

# CONTACT

3017

an annual exhibition of contemporary art exploring the notion of *contact* as it relates to the Hawaiian Islands, its people, and their experiences.

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**01**

**Bernice Akamine**

*Ku‘u One Hānau*, 1999

Hawaiian flag, metal frame,  
and recycled cardboard

*Ku‘u One Hānau* was created in 1999, to call attention to the plight of the houseless\* and to hear their voices.

2017: As I look around today, I am frightened by what I see; not because I am on the street, but because of the sheer number of families that are on the street. In 1997, few families lived on the street, and now a generation later being houseless has become a normalized part of many families' lives.

In 3017, being houseless will simply be a descriptor for the next US Census, as the houseless population will far outnumber the housed.

And, yet, Hawai‘i will still be Home.

\*We are not homeless, we are houseless.



02

**Kaulani Y. Akina**

*‘Āina Cleansed*, 2016

oil on canvas

***“I blessed you, you took more.  
I replenished, you devoured.  
I warned, you ignored.  
Now, I cleanse. I reclaim.  
I try again.”***

*‘Āina: Cleansed* explores the sobering and very real possibility of a Hawai‘i almost entirely covered by water in a thousand years. At what point, will our environment turn on us and cleanse itself? Coastal waters are rising and our shores eroding. Record high temperatures and decreased trade winds. Overbuilding. Pollution. Depletion of Hawai‘i’s natural resources. We have devoured more than our share — we have been warned.



**03**

**Jan Becket**

*The Land is the Sea's*, 2014

black and white photo on canvas

NO KE KAI KA HO'I UA 'ĀINA. This land is the sea's.

Much of O'ahu was covered in water in the early Holocene era, far before the arrival of humans — up to a depth of 150 feet above the current level. A series of measurements taken here in Hawai'i at the top of Mauna Kea over the past 40 years confirm that Earth is now permanently beyond 400 parts per million of atmospheric CO<sub>2</sub>, and that it is too late to avoid severe consequences. Among those consequences are vastly higher sea levels, a return to the levels of the early Holocene.

Polynesians built structures of basalt, but in just a few places on O'ahu



## 03 *continued*

used sedimentary limestone that had formed under water in the early Holocene. A precious few of these limestone structures still exist. These few wahi kūpuna, then, take on new meaning for everyone in Hawai‘i as potent affirmations of Ka‘opulupulu’s prophecy — reminders that the sea comes again to reclaim much of Hawai‘i. The land is, indeed, the sea’s.

This ceremonial path lies near the Kalaeloa airfield runway, and runs straight into the kiawe forest for 350 yards. The Kalaeloa Heritage Foundation has cleared a small portion of it. It lies in a complex of other limestone sites in an area formerly under water. No similar path — with uprights — exists anywhere else in Hawai‘i.



# 04 Mealaaloha Bishop

1946, 2017

oil and enamel on canvas

AIA NO I KE KŌ A KE AU

Whichever way the current drags you

Time will tell  
Fate awaits  
Let's talk story  
Coordinate up  
Coordinate down  
Pass on the bearing  
Before the islands drown



**05****Pratisha Budhiraja***Anthropocene*, 2017

mixed-media installation

The Anthropocene epoch is a proposed period or designation receiving consideration from the scientific community. It would succeed our current Holocene epoch and describe a human impact on Earth and its climate, which is both unprecedented and profound enough to be acknowledged in formal geologic terms. This complex phenomenon blends biological, chemical, geological, and social considerations but is too often reduced to sound bites. The installation evokes this complexity. Diverse language, messages, and images of human tissue printed on translucent paper surround its



## 05 *continued*

central portion. In the center, human code (DNA) has left an imprint on the detritus.

The installation emphasizes the symbiotic relationship we have with our Earth. To maintain a mutually beneficial relationship, society needs to be objective and scientific about human impact and remain vigilant in our quest to preserve balance. Over the next century and beyond, we still have an opportunity to strengthen our relationship with our land and potentially reverse the negative effects we have set in motion over the last 100 years.



06

capski

*Been Here*

audio recording

[LISTEN ON SOUNDCLOUD](#)

311

audio recording

[LISTEN ON SOUNDCLOUD](#)

*Weave*

audio recording

[LISTEN ON SOUNDCLOUD](#)

*Waimanalo Blues*

audio recording

[LISTEN ON SOUNDCLOUD](#)



**07**

**Mark Chai**

*Forever Pele*, 2017

reclaimed and stained tree strip,  
electric light bulb

Pele is the past.

Pele is now.

Pele is the future.



**08****Melissa Chimera***Inheritance, Haleakalā*, 2016

oil on canvas

*Inheritance, Haleakalā* depicts the three rarest species of Haleakalā National Park, Maui. The number of species painted represents the actual number remaining in the field: 261 kiwikiu (Parrotbill) estimate only, twenty *Clermontia samuelii* and two *Geranium arboreum*. The radial concentric design refers to the park's namesake, the house of the sun, which is home to the Park Service's greatest number of threatened species.



09

**Matt Ching**

*Paradise, 2015*

single-channel video



10

**Jesse Christensen**

*Atlantis Rising*, 2016

wood, shell, circuit board

This “lost continent” image is a mysterious ancient artifact that was discovered in an underwater cave, perfectly preserved. I theorize that these composites of primitive wood and high-tech computer parts possibly functioned as ritual temple objects of an extraterrestrial cargo cult.



**11****Kau'i Chun / Kamuela Chun***Mo'oku'ahau O Kumulipo /  
Kumulipo, Wa 'Ewalu, 2017*discarded metal shelving, saltwater,  
masking tape, rust / digital recording

**[Visual: Kau'i Chun]** This mixed-media work is inspired by the Kumulipo, the Hawaiian genealogical prayer chant of King Kalākaua and Queen Lili'uokalani. Visually, the piece links the past with the future through the symbolic backbone constructed of masking tape, whose rays connect the life of sequential generations. The rapid decomposing masking tape and the slow rusting of the metal create a conceptual and physical tension. As an ever-changing expression of lineage, the piece expresses a hope that Hawai'i will still be Hawaiian a 1,000 years from now.



# 11 *continued*

**[Audio: Kamuela Chun]** The Hawaiian genealogical prayer chant, Kumulipo, links the royal family to primary gods, deified chiefs, and the inhabitants of heaven and earth.

The first seven time periods take place in darkness with multiple themes including evolution, migration, gestation. The next nine times periods, starting with Wa 'Ewalu (Eighth Time Period) take place in light with the birth of the progenitor of this genealogy.



**12****Kelly Ciurej***Day in the Sun, 2017*

archived ink jet print

Tourism in the 31st century is far from the giant economic force it once was because of the virtual worlds that have allowed us to simulate living in many different places at once. Most humans have become more artificial than biological. But behold, O'ahu still remains a highly reputable tourist destination for those wealthy enough to be able to travel.

The government-trained lifeguards regulate sun exposure and monitor the amount of time visitors can spend on the beaches, due to radiation and pollution levels in the extraordinarily dangerous waters of the Pacific. However, extreme heat and humidity



## 12 *continued*

forces guests and residents to stay indoors during the spring, summer, and fall months. While in Hawai'i you may even experience the mythic "trade winds" in between the torrential rains and heavy vog that clouds the air for over two-thirds of the year. Some "humans" look back longingly on accounts of life in 21st-century Hawai'i; but for the rest of us, our artificial hears make it no longer necessary to feel emotion or make connections between past, present, and future beings. Nevertheless, compare these conditions to the rest of the world, and Hawai'i is still "paradise" indeed — just ask our visitors!



**13**

**Jimi S.K. Coloma**

*Human Indentations*, 2016

digital



**14**

**Michelle Conley-Harada**

*Tourist's Gaze, 2017*

archival pigment print on museuomax

An Internet aesthetic originating in the early 2010s, vaporwave is often viewed as a critique of consumer capitalism while emulating advertising and technology of the 1980s and 1990s. The style mutated into something much different as it was adopted on several circles of the Internet and became rife with cultural appropriation typically manifesting itself as poor usage of the Japanese language and the incorporation of cute anime girls, classical sculptures, and Roman pillars. Twisting of culture is nothing new in Hawai'i, as one can easily find cheap, idealized versions of things that were truly Hawaiian and things assumed to be Hawaiian



# 14 *continued*

lining the shelves of the abundant convenience stores scattered throughout Waikīkī. As tourism and sellers continue to pander to visitors and warp their perceptions of the Islands, one can only wonder how far things may stray from what they originally were in the distant future.



**15****Sean Connelly***Three Houses*, 2017

mixed media

As shelter pervades every aspect of mind, society, and environment, notions of The House are subject to divergent demands. The associated and embedded conflicts emerging amongst these various demands, with reference to consumption, capacity, culture, and cost, are resolved only within the event of The House itself.

Rejecting the vanguard and over-engineered, over-mediated future, *Three Houses* responds to the more tacit and palpable interactions of human beings dwelling on volcanic islands a thousand years from now. The challenge of this Hawai'i-specific installation is to de-design The House



# 15 *continued*

with hyper-specificity across three archetype sites: forest, plain, and reef. Each surface, form, cycle, and gradient links ecologies of house, and site is coupled with some range of precise interaction of material, elevation, soil type, solar radiation, rainfall, wind, or global position, as well as a formative effect and delight. The acoustic, haptic, psychic, phantasmic, atmospheric, cognitive, and virtual experiences of site and scale is considered. Three Houses promotes *kauhale* [a group of houses that comprise the Hawaiian home], as a principle means of production. Dwelling becomes landscape and thus an infrastructure of cultivation, knowledge, program, and culture.

More info at [Hawaii-Futures.com](https://Hawaii-Futures.com).



**16**

**Jan Dickey**

*Campfire (sample)*, 2017

plastiglomerate, charred wood,  
dirt, wood

This is a classic example of a campfire, a technology designed to produce heat. Typical of campfires, these plastiglomerate stones (conglomerations of naturally occurring minerals and synthetic petroleum-based debris) are arranged in a circle to contain a small, centralized fire.



**17****Charlie Dickson***One Love*, 2017acrylic on canvas with wood,  
bone, and glass

*One Love* visualizes the impact of 1,000 years of change on what we most value about Hawai'i today: its culture and environment. If we could grasp all of those changes now, we would feel a sharp sense of loss, yet change is inevitable. I also tried to visualize a bright, hopeful future in 3017, in which love continues to survive and sustain each generation.

Orange and copper represent love and hope. The wooden ruler with African bone beading symbolizes the passing of time and generations and fear that valued traditions will be lost. Found green shoreline glass represents the eternal nature of love.



**18****Solomon Enos***Alomilu: Faces from  
the Abyss, 2017*

epoxy clay

Humans return to the oceans as the oceans return to the lands. Humanity descends back to where all life began, leaving the mountains to become the new islands. Nothing comes to collect our shell-faces that wash up upon these new shores, and so they pile up like beautiful debris. For, are shells not the garbage of the oceans?



**19****Cassie Ferguson***Abiotic Time*, 2017

lithograph

This piece documents an abandoned Honolulu cityscape that is littered with abiotic components like rocks and high sea levels. Without the subjective perspective of humans, time and space seem to be obscured and viewed through a more fragmented and eternal lens. This human existence is in contrast to an eternal sense of idleness that dominates when void of anthropogenic presence. Memories of human activity are palpable, but the landscape is returning to being dominated by its geology and the effects of the climate. Diamond Head Crater, withstanding geologic and human time, is relieved of its status as an icon as humans



# 19 *continued*

are no longer present to fixate on it. Despite the potent effect that humans have on the environment, things return to a more timeless realm as the Anthropocene comes to an end. In 3017, the once bustling Honolulu slips into quieter times.



**20****Tamsen Kealohamakua Fox***Hawaiian Time: A Legacy*, 2017

gourd ipu

This piece, made out of a lowly gourd ipu, is a depiction of thousands of years of Hawai'i in the shards of time. The top of the piece represents a volcano out from which flows three different kinds of sands produced in the Hawaiian Islands. These represent the constant flow not only of volcanic eruptions, but also mark the movement through time and around the island chain. Kings and queens left their legacies, and our culture lives on and will continue to live on. Ua mau ke ea o ka 'āina i ka pono!!!



# 21

## Bob Freitas

*A Lasting Legacy*, 2017

wood, stone, and steel

The cultural essence of Hawai'i is represented by the stone and will stand the test of time as long as descendants of the original inhabitants are still in existence in 1,000 years.

In the past 2,000 years, many people have made Hawai'i home, each adding to the richness of Hawai'i's unique culture by respecting, embracing, and contributing to its evolution.

As the stone (pōhaku) moves through time and space, each of the multi-colored horizontal forms represents one of the many generations in Hawai'i that have been affected by the Islands' magic. With each future generation, each succeeding level



## 21 *continued*

will grow, leaving a visual legacy while the pōhaku remains unchanged.

The color variations on each level represent the temporal cycles: the yesterdays, todays, and tomorrows each generation experiences.



**22****Jesica Gacusan***Human Transformation**Series I, 2017*

archival pigment print

I wanted to take a personal approach to this piece, taking advantage of the advancement of technology and the resources we have nowadays. Because I was born with an impairment of all four of my extremities called hypoplasia or phocomelia, I imagine that 1,000 years from now, there will be a cure or medical advancement that would provide an option for disabled people to have normal hands or to have a normal leg or maybe have an option to be like everyone else.



**23****Gideon Gerlt***Division 02, 2013*

glass and bonded sand

In studying a subject, even if one has the opportunity to observe a presently active subject, it is the tendency of the human species to break the subject down into its component parts. The irony exhibited here is that what is left of humanity to be observed is only a fragment.

Human remains are preserved in a state of fossilization. What little is known of the people is derived from this division of their bodies. To comprehend the significance of the part, one is forced to consider what is not present, drawing attention to the importance of how a subject is observed and what is given value.



# 24

## Jennifer Goya

*Ordnance Ordinance*, 2012

high-definition video

It is human nature to seek beautiful things. And many times, it is human nature to destroy them. Rather than show what the tourist eye seeks, an emotionless display of man-made objects of destruction is presented in *Ordnance Ordinance* for contemplation. This film features one long, uninterrupted shot of the artillery display on the island of Kaho‘olawe. The undetonated bombs embedded in the land are as constant as the sun. The fading sunray becomes the primary act in this non-narrative film.

The US military used Kaho‘olawe as a bombing range for 50 years. During that time, the island’s caprock was



## 24 *continued*

broken, loosing its ability to retain fresh water and making it nearly impossible for native life to thrive. In a thousand years, the island's caprock will remain cracked. Destruction will forever be apart of Kaho'olawe's past, present, and future. As one expects, the sun to set each day, the viewer is confronted with what lies ahead for Kaho'olawe tomorrow.



# 25

**Kainoa Gruspe + Amber Khan**

*An Accumulated Indifference*

wood, house paint, insulation,  
polyurethane wood stain, spackle,  
oil, cinder blocks

Hawai'i seems to be ever-moving in the direction of development and expansion. As time passes, humans will continue to occupy and build, growing like a toxic organism. The architectural aspect, along with the organic aspect of the paint, visualizes the way humans interact with the structures and spaces they occupy, using toxic building materials to develop and expand. The cycle circles back, as the toxic materials take effect on the environment and ourselves. If we are indifferent to this, we will continue to saturate the land with development and push out what was once here.



# 26

## Dru Hara

*Cosmic Selfie II*, 2017

archival pigment, acrylic medium,  
gelatin on wood panel

Unbound by many of the physical restrictions of conventional portraiture, the cosmic portrait aims to be a more holistic representation of the individual. Rather than capturing the subject from a specific angle at a singular moment, the imagery reflects a summation of energies experienced over the course of the life cycle. Different iterations, each vibrating at their own frequencies, are layered together, compressing time to fit within the dimensions of the panel.



**27****Tommy Hite***Young Love*, 2016

oil on canvas

*Young Love* is an image of social realism in Honolulu during the year 3017. An expression of young love is depicted through a rebellious adolescent practice. Trash displacement plagues the world during this time and in response, the “Honolulu Disposal Service” company has become a world monopoly in its trade and also the new core of Honolulu’s economy. The ignorant adolescent act of disrespecting property of a corporation that is crucial to the current society becomes a poetic statement of Honolulu’s future social realism.



**28****Xiao Hu***Submarine*, 2017

lithography

This print is an imaginary future of Honolulu in 3017. In a thousand years, the world will be under water, forming a planet Earth that is uninhabitable by humans. We are forced to live in a spaceship vessel. The print shows a gloomy environment, but also a hopeful last haven for humanity.



**29****Ashley Huang***Our Body's Burden*, 2017

stoneware and found objects

*Our Body's Burden* refers to the environmental chemicals we have accumulated in the human body. If our composition is 60% water, it is natural to say we are descendants of oceans, rivers, and streams. Forgotten lineage blurs our duty to honor our environment, and in doing so, us.



**30**

**‘Īmaikalani Kalāhele**

*Looking for Answers, 2017*

acrylic, aerosol paint, ink on raw canvas



**31****Reese Kato***Under Construction, 2017*

intaglio

The proposal for the Honolulu Rail Transit Project came about when I was still in high school. I remember doing debates in class and frequently discussing it. It became a frequent topic of conversation amongst my friends. Some of my friends jokingly entertained the idea of rail, but I knew it wouldn't be a good idea. It's been a few years and the future of rail doesn't look bright. The way I see things going, the rail will ultimately drive Hawai'i into the ground.



# 32

## Kazu Kauinana

*Vacation Cabin for  
the 1%, 2017*

kou wood, concrete brick

In the future, with homeless populations expanding, and available living spaces decreasing, we will see more super-rich gating off private roads and building vacation retreats in the most inaccessible spaces in Hawai'i.



**33****Kenyatta Kelechi***SERVER\_96748*, 2016

digital emulsion transfer

Are you sick and tired of the taste of recycled water, the hearty smell of human waste, and that unbearable heat that comes with life underground? Of course you are! Well here is the deal of a lifetime by just simply donating your mind to General Reactor Corporation to be used as a processing node on a complex neural computing network. We will give you an eternity of leisure and wealth at any one of our exclusive virtual locations.



**34**

**John Koga**

*Water, 2017*

stone/stainless steel



**35****Kosta Kulundzic***Waikiki, Pipeline, Pearl 3017*

oil on canvas

How will the Islands look when the boats and planes will stop coming? When nature slowly re-invests all urban spaces? What will be the way of exchanging values and ideas — and will new beliefs appear?

Through the representation of three iconic places in Hawai'i (The Waikiki Trade Market, the Pipeline Surf Contest and Pearl Harbor), Kulundzic creates his vision of 3017 — a time of endless recycling of past consumer society, a period of a mystic awakening and a futuristic tropical version of the Burning Man. Perhaps from this modern apocalypse will emerge a society of high spirituality and a reconnection with the land.



**36**

**KuroKumo**

*One on One*, 2017

audio recording

[\*\*LISTEN ON SOUNDCLOUD\*\*](#)



**37**

**Mark Kushimi**

*Forever Drowning*, 2017

archival print on hahnemühle photo rag



## 38 Lance Genson Mahi La Pierre

*Papaheelani*, 2017

wood (‘ōhi‘a, koa, ‘ulu, ipe), bamboo, nylon, and linen cord

Designed and crafted for super-duper-slow-motion-pupukanioe snail speed to triple-ripple-mach40-mano shark voyaging, Papaheelani and vehicles like it will be fashioned, birthed, and blessed into this universe by revered, highly trained, 31st-century kāhuna, who specialize in mind, time, space, and dimension travel. Though our journeys may take us to the highest of heavens and the deepest of oceans in diverse solar and lunar systems in 3017, the versatility of these Hawaiian mana-ships will assist us in fulfilling our inherent and essential need to dwell, aspire, love, learn, heal, grow, and thrive in the midst of the lands and seas of our akua and kūpuna. Let’s fly, ride, sail, slide, explore, surf, and soar!



**39****Les Filter Feeders (Sally  
Lundburg & Keith Tallett)***Nebula Atoll (Cluster  
Formation), 2017*

mixed media on wood panel

This work is part of the *Tessellation* series, which consists of modular mixed-media works that reference natural and unnatural geographical zones, animal and human habitats, and fractal geometry. They suggest a possible future where animals adopt human strategies to defend themselves, where landmasses separate and rise into floating atolls, or turn in on themselves and become closed systems. *Nebula Atoll (Cluster Formation)* imagines our Pacific islands 1,000 years from now, as ejected by stellar winds from a dying planet Earth, navigating the galaxy as planetary pacific nebulae in space.



40

Hal Lum

*Microcosmic Guides  
into the Future, 2017*

acrylic on paper

41

Hal Lum

*Flow of Time, 2017*

acrylic on paper

*The Invisible Air that we Breath.*

*The invisible Sea that we swim in.*

*Where do we come from?*

*Where are we going?*

*The Earth is alive in all its elements.*

*What we cannot see in the air, in the oceans,  
in ourselves is full of Life.*

*All of us, everything are migrants  
through time.*

*We straddle the real and the fantastic,  
always in a state of flux.*

*The boundaries are permeable and  
migratory, pathways are always occurring.  
Nothing is permanent and life is an illusion.*



*It's always about loss — and loss unites  
in its sorrows.*

*Acknowledge each other and all the  
mysteries to a more compassionate life.*

These paintings combine abstractions of recognizable objects with imagined creatures inhabiting our future air, seas and lands of Hawai'i.

*Microcosmic Guides into the Future:*  
The invisible air, the invisible sea — all creatures yet to be born, evolving, objects unimaginable or derivative, flourish, dissolve, regenerate in ever-changing biospheres.

*Flow of Time:* The future world of Kānaka Maoli, kama'āina, and new migrants discover and cherish Hawai'i's ancient histories.



**42****Nanea Lum***Papahānaumoku, 2017*

oil on canvas

The genealogy of the earliest creation is recorded in the Kumulipo, a philosophy from the perspective of Hawaiians. When human cultures, and even scientists, describe the process of Kumulipo, the consistent human truth is that our bodies are bound by the biology of Earth's atmosphere. Papahānaumoku, the earth goddess, is the mother of our Hawaiian archipelago. This resource she gave is the biology by which we as people of Hawai'i are bound.

The government, for its stake in modernization, restricts indigenous people from their language (and thus, their belief systems), and



modern agriculture cuts off people from sustainable farming practices that would feed huge populations. With no care for the health of Earth's atmosphere, there is no care for the health of our bodies, no care for the health of children or for the elderly who worked their whole lives for a better future.

The future is now, and then. This perspective of time comes from the eternal system of belief in the genealogical connections the people of Hawai'i have with their 'āina [land]. What is to be expected 1,000 years in the future comes from what is happening now, and what our ancestors did to survive in the past. The logic of this statement is as pa'a [firm] as the concrete below my feet.



# 43

## Kaleikula Makua

*Gods Preside Over the  
Passions of Men, 2017*

giclee print

One thousand years. In that length of time, entire empires can rise, fall, and be forgotten. So what fate is in store for Hawai'i? Her artifacts will be swallowed by the sea, and the blood of her inhabitants will be diluted until they are claimed by extinction. Hawai'i's culture? In the midst of the marching of time, the passions of men never change. Lust, jealousy, anger. Employing violence to ensure safety. War. The aches of ambition and the brave voyages over the horizon. These are features of human nature; and as long as humanity exists, these will survive the march of time. This piece is made up of four portraits of the primary gods in the Hawaiian pantheon. Kane, Lono, Kū, Kanaloa.



# 44 Manoa Poster Workshop

*Lamentations*, 2017

lithography accordion book

The places that sustained us,  
Our places of joy, play, contemplation,  
community, are gone.

If you had told us  
we would lose these places,  
we would have fought.

But there was no one day  
for fighting, no notice,  
no call.

The degradation happened over time,  
until one day,  
we realized,  
it was too late.



**45****Mari Matsuda***Abracadabra Codex*, 2017letterpress, collage, mixed media,  
Ethiopian-style bound book

The *Abracadabra Codex* was created by members of the Abracadabra Movement, an artist collective that existed in the 22nd century. This object reflects the turn to craft and revival of hand-tools that held political currency in that period. The Codex comprises messages reflecting the tone and attitude of the “A” group, A being the last letter standing at the completion of an Abracadabra spell. The “A” group intended to leave a record of the struggle and optimism with which it created a path to its utopian vision. The quaint letters addressed to “Dear Future” are touching reminders of the radical transformations in human social and



economic life that followed the Great Destruction. In addition to serving as a message for the future, the Codex was also used as a spiritual object to grant wishes or remove negativity. Embedded on a mica page are instructions to “make a wish, then feed five friends.” It is unclear whether the writer actually believed this spell would work or merely adopted a playful stance gently showing the direction to good results in life, regardless of wish fulfillment.

The Codex is too fragile to handle, but if you hold your hand over it, you might feel the aura of centuries of wishes granted, and ungranted, that some say emanates from this object.



**46****Meleanna Meyer***Nā Niu, Ola Mau, 2016*

digital media on aluminum, coconut

A 3017 question — Will we still be here? The answer is open ended as the planet is in peril and we are the cause. One thing is for SURE, Kēlā mauna Leahi will be — the land persists despite all. Our future conversations may be of spirit beings still residing here, and of an earlier time when humans roamed. No real answer, other than our beloved ‘āina will perhaps murmur, singing our songs in the winds.



**47** **Eric Cyganik Morgan**  
*Cloud Pour*, 2015  
acrylic, spray paint on paper

**48** **Eric Cyganik Morgan**  
*The Spread*, 2013  
acrylic on paper

Post-human rule: human's compartmentalization of nature has vanished, and total integration of all life becomes the dominant. Plant life reveals its mystical nerve. The 'āina communicates with a spiritual language that humanity understands and lives within. Descending thoughts become landscapes that blend intersections of life on several levels. Consciousness is a living dream in the work that is shared with all living things.

My work draws from the animistic worldview of ancient people



and mashes it with our current environmental concerns. Rising ocean levels, air pollution, and soil contamination are the subjects coming from the mouths of nature itself. The paintings are created with a process-based practice. The scenes are built with intuitive decision making, letting the forms and colors inform the next creative move. I use portals to reveal primordial passageways to a universal essence inherent in our connection to the 'āina.



## 49 Linny Morris

*Elysium*, 2017

digital print

## 50 Linny Morris

*Planet Inkerdon*, 2017

acrylic, glitter on wood panel

I present two scenarios — versions of heaven and hell — for 3017. Though the theme is specifically targeted at how Hawai‘i will be, personally, I cannot separate our Islands from the rest of the world — all beings and places are now too interconnected.

*Planet Inkerdon* (painting) depicts an angry, overheated planet, ready to blow. All animal species have expired, victims of man’s greed and refusal to change and therefore survive. The skies are burning red and the lava spews sky high, a violent green as the



last stands of foliage are sucked into the planet's furious core and spit out as a final protest.

In *Elysium* (photograph), we have somehow pushed past environmental and political crises, possibly via a cataclysmic event. Those souls who have survived have evolved past corporeal existence as we now know it. They shine as fluid entities of pure light, energy, and superior intelligence. Indeed, one of the meanings of the word "Elysium" is "any place of exquisite happiness."



**51**

**Janetta Napp**

*First & Last, 2017*

mixed media

Besides the wind, ocean, and the stars in the sky, in 3017, the Hawaiian Islands will still be geographically situated in the Pacific, but I envision it with a limited biological footprint. I think it questionable, at this future point in time, to assume that human beings and much of what we know about the world today will still be present.

Displayed here are various maquettes out of my microbiology series.



**52****Kent Nishimura***Kalo*, 2016

archival pigment print

What does Hawai'i look like when humankind has transcended humanity a thousand years from now? Ancient Hawaiians believed Kalo to be the greatest life force of all foods. What does the primary food of the Hawaiian culture and a central pillar of its culture look like in a thousand years from now, once humanity has transcended its physical limitations? Seeking to explore the idea of the singularity and the metamorphosis that will occur with it, I used camera capture and glitch processes to examine how culture, and its relationship to our own sense of identity and memory, can be influenced by digital and physical processes.



**53****Diane Nushida-Tokuno***Shrine, 2017*black cinder, mirror, sand,  
ihi ihi, lauakea fern

By 3017, the world has learned how to manage its carbon output. Seas have stopped rising, our ocean beaches are no longer threatened, and native forests are protected and flourishing. And with that, humans have become more reverent toward the natural world. Quiet, solitary visits are the only ways that we are able to experience the beaches and forests.

Hawai'i will become a meditative sanctuary rather than a stomping ground for adventurers and thrill seekers.

To take a plant to grow your garden, see the Docent / Gallery Sitter. For plant care info, see [hawaiiannativeplants.com](http://hawaiiannativeplants.com).



**54**

**Jared Pere**

*Tiki*, 2017

styrofoam



**55****Irina Razuvan***Lavaclutch*, 2015

mesh neoprene, nylon fabric

Volcanic lava appeared long before our human civilization, and it will exist as long as our planet does. By being immortal, lava symbolizes the never-ending life and death of a mineral matter in nature. Red rivers of liquid stone, which often flow into the ocean and produce magnificent landscapes, exemplify life. But when lava is cooled down by water, it becomes a dead solid rock with a coarse surface. This amazing change inspired the design of a line of unusual clutches. My designs reflect the rough texture and smooth curved lines of lava flows. I demonstrate the death and life of lava in my clutches by using the high-tech waterproof nylon fabric and mesh neoprene.



**56****Irina Razuvan***Day 3017, 2017*

mesh, neoprene

I have the great hope that Hawaiian Islands, Pacific Ocean, tropical sun, and their beautiful child, which we enjoy every day as a colorful rainbow, will always exist in the present and in the future. At the same time, I am quite confident that all Hawaiian nature will continue to evolve and will gain some new amazing looks. Consequently, I also assume that all outlines that we use today for making design with different authentic patterns will also significantly change. As fashion designer of 3017, I created an outfit inspired by Hawaiian nature and made from “futuristic” materials and techniques.



**57****Chris Ritson***Forest Spirit, 2017*

acacia confusa root bark, glue, varnish

This mask is created from the root bark of *Acacia confusa*, a tree that was introduced to Hawai'i in the early 19th century. This Acacia is unique in its high production of Dimethyltryptamine within its root bark (up to 1.15%). This compound is also produced in the human brain, and works as a powerful neurotransmitter involved in dreaming, sensory processing, awareness, hallucinations, religious experiences and perceived communication with 'other worldly' entities, aliens or gods.

In 2017, a scientist in Hawai'i succeeds in reverse engineering the brain's neural network — giving us the ability to translate the electrical activity of



the nervous system into an virtual expression of the subjects unique conscious reality — complete with vision, thoughts, emotions and memory. When this technology is applied to the study of our environment, researchers discover that the Acacia forests are essentially a conscious entity. The roots of each tree act as neurons communicating electrical impulses through the Earth, just like cells in our brains, and send that information through the branches, deep into space. Once we decode the language of the Acacia forests, and make contact, we are greeted by an intelligent, self-aware being as old as the Earth.



**58****Brenda Rodriguez***End of an Era, 2017*

relief print / screenprint

This piece shows what the future will bring: death and despair but also joy. It all depends on the decisions people make on a daily basis. The skulls shown are a symbol of death and the embrace of mortality. The sugar skulls are a Mexican tradition used on November 2 to honor loved ones who have passed on and to remember that they never leave us. The despair dwells upon nature, which is why trees cover the top and bottom of this print. People will not be the only ones to suffer; so will our Mother Earth. Nature can also take a drastic course, and either die with us or take control of her land once again. In time, there will be some sense of joy — perhaps peace — among everyone and everything on this planet.



**59**

**Kamran Samimi**

*Totem of The Moon*, 2017

stone, indigo pigment, lead

Totem is a word used to describe a sacred object or symbol that is significant to a group or individual. While the idea of “sacred” is interpreted in different ways, these objects have existed for millennia, and will continue to appear as long as humankind does.



**60**

**Lawrence Seward**

*End Cuts: A Modernist  
Home for Vermin, 2017*

mixed media

**61**

**Lawrence Seward**

*Inside Out, 2003*

oil on canvas



**62****Davey Shindig***CONTACT 3017 EP*, 2017

audio recording

In Hawai'i a thousand years from now, a scarce number of today's Hawaiian musical recordings have survived, and the original technology for their playback no longer exists. Reproducing the audio of these early musical pieces is possible, but the process introduces artifacts to the audio that were not originally present.

The *Contact 3017 EP* envisions futures of the archipelago at the extreme ends of the range between utopian and dystopian states, where the nature of those futures pervades all aspects of life, even down into the music of the past.



1. Mark Keali'i Ho'omalu – Huaka'i a Pele (Dystopian Version) [LISTEN ON SOUNDCLOUD](#)
2. Haunani Kahalewai – Aloha 'Oe (Dystopian Version) [LISTEN ON SOUNDCLOUD](#)
3. Haunani Kahalewai – Aloha 'Oe (Utopian Version) [LISTEN ON SOUNDCLOUD](#)
4. Haunani Kahalewai – Aloha 'Oe (Utopian Extended Version) [LISTEN ON SOUNDCLOUD](#)



**63****Alec Singer & Maxfield Smith***Sensitive Real Estate*, 2017

mixed media

*Sensitive Real Estate* is a lo-fi, analog video installation that invites the viewer to be submerged in a flooded future, while simultaneously being present in the mirage of tourist culture in Hawai'i. This is a future where the relics of today sit at the bottom of the ocean, as humankind has adapted to and survived climate change.



**64****Aljon Tacata***Metamorphosis*, 2016

mixed media on canvas

Flying Cars? Robots? Time Travel? Judgment Day? Who knows exactly what could happen a thousand years from now? My work doesn't conclude any of the aforementioned; even so, with the advanced technology that we currently have and the sad reality of how we treat the environment, they could all come to reality. My work, however, is more about unveiling current situations that could affect the future, faith in humanity, and acceptance toward inevitable change.

I'd like to give an abstracted, open-ended answer rather than direct, that makes my viewers question their present behavior and how they are



contributing in forming the future. I want them to realize that whatever they are taking for granted, could just turn into memories in a blink of an eye, and that we don't even have to wait for a thousand years to create a better change. Our memories will always be with us. We could only hope to go back to the good ones, but we will eventually be confronted by the consequences of our actions. Only then we will apprehend that change is part of life's cycle, and this transformation will give us hope to start anew.



## 65 Sheanae Tam

*Remnants of an Ahi*, 2012

fish tale and paint

I come from a family of fishermen, and am consistently exposed to the process of diving, fishing, preparing, eating, and disposing. We only catch the fish we need, and practice sustainable fishing methodologies. However, many of the local fish we catch are noticeably more difficult to obtain access to due to a number of reasons. By 3017, one could hope there will still be lawai'a (fishermen) and fish left in Hawai'i, or perhaps these remains will be part of past times and a lost tradition.



# 66 Cory Kamehanaokalā Taum

*‘Ai no ke kōlea a momona*

*ho‘i i Kahiki, 2017*

aerosol, ink, oil on vinyl

## ‘AI NO KE KŌLEA A MOMONA

## HO‘I I KAHIKI

*The plover eats until fat, then returns  
to the land from which it came.*

Said of a foreigner who comes to  
Hawai‘i, makes money, and departs to  
his homeland to enjoy his wealth.

— Mo‘olelo 86, *‘Olelo No‘eau:  
Hawaiian Proverbs & Poetical  
Sayings* by **Mary Kawena Pukui**



**67****Taiji Terasaki***Edible Landscapes for  
the Trillennium, 2017*

water mist installation

The Earth is thirsty and has been ravished by our industrial age. We can go back 1,000 years to learn from the Hawaiians, and we need to make changes.

If we understand watersheds and water management, we can have hope for a totally regenerated Earth for 3017.

*Edible Landscapes for the Trillennium* is my optimistic hope that Earth will be abundantly productive and everyone will have access to an edible garden. Projecting on water is profound because water and light are the forces of all life.



## 68 Third Object

### *Hi Tide*

looping video and music program  
with viewing installation

In the 1997 techno album *The Quest*, the Detroit duo Drexciya delivered a bubbling sonic backdrop to a new Black mythology. Imagining an underwater kingdom called Drexciya, their music soundtracks the experiences of the Drexciyans, mutants born from pregnant slaves who were thrown overboard during the Middle Passage. Born of catastrophe, the Drexciyans represent a morphological role model for humanity as we confront the coming ecological upheavals that will transform the globe's coastal regions and islands.

*Hi Tide* is a video program curated by Third Object that depicts adaptive



mutation, political and environmental collapse, and moments of utopianism and aesthetic reprieve. With tracks from *The Quest* moving fluidly between the videos, the program proposes a narrative for finding a place to dance in the deep-sea darkness.

Third Object is a roving curatorial collective based in Chicago. Recent exhibitions include *A Rule By Nobody*, Sector 2337, Chicago; *Slow Stretch*, Mana Contemporary, Chicago; *Were the Eye Not Sunlike*, ACRE TV and Fernwey, Chicago; and *Mossy Cloak*, Roots & Culture, Chicago. Third Object is Ann Meisinger, Raven Falquez Munsell, and Gan Uyeda.



**69**

**Charles Valoroso**

*Back to the Future*, 1983

oil on canvas

This work appears courtesy of the  
Hawaiian Telcom collection.



**70****Andrew Yamauchi***The Green Comeback, but**I Was Fucking Gone, 2017*

oil on canvas (diptych)

Hawai'i, I got a love-hate relationship with you. My home and family, the food, the chicks, the locals — that's the good in that order. But holy shit, it's time to leave, go somewhere with the greener grass, where the US dollar has some actual value. Don't worry, I'll try to come back and visit from time to time. Just hope I don't miss anything huge. Exodus 2017 — err, I mean 3017 — maybe it'll be a planetary exodus by that point.



**71****Shingo Yamazaki***Vestige, 2017*

oil on canvas

The recurrent construction and urbanization of Hawai'i has consistently taken place, as masses of financiers have invested in the land. The space that people consume occupying this land has rapidly been absorbed. This process of building, destroying, and building again on a small island chain in the middle of the Pacific has been the price for a slice of paradise. While ignored for hundreds of years, Hawai'i had eventually become a fleeting moment. We look back at the society that used to exist, and fathom what could have been.

The "Pali Puka," a hike inclusive of dangerous endeavors leading to the



window of scenic wonder, has been consumed by a grid. This grid is a simplified city plan visibly dominant on the expanse of land, indicating boundaries between spaces, creating relationships between mass and void. The puka, or “hole” is represented as a portal looking back at the process that had guided Hawai’i toward its extinction in 3017.



**72**

**Dana Anne Yee**

*They're Here*, 2016

glass



# 73

*USS Kamehameha*

mixed-media model

This work appears courtesy of the Kamehameha Schools permanent collection.



<b>01</b>	<i>Ku'u One Hānau</i> , 1999	\$6,000
<b>02</b>	<i>'Āina Cleansed</i> , 2016	\$1,900
<b>03</b>	<i>The Land is the Sea's</i> , 2014	\$1,200
<b>04</b>	<i>1946</i> , 2017	\$900
<b>05</b>	<i>Anthropocene</i> , 2017	NFS
<b>06</b>	<i>Been Here, 311, Weave...</i>	NFS
<b>07</b>	<i>Forever Pele</i> , 2017	\$1,000
<b>08</b>	<i>Inheritance, Haleakalā</i> , 2016	\$8,000
<b>09</b>	<i>Paradise</i> , 2015	NFS
<b>10</b>	<i>Being From Lost Continent...</i> , 2016	\$350
<b>11</b>	<i>Mo'okū'auhau 'O Kumulipo...</i> , 2017	inquire
<b>12</b>	<i>Day in the Sun</i> , 2017	\$375
<b>13</b>	<i>Human Indentations</i> , 2016	NFS
<b>14</b>	<i>Tourist's Gaze</i> , 2017	\$400
<b>15</b>	<i>Three Houses</i> , 2017	NFS
<b>16</b>	<i>Campfire (sample)</i> , 2017	\$1,200
<b>17</b>	<i>One Love</i> , 2017	\$400
<b>18</b>	<i>Alomilu: Faces from...</i> , 2017	\$800 each
<b>19</b>	<i>Abiotic Time</i> , 2017	\$750



<b>20</b>	<i>Hawaiian Time: A Legacy, 2017</i>	\$4,500
<b>21</b>	<i>A Lasting Legacy, 2017</i>	\$2,500
<b>22</b>	<i>Human Transformation Series I, 2017</i>	NFS
<b>23</b>	<i>Division 02, 2013</i>	\$1,200
<b>24</b>	<i>Ordnance Ordinance, 2012</i>	NFS
<b>25</b>	<i>An Accumulated Indifference</i>	inquire
<b>26</b>	<i>Cosmic Selfie II, 2017</i>	\$925
<b>27</b>	<i>Young Love, 2016</i>	\$2,000
<b>28</b>	<i>Submarine</i>	\$400
<b>29</b>	<i>Our Body's Burden, 2017</i>	\$650
<b>30</b>	<i>Looking for Answers, 2017</i>	inquire
<b>31</b>	<i>Under Construction, 2017</i>	\$250
<b>32</b>	<i>Vacation Cabin for the 1%, 2017</i>	\$3,000
<b>33</b>	<i>SERVER_96748, 2016</i>	\$1,000
<b>34</b>	<i>Water, 2017</i>	\$12,000
<b>35</b>	<i>Waikiki, Pipeline, Pearl 3017</i>	\$23,000
<b>36</b>	<i>One on One, 2017</i>	NFS
<b>37</b>	<i>Forever Drowning, 2017</i>	\$1,200
<b>38</b>	<i>Papaheelani, 2017</i>	\$2,800



<b>39</b>	<i>Nebula Atoll...</i> , 2017	\$7,000
<b>40</b>	<i>Micro Cosmic Guides...</i> , 2017	\$1,000
<b>41</b>	<i>Flow of Time</i> , 2017	\$500
<b>42</b>	<i>Papahānaumoku</i> , 2017	\$3,000
<b>43</b>	<i>Gods Preside Over the...</i> , 2017	inquire
<b>44</b>	<i>Lamentations</i> , 2017	\$400
<b>45</b>	<i>Abracadabra Codex</i> , 2017	\$3,000
<b>46</b>	<i>Nā Niu, Ola Mau</i> , 2016	\$580
<b>47</b>	<i>Cloud Pour</i> , 2015	\$860
<b>48</b>	<i>The Spread</i> , 2013	\$400
<b>49</b>	<i>Elysium</i> , 2017	\$1,200
<b>50</b>	<i>Planet Inkerdon</i> , 2017	inquire
<b>51</b>	<i>First &amp; Last</i> , 2017	NFS
<b>52</b>	<i>Kalo</i> , 2016	\$250
<b>53</b>	<i>Shrine</i> , 2017	NFS
<b>54</b>	<i>Tiki</i> , 2017	NFS
<b>55</b>	<i>Lavaclutch</i> , 2015	\$115
<b>56</b>	<i>Day 3017</i> , 2017	\$600
<b>57</b>	<i>Forest Spirit</i> , 2017	\$2,600



<b>58</b>	<i>End of an Era, 2017</i>	\$250
<b>59</b>	<i>Totem of The Moon, 2017</i>	\$1,500
<b>60</b>	<i>End Cuts: A Modernist..., 2017</i>	\$1,200
<b>61</b>	<i>Inside Out, 2003</i>	\$6,000
<b>62</b>	<i>CONTACT 3017 EP, 2017</i>	NFS
<b>63</b>	<i>Sensitive Real Estate, 2017</i>	NFS
<b>64</b>	<i>Metamorphosis, 2016</i>	\$1,000
<b>65</b>	<i>Remnants of an Ahi, 2012</i>	NFS
<b>66</b>	<i>'Ai no ke kōlea a momona...</i>	inquire
<b>67</b>	<i>Edible Landscapes for..., 2017</i>	NFS
<b>68</b>	<i>Hi Tide</i>	NFS
<b>69</b>	<i>Back to the Future, 1982</i>	NFS
<b>70</b>	<i>The Green Comeback, but I..., 2017</i>	\$750
<b>71</b>	<i>Vestige, 2017</i>	\$400
<b>72</b>	<i>They're Here, 2016</i>	NFS
<b>73</b>	<i>USS Kamehameha, 1994</i>	NFS





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