hickman. Leina's abstract sculptures created out of local fibers have been shown in juried and invitational shows on Maui and O'ahu. Working with natural materials helps her in her goals to live lightly on the earth and minimize her consumption. Leina feels blessed to have been able to combine her love of basketry, fiber sculpture, and Hawaiian culture with the Hui Ulana 'Ie o Maui cohort. She is grateful for the expertise and generous, gentle, patient guidance of Kumulā'au and Haunani, the compassionate support of her talented classmates and the gracious hospitality of the Farm 'ohana; they have made this a joyful journey.

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!

