

7^Z CONTA^{CT} N^E

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

APRIL 6–21, 2018

Honolulu Museum of Art School
1111 Victoria Street / Honolulu 96814
HOURS: 10am–7pm, daily

CURATED AND JURIED BY

Keola Naka‘ahiki Rapozo
Michael Rooks

PRESENTED BY



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CONTACT ZONE.

The CONTACT ZONE is an anthropological concept coined by Mary Louise Pratt and defined as “a social space where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many part of the world today.” For 2018, artists are encouraged to explore the cultural juxtapositions, entanglements, similarities and learning opportunities that are unique to Hawai‘i, its history, and its people.

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01

Meleanna Aluli Meyer

Ēia Ka ‘Āina Aloha - Here is the land that loves..., 2018
digital collage on aluminum

I created these images as visual meditations on this notion of ‘Contact Zones.’ Remote—Accessible. Removed—Mainline. Remarkable—Ordinary. Range is what I see. Ruminations on what Hawai‘i would be like without Hawaiians and the cultural practices that make this beloved place unique in the world. Home, multiple contacts, innumerable zones, times, intentions. What of the future? The tenuous nature of these myriad relationships compel indigenous practices, as rooted and implemented, too sustain all for future generations.



02 Lani Asuncion + Kasey Lou Lindley

Three Breaths; Three Hearts,
2018
single-channel video

Using our bodies as a form of communication, Lani is passing information along to Kasey. These movements reference breathing and heartbeats. Lani grew up in Hawai‘i and lives in Boston; Kasey grew up in Utah and lives in Hawai‘i. Having met in graduate school, their connection with Hawai‘i has made their bond stronger. Addressing the diasporic condition of locals to their home of Hawai‘i and how tourism, commercial development, and foreign economic powers have caused gentrification that changes the cultural landscape of O‘ahu and neighbor islands, we attempt to create a bridge; a physical language that attempts to, if only for



02 *continued*

a moment, change the atmosphere of an otherwise culturally exploited area: Waikīkī. The child Kasey is carrying creates a bond between the two of us that is a symbol of hope for the future, and a reminder that next generations will inherit how we leave the land today.



03 Beak03

Up in Here, 2018

mixed-media installation

A glimpse into the inner workings of this street artist's studio reveals artistic process and visual association. Through assemblage, seemingly disparate bric-a-brac and found objects find poetic connections and new meanings.

Mostly Found

bird sculpture (28" x 12")

found objects

OverFlap

beak character (53" x 36")

paint and assemblage on wooden crate

Coco-Nawtz Bombah

Coconut, figurine (12" x 10")



03 *continued*

Below the Surface

salvaged wood drawer, found objects (13" x 5")

Spray Life

vintage collage, assemblage on
wood panel (12" x 8")



04

Alison Beste

*Light Pollution: View of Oahu
from Molokai No. 1, 2017*
archival inkjet print

The scientific term “light trespass” describes unnecessary or unwanted light exposure at night. The *Light Trespass* series investigates the ongoing impact of human light pollution on the landscape of O‘ahu. The images expose luminous and eerie expanses of artificial light from O‘ahu’s buildings, streets, and structures as well as Kaneohe Marine Base. Extending the camera’s shutter for one to ten minutes renders the illuminated sky as a mysterious color gradient and makes visible the expansive impact light pollution has on the surrounding environment, often unbeknownst to those immersed inside its glow. From the vantage point



04 *continued*

of Moloka'i, O'ahu's light pollution appears as a looming, hovering form along an otherwise dark horizon.

The images are simultaneously beautiful yet ominous, revealing a significant human presence on the Hawaiian Islands. In an age of increasing and uncertain environmental changes, *Light Trespass* questions humanity's relationship to nature and considers the unwitting yet profound impact of generating artificial light where there naturally would be darkness. By exposing artificial light's ability to shape the landscape, these images also signify human disruption of the environment.



05

Mealaaloha Bishop

Ola i ka Wai a ka ‘Ōpua, 2018
oil on sail cloth

There is life in the water from clouds.

This is a drone view of Luluku Kāne‘ohe, Hāwai‘i. The best way to view this piece is while standing in the rain. Kū i ka ua teleports us into the past, the present, and the future through sight, touch, smell, sound, memorization and taste of rain, where we realize it as the conduit to life. To protect the life giving resource of water we must ask, to whom does the water belong?

[Read about Hawai‘i’s State Water Code](#)
[and Native Hawaiian Water Rights](#)



06 Leimomi + Roger Bong

Sounds of Waikīkī, 2018
audio

What is Waikīkī when we are left with only sound?

The image of Waikīkī is sold as an escape from the rawness of daily life, an echo of the past with a master narrative of nostalgia and the exotic Hawaianness of Kanaka Maoli. Yet devoid of visual imagery, how do we orient ourselves in this churning contact zone?

Step inside and close the door behind you. Center yourself in this chamber of sound to experience both objective and subjective reconstructions that reflect the reality of urban Waikīkī.



07 Nicholas Bright

Demographic, 2018

milo, plywood, mahogany frame

Hawai‘i is labeled a ‘melting pot’ and held up as an example of a beautiful tapestry of what a multicultural society can look like.

While the state is the most ethnically diverse, it also has the highest per capita homeless population in the country. Ethnic information on the homeless is difficult to accurately collect, but data suggests that people of Native Hawaiian ancestry are 60% to 100% more likely to be homeless than the non-Native Hawaiian residents.

This demographic injustice is a legacy of colonialism and occupation around



07 *continued*

the world. Our homeless are often envisioned as addicts or mentally ill, ignoring that such conditions are themselves symptoms of a culture that favors physical infrastructure over human infrastructure. Rather than blame a largely victimized people for their position, we must examine the contortions we put ourselves through to be complicit in a system that allows such inequality to perpetuate.



08a Drew Broderick

A Waikīkī Reader, 2018
artist book, edition of 40

May we continually re-consider Waikīkī and keep its past(s), present(s), and future(s) open to re-interpretation.

08b Drew Broderick

Choreography for Luggage I, 2018
luggage, chain, lock

According to now out-of-date North American Airport Traffic Summary cargo statistics, the Honolulu International Airport (HNL) processed a total of 460,921 metric tons of cargo (defined as freight and mail) in 2016. Based on this number, it can be estimated that the equivalent of 57,400 pieces of 22kg luggage were loaded and unloaded at HNL facilities on any given day in 2016.



09

Carson

808, 2018

acrylic, spray and mixed
media on canvas

My approach to art is like that of a puzzle that needs to be completed. I aim to display my own distracted glance of the ‘contact zone’ to trigger a unique relevance to each of my viewers. I enjoy the process of visualizing, then, layer-by-layer, building the final work. Mostly, I strive to create art that raises questions and leaves the story untold — with a desire for each viewer’s own interpretation.

I am interested in finding the beauty within the abstraction created by ‘the distracted glance’ to display the aesthetics within the layers of time and history, and the ambiguity it creates.



10

Mark Chai

True Boat Story, 2018

wood and plastic

The story of Hawai‘i is the story of boats. Boats bring life: people, animals, plants, and all the conveniences of modern living. They also bring death: disease, colonialism, commodification, development, and trafficking.

The first recorded massacre of Hawaiians happened because of a rowboat. After Hawaiians at Kealakekua Bay took a small launch, Captain Cook was determined to get it back. In the ensuing fight, five British, including Cook, were killed. The next day, the British fired their cannons on the village, killing at least 20 Hawaiians.



11

Page Chang

Beach Plastic, 2018

wauke, kalo, seaweed

Where I live, there are hundreds of pounds of plastic garbage on the ocean floor. It's in the water, in the sand, in the bushes. This 'Contact Zone' is where our land and our culture lives with the environmental practices and ocean debris of cultures from all over the Pacific.

As a kapa maker, my artwork takes me from the farm to the table, literally. I'm passionate about working with the 'āina and living sustainably. I'm passionate about ending plastic as we know it, and I'm fascinated with the concept of bio plastics.

I have experimented, here, with



culturally significant plants to see how they might live and die as fossil fuel substitutes. With the exception of the wauke, I processed the materials into polymers and put them into molds of water bottles. The pieces will continue to shrink, whither, and biodegrade over the coming weeks, eventually becoming soil for the next plants. Renewable, sustainable, attainable.



12

Kelly Ciurej

Overripe, (Foreign Fruit), 2018
archival inkjet print

Foreign Fruit serves as a generic touristic view of paradise, specifically around the symbolic nature of the pineapple. The pineapple represents the transition from my place of origin on the Mainland to my home in Hawai‘i.

Although they are typically mistaken for an indigenous fruit of the Islands, pineapples are transplants, transferred to a new place and grown new roots over time. The pineapple is connotatively sweet, a symbol of welcoming and “aloha,” yet it is simultaneously a hard, jagged entity, with coarse exterior points and rough edges. It promises warmth and comfort, but holds a suggestion



of unease and threat, keeping up a shield as protection from its surroundings. From a Mainland perspective, the image plays on the stereotypical outlook of what life in Hawai‘i encompasses. *Overripe* explores my fragile relationship with my sense of self, place, identity, and the distinction between expectation and reality.



13

Sean Connolly

Waterway, 2018

coral sand, quartz sand, fiberglass resin

The Ala Wai may name the waterway, yet the canal was built for sand. As an artifact of urbanism, *Waterway* calls attention to the channelization of wai [water], while questioning the notion of island as resource. Industrial-grade coral sand from Hawai‘i is layered coarsely with quartz sand gathered from Manhattan Beach, California, in reference to the “making” of Waikīkī Beach, which emerged in the 1920s as the fetal urbanism that characterizes Honolulu today. Hawai‘i’s dependence on imported resources runs so deep, sand was imported from continents to expand Waikīkī in conjunction with the dredging of the Ala Wai Canal. The form of the sculpture offers the



13 *continued*

viewer a scaled 1" = 150'-0" profile of the Ala Wai Canal. The profile is then turned onto its side to reveal, from one angle, a diagram of channelized stream flow from mountain to ocean, and from another, an archaeological core sample.



14

Duncan Dempster

stacked condition, 2018
screenprint on plywood



15

Hinahina Gray + Nicole Dikon

Gunda Mallige, Jasminum

Sambac, Melati Putih,

Sampaguita, Arabian Jasmine,

Mo Li In, Pikake, 2018

relief monoprint, graphite, oil pastel

on paper

This print installation is a reflection on the history behind the pikake lei. This staple Hawaiian lei is a by-product of southeast Asian traditions brought to Hawai‘i and adapted into the Hawaiian tradition. This well-known jasmine flower is not indigenous to the Hawaiian archipelago, but native to India. The color choice is a nod to the naming of the jasminium sambac, “Pikake” by Princess Ka‘iulani, whose love for these flowers were matched by her beloved birds, the peacock. By taking the prints and hanging them in a way that creates their own space



and shadows, it is our hope that the viewer can have a space to reflect on the many positive creations that are born from different ‘contact zones’ in the Hawaiian tradition.



16a **Ava Fedorov**
Nearborn, 2018
encaustic

16b **Ava Fedorov**
Untitled (Moloka'i II), 2018
encaustic

16c **Ava Fedorov**
Untitled (Moloka'i III), 2018
encaustic

This work embodies the layers of history, culture, and ideas of origin that resonate endlessly in Hawai‘i — its people, its land, its spirit. Each work comprises many layers of wax, within which insect wings, pigments, drawings, textures, quantum physics formulas, and ‘Ōlelo Hawai‘i [Hawaiian language] can be found. Hawaiian creation mythology and the current creation theories of quantum



physics are hauntingly similar, and the nuanced layers of science and spirituality are reflected and embedded in the encaustic medium that makes up these paintings. The juxtaposition of the power and beauty of nature and the ways in which human influence are affecting the evolution of our planet are nowhere more poignant than in Hawai‘i.



17

Tamsen Kealohamakua Fox

Tribal Trio, 2017

painted gourds

This is a tribe of aboriginal art with a Hawaiian implement: the ipu (gourd). Each dot represents a moment in time. So the juxtaposition of these elements span the many cultures that come together to make up our diverse peoples here in Hawai‘i. The colors (representing the diversity of those who call Hawai‘i their domicile) are co-joined to make beautiful cohesive relationships that are woven into our tapestry. Without them, we would be a blank slate.



18

Bob Freitas

Dust to Dust and the Dance of Time, 2018

solid cast bronze, painted poplar,
fiber, and walnut

Humanity evolves through contact. This sculpture uses two upright forms representing the duality of life and the contributions that each side makes to the succeeding generations. The forms are wrapped with the fibers of life's experiences, while the dancing figure moves through the temporal realms of yesterday, today, and tomorrow. Contact between native and non-native people will evolve and sustain as long as there is mutual respect since we all contribute to the legacy that is Hawai'i.



19

Deanna Gabiga

AmiNETworks (編み / 網), 2018
ghost netting, telephone wire, annodized
copper wire, fiber, hi'a

I live at the collision-prone intersection of social curiosity and military (but not really) and environmentalism, suturing a life between Hawai'i and Japan.

My connection to any specific land is light. I grasp my network of friends tightly as it is my only lifeline. My roots are shallow. A ghost net drifting as directives, unseen like the tides, wash me ashore. Stitches are connections, ever creating relationships and collections. Orders pulling me back out to see and to drift again, testing the strength of every stitch, demanding to know how tight each row is woven, and demonstrating how much is lost through a loose stitch or two.



Stitching the fabric of a loose kind of tapestry, starting with Ghost Nets collected on the beaches, I piece together a community. The word for both netting (編み) and network (網) in Japanese is ami, which is also the word for things made of yarn. It is the knit groups in both countries that have helped me stitch together a life.

I continue to grapple with my impact in Hawai‘i, on the planet, with my activities, both physically and with the people I meet. Am I stitching together a beautiful community, as is my hope?



20

Jared Griswold Wickware

Where's Liberty? (Can you find her?), 2007
graphite on paper

In November 2005, and again in 2011, the Hawai'i All-State Marching Band, consisting of high school students from O'ahu and neighboring islands, traveled to New York City to participate in the annual Macy's Thanksgiving Day Parade.

As a native of New York City, I was inspired by this "contact" between contrasting yet complementary entities. What a momentous first-time experience this must have been for these young people, and what an impression their performance must have made on my fellow New Yorkers! This scene represents "contact" in its happiest form.



20 *continued*

The title, “Where’s Liberty?” is inspired by the “Where’s Waldo?” children’s puzzle books, and for me spoke to our political landscape back in 2005, as it again does today.



21

Kainoa Gruspe

Waikiki Landscape,

Adjusted, 2018

house paint, wall compound, dirt, on
found print on canvas

Waikīkī badly wants to look like the pictures it takes of itself. Tourist advertisements and brochures promote a town that gives an authentic experience of Hawai‘i. Millions of visitors per year flock to this site, and naturally deteriorate or erode the façade. This thin veneer is constantly being regenerated, but a quick deviation from the main avenues will place you in a grimy, cement muck — an accumulation of the by-products of human interaction. Here, paint and dirt fight back for attention atop an found idealization of Waikīkī.



22

**Hillside Slides
(Aaron Katzeman)**

Eviction Notice, 2018

inkjet print of medium format film

Beyond this unmarked gate in South Maui are Monsanto test fields. At the end of an otherwise innocuous dead-end street and adjacent to a foreign-trade zone, a large surveillance camera looms, ready to record any trespassers.

Hawai‘i is the center of bio-colonialism, a ‘contact zone’ between the experimental genetically engineered crops of multinational agrochemical seed corporations and indigenous practices of sustainable agriculture. On islands where around 90 percent of food is imported, large parcels of land are being used for nothing other than pesticide testing territories.



Riffing off of Ai Weiwei's *Study of Perspective* series, in which he gives the finger to iconic monuments, this work suggests power is not as obvious in a globalized world. Residents on Maui voted to evict Monsanto in 2014, but the law has still not been enacted, thanks to a litany of judicial injustices and monetary sway over political (in)action.



23

Nikau Gabrielle Hindin

Taparau, 2018

mulberry paper, alae, kokowai

Between Hawai‘i and Aotearoa, there are many layers of connection and, in this piece of barkcloth, our native cultures come into contact. With an indigenous revivalist’s agenda, Taparau is part of a larger body of work aiming to reinvigorate and remember the practice of making Māori *auté* (barkcloth). The seeds of this project were sown in Hawai‘i and, if not for the master Hawaiian kapa (barkcloth) practitioners, I would not have been able to delve into this art form that has been lost in Aotearoa. *Taparau* explores both new and pre-contact processes, making it the embodiment of what Māori *auté* looks like now.



23 *continued*

Within the mark-making, I explore ideas of interconnection and the constant movement between states of light and darkness and how chaos informs balance and potential. This reflects my journey with *autē*. Included are alae (red earth) from Kaua‘i and *kokowai* (black earth pigment) from Aotearoa, along with Hawaiian, Māori, and Samoan patterns.

I only use triangles (*tapa-toru*), and *rau* means “many”, so *taparau* refers to polygons. Tapa also alludes to *wharetantaga* (wombs), and this painting is about the power of female transformation.



24

Tommy Hite

Power Box, 2018

oil on canvas

The streets and the beach, the beauty and the concrete. The two worlds differ yet synergize into a unique and beautiful contrast on O‘ahu. Two different cultures are one in Honolulu, the city with a palm tree peeking in the distance, traffic on the freeway, and a rainbow across the sky. In this painting, the city, the grime, the streets are represented by the power box and cones. Nature and the Island’s beauty are represented by the rainbow and blue sky. No matter where you are in the city, the beauty insists on peeking through somewhere. This painting serves as a metaphor for this contrast.



25

Kahikūkalā Hoe

Mololina, 2018
metal and pōhaku

Mololina is a story of change. Mo represents history or lineage (from the words mo'o and mo'okū'auhau). Lolina means that which has changed. When you combine mo and lolina, they also create a new word: molo, which means to intertwine.

Mololina embodies my family's experience in Hawai'i as Kānaka Maoli (Native Hawaiians) who stand on the shoulders of our kūpuna (ancestors) while supporting this generation and those yet to come. This shared experience is complex, intertwined, and beautiful — in spite of the many challenges we have faced. In this way, *Mololina* epitomizes interaction,



25 *continued*

connection, resilience, and support for one another. It also speaks of change, and how — with change — new opportunities arise.

Melding mo‘o motifs in traditional (Hawaiian basalt) and non-traditional (aluminum) media, *Mololina* is a metaphor for balancing heritage and forward-looking change.



26

Diana Nicholette Jeon

Nights as inexorable as the sea, volume I, 2017

pigment prints on baryta paper, cold wax,
archival foam core, various adhesives
and tapes

Dreams are quirky phenomena. Existing in that liminal space, we are confronted with situations we can't quite explain, often fraught with absurdities and illogical occurrences. They challenge the delicate balance between perception and the subconscious mind. Are they contacts from those in the beyond — messages they cannot get to us while we are awake, or are they a previously forgotten bit of a random memory?



27

Noelle M.K.Y. Kahanu

Ahu/A-who?, 2018

la'au, mesh

We exist under scrutiny; native in form, if not in substance. How long can we thrive without freedom on snippets of air?



28

‘Īmaikalani Kalāhele

Nā Mea I

niu, wire, artist's hair, koa

Nā Mea II

niu, wire, artist's hair, koa

Pōpō ‘Ahi o Pele

natural fiber, reed, feather

Kupu

(blue and green) plastic rope, wire

Hānau

(pink and green) plastic rope, wire

Nā Mea III

(blue and purple) plastic rope, wire

Tutu’s Walk

(black) paracord, wire

Hāpai

natural fiber, electrical wire, acrylic, stone



29a Linda Kāne

Impact Zone: Kaho‘olawe, 2014
watercolor on paper

29b Linda Kāne

Nā Lua Uxo, 2015
watercolor on paper

My family is very connected to Kaho‘olawe, and my artwork often focuses on this place. My husband cleared UXO for four years on Kaho‘olawe, as a bomb specialist. My daughter, granddaughters, and I have made many trips there to help in the restoration of the Island. The mock atomic bomb dropped on Kaho‘olawe cracked the water table and left a crater on the south end of the Island. Today, the waters are still off limits due to unexploded ordnance.



29c Linda Kāne

The Prophecy of Ka'opulupulu
pōhaku, steel, and monopoly hotels

The Prophecy of Ka'opulupulu refers to 'Ōlelo No'eau #1772 (Hawaiian proverbs). This prophecy tells of the Hawaiians losing their land to those from across the sea.



30

Miki Kauwalu-Key

Nā Wahi Kapu, 2016

paper on panel, acrylic polymore

Nā Wahi Kapu (sacred places) reflects the past in the context of the present. O‘ahu’s topography combined with historical documents and proven coordinates of nā heiau (places of worship) from the first half of the 20th century, showing evidence of the deterioration and disappearance of Hawai‘i’s sacred place. This triptych explores the influence of foreigners and colonialism, which then led to the 1819 abolition of ancient Hawaiian culture and traditions. I visualized the empty lands that once held powerful and meaningful structure and used this piece to reflect the loss of more than just stone and earth.



30 *continued*

I also layered images of historical maps, aged contexts, and documented coordinates of the nā heiau with my personal underwater photographs of O‘ahu today. It is my intent to draw attention to this bit of history and to experience an intimate emotion from the now barren and blank lands that birthed a nation.



31

Koga

Human Nature, 2018

plaster, paint

Our CURIOSITY to wonder what may exist beyond the horizon line

Our inner spirit of true excitement about DISCOVERY

Our ego leads us to OWNERSHIP

Our elimination of ownership

Allows us to have a chance for HARMONY



32

Hal Lum

Shipping Dreams, 2018
acrylic on paper

My grandparents and parents came to Hawai‘i in ships in the 1900s from China. When I was a child, I was often at the family restaurant. It was very close to the Aloha Tower. I often watched the ocean liners bring in tourists and goods from all over the world. The experience was full of magic, with colorful lei and streamers down from the ships, hula dancers, Hawaiian songs, and young men diving for coins. Big ships would come and go with the loud horns signaling that it was time for aloha. More than ever we depend on these ships for our survival.



33

Hal Lum

Falling Man, 2018

acrylic on paper

The falling man can right himself and can rise. It's encouraging to see that our young people and enlightened women and men are coming forward now to make this world a better place. It's time now to become a people full of wisdom and compassion toward each other. And what a better place, a sacred place, than Hawai'i to fulfill that vision.



34

Nanea Lum

MOKU O ALA WAI, 2018

loose canvas, ink, acrylic, oil

The fresh water systems that drain from Mānoa Stream, Makiki stream, and Palolo stream into the Ala Wai create an estuary, a contact zone where the tide meets the stream. I grew up within the pathways of this map; this landscape is the contact zone of everyone's life, here on the famous island of O'ahu.



35

Alan Marcus

216 Beach Walk, Waikīkī, 2018
single-channel video, 30mins

This film seeks to problematize popular perceptions of Waikīkī as a symbolic paradisiacal site for touristic consumption. The title refers to the former address of a rented cottage that was home to Jack London, one of America's most prolific authors. His activities and writings publicized the Islands as a tourist destination, while also being critical of the white elite and the 1893 overthrow.

“One day, this place is going to be one long hotel.”

Jack London's prophetic observation foretold the extraordinary urban transformation of Waikīkī, as



exemplified by the abundance of high-rises such as Trump International Hotel, which occupies the site of London's former home. Significantly, it was the creation of the Ala Wai Canal that transformed Waikīkī into 'one long hotel'. The toxicity of its waters is used as a metaphor to underscore the post-contact toxicity of turning Waikīkī into what I term a "post-traumatic site."



36

Jane Chang Mi

The Spirit of Aloha, 2018

digital archival print and laserjet prints

The Spirit of Aloha seeks to highlight how history continues to repeat itself in both Hawai‘i and the United States. We seem to be revisiting the same issues we have had in the past. Through referencing the archive of Ed Greevy’s multi-decade practice, documenting community and activism in Hawai‘i, protest posters (*Taroism Fighting Terrorism* and *This is Hawai‘i and You’re Not Hawaiian*) have been re-created, which are free for the taking.

Ed Greevy

Support Protest for Hanani Trask, 1990

digital archival print



37

Liz Miller-Kovacs

Demon Tiki, 2018

mixed-media installation with video projection, dimensions variable

As a child living in Los Angeles my only images of Hawai‘i were promoted by the entertainment industry: reruns of 1972 Brady Bunch episodes involving a taboo ancient tiki idol and the Enchanted Tiki Room at Disneyland. When I was 8 years old, my family relocated to Maui for a prolonged period of time. I was eager to experience an adventure involving mysterious supernatural powers but ended up spending my days playing on the beach and chewing on sugar cane. However, I was awed by the angry tropical storms that interrupted my tranquil sunny days.

This installation explores the media's



role in promoting exotic cultural stereotypes through the allure and marketability of Polynesian clichés.

Demon Tiki considers the intersection of the island environment of O‘ahu and globalized consumer society.



38

Elton Miyagawa

Spring Rememberance, 2018
photograph

On an overcast day in March 2018, Hawai‘i’s community of Japanese ancestry gathered for a Shinto ceremony at the Makiki Cemetery on O‘ahu to celebrate the coming of spring and the 150th anniversary of Japanese immigration to Hawai‘i. Amongst the many graves of Japanese families stands three monuments to the early contacts between Hawai‘i and Japan.

The tall stone on the left is a memorial to the first wave of workers that arrived in June 1868. King Alexander Liholiho Kamehameha IV paved the way for them when he proposed a treaty with Japan in 1860. In the



middle is a memorial to the many early Japanese Navy sailors who lost their lives during the long voyages to, through, and from Hawai‘i. The third in the trio of monuments is a common grave for the many early immigrants that died leaving no known family in Hawai‘i.



39

**NA.PALM (Alec Singer +
Maxfield Smith)**

*Luxury Doomsday Real
Estate, 2018*
mixed media

Luxury Doomsday Real Estate is our second foray into property management (Sensitive Real Estate, 2017). The sand has been removed from Kailua, Kahala, Barber's Point, Bonzai, and Ala Moana to create an amalgam of the all-essential beach front property. In the midst of the excavations, a relic of the lower class emerges and clashes with our potential perception of isolated splendor. The sounds from the ocean and the past linger amidst the construction of the property, which will last anywhere from 6 months to 10 years. For further information on the property, please submit an application (nonrefundable \$25 processing fee).



40

Helena Noordhoff

Too Young to Burn, 2018

screen print on handmade paper

Looking out across the vast ocean horizon, I see a white light, then a mushroom cloud of smoke rising in the distance. Just as the first wave of energy is about to hit, I wake up. This has been a recurring dream of mine since I was young. What seemed like an irrational fear, now feels justified, since the nuclear threat on January 13, 2018. Although it was a false alert, the fear and emotions I felt as my family and I raced to prepare for impact, made the possibility of disaster all too real. This screenprint of a distorted gas mask and mushroom cloud is printed on handmade recycled paper, which I made from tearing up Trump posters. *Too Young to Burn* is a grotesque representation of the fear I felt during the false nuclear threat.



41

Devin Oishi

Nā Hiku 1, 2, 3, 2018

acrylic and pencil on paper

Pueo and Kapo‘i exist in the ‘Contact Zone’ between earth and heaven. What is the mana‘o (thought, idea, belief) behind the theft of all of Pueo’s eggs? When Pa‘ao brought new traditions to Hawai‘i did he consume all the eggs? Can we see a similarity to our current situation where one culture eats another? Who has all the eggs and will they be returned or will there be... consequences?

Like Kapo‘i, Kauikeaouli was in the ‘Contact Zone,’ as the Western powers reinforced their domination of the globe. During his tenure as King, it was he who orchestrated the union of traditional and Western



thought using literacy, Christianity, and representative government as a medium. He, too, could have kept all the eggs for himself.



42

Star Padilla

The Past Feeding the Future, 2018
collage on paper

The extinct O‘ahu ‘ō‘ō bird is feeding the white-rumped shama bird, the shama precariously holding onto a branch. Last observed in the wild in the early 1800s, the ‘ō‘ō was prized for its soft yellow feathers, and easily identified for the song it sang. The ‘ō‘ō, which had a sub-species for each island in Hawai‘i, is now extinct throughout, because of deforestation and over-hunting for its feathers.

The Shama, introduced to the islands around 1930 from Singapore and Southeast Asia, is known for its magnificent songs and can be found on almost each island, originally emigrating from Hawai‘i Island. The



42 *continued*

two birds, in a sense, are mirrors to each other and cannot exist in our collective memory without one another.



43a Jager Palad

Abomination I, 2018

pen and graphite on paper

43b Jager Palad

Abomination II, 2018

pen and graphite on paper

I wonder how locals felt when pedestrian signs were erected on their beaches. A human-sized magnet, attracting tourists. Maybe the sign should have a disclaimer: “Warning: If you need to read this, you are not from here and maybe should not be on this beach.”

I wonder if locals look at these signs as if they are the antithesis to scarecrows. Instead of scaring away the birds that eat the crops, they attract tourists, a chain effect that



43a/b *continued*

pushes out locals to make room for visitors.

I wanted to capture the ominous look of a scarecrow by adding body parts and creating an asymmetrical abomination that should not exist. Tourism may be a great thing that brings people from different cultures together, but it is indeed a catch-22. All it takes is one outsider to plant a sign on a beach and think he knows enough about the land to invite others.



44

Maya Lea Portner

Legend of the Tower Crane

(*To/From Heaven*), 2018

wire, recycled paper bags, acrylic paint,
graphite powder, gesso

This sculpture is inspired by the structure of tower cranes, which are a common fixture at major construction sites and are currently ubiquitous to the Honolulu skyline.

While its significance is undeniably fraught in our society, the form of the tower crane is strangely beautiful and its structural integrity is so perfect as to seem as if it naturally grew that way. The ambivalence of the tower crane is what compels me most — how can such a monstrous, manmade structure seem so *natural*?



45

Chris Ritson

Mushroom Painting (Trametes versicolor), 2018
sawdust, fungi, varnish

First, a local strain of *Trametes* fungi was identified and collected from the wild. The fungi was isolated from all other contaminating organisms, and the sterile culture was then cultivated in vitro. Sawdust from invasive trees was gathered and inoculated with the sterile culture. In a controlled setting, the culture was allowed to grow, fusing the sawdust together. Once the culture fully colonized the medium, it was opened and exposed to the environment. When the sterile culture comes into contact with the environment, the mushrooms form on the surface, independently defining the artworks composition.



46a Kamran Samimi

Endurance, 2018

relief print from stone

46b Kamran Samimi

Float Ascent, 2018

driftwood, sumi ink, cement

Like many others, I am not ethnically Hawaiian but have been able to grow up in this incredibly beautiful and culturally diverse place because of Hawai‘i’s history as a contact zone: a place of cultural exchange and conversation.

In a sense, a contact zone also exists within each of my artworks. Each piece is a social space in which the raw materials are consulted before they are manipulated. While I view my work as a collaborative process



46a/b *continued*

with nature, the relation of power is asymmetrical. I am the one to make the final decisions to cut, adorn, and juxtapose, ultimately deciding which objects become “art.”



47

Lawrence Seward

120 Years, 2018

rock, golfball, seasalt, water, charcoal



48

Fred Smith

Boat Day, 2016

intaglio

Boat Day speaks to a century-old ‘contact zone’ in Hawai‘i: The Honolulu waterfront in the early 1900s, where visitors from around the world began arriving to discover and fall in love with the charms of a tropical paradise, and where Islanders welcomed their newfound friends with lei and open arms. The print represents an innocent moment in time that fails to foresee both the promise and the problems attendant to the ultimate development of Hawai‘i as the ‘contact zone’ for one of the world’s foremost tourist destinations.



49

Stargaze



, 2018

performance, video, audio, decal
text, paint

Stargaze recognizes the ‘Contact Zone’ as two sides of a Mirror — same, but different.

Two performances are at the root of this body of work: First, Stargaze moved along an orbital path in Waikīkī, and individually recorded fragments of overheard conversations. In the second performance, Stargaze chose a stationary location on Waikīkī Beach Walk and actively engaged people passing by. To each participant, Stargaze posed questions that invited them to reflect on their relationship with space, time, and self. To further challenge the viewer’s preconceptions of origins, audio from each participant



was placed over video of another.

With this project, Stargaze queries our understanding of each other in a multidimensional and infinite universe. As corporeal beings, how do we process information while reacting in a sensory world? How do we untangle emotional and learned responses to determine truth, especially when we have access to only bits and pieces of information, most likely taken out of context? Do we fall behind divisive tropes of dualities and radical extremes; build new classifications; draw more lines between ourselves and perceived ‘others’? Or do we accept the ubiquitous complexities of humanity as a whole, and the intricate threads that bind us?



50

Russell Sunabe

Kaulana Hakalau, 2016–2018
oil on canvas

Hakalau, along the Hamakua coast of Hawai‘i Island, was a ‘contact zone,’ first for my great-grandfather, then my grandfather, who followed from Okinawa after the turn of the 20th century. My grandfather later recalled to me in his pidgin English — a mix of mostly Hawaiian, Okinawan hogen and bits of English — of how the plantation lunas (foreman) back then carried bullwhips and didn’t hesitate to use them.

By the time my father worked for the plantation, the workers and their union, the ILWU, had secured a satisfying lifestyle and integrated community with a natural creolizing



of the host Hawaiian language, which we call pidgin. Pidgin is a huge part of the heart and shared identity for local people and how we relate to each other. It does set an example for newbies but, as with anything of Hawai‘i, it could, along with a sense of place, be gone forever, if not valued by succeeding generations.



51

Aljon Tacata

The Point, 2016

mixed media

We sometimes have to get lost in order to find ourselves, change in order to assimilate. Assimilation can sometimes have good effects, but it can also cause a sense of displacement and loss of identity.

The interacting layers of this drawing are a metaphor for the complex relationship between one's past and the difficult process of change and loss that can bring with it a better future. Keep our feet on the ground, look back to where we came from, but also be willing to take a leap into the future — all at the same time.



52

Noe Tanigawa

Compass Series, I-V, 2017
wax on mahogany panel

Third-generation settler in Hawai‘i.
Third-generation Japanese-American.
Still wondering who is contacting
what here, and how all that works
inside us. I fully realize I have no rights
anywhere! Guess I’d better earn my
place, every day.

Where are my visual/cultural roots?
Older I get, the more I’m drawn to
Japanesey stuff. I remember when
this phase happened to my parents
— they went all sushi and nabemono
after bringing us up on spaghetti and
beef stew. But Japanese iconography
always seemed too “ethnic” to work
with.



I was looking at Japanese compass needles. I like compasses because they orient you without telling you what to do. I decided to make some compass needles in wax and wood. This group came about so naturally.



53 Jerry Vasconcellos

Ho‘o Pōhaku, 2016
maquette, basalt

A sense of ‘home;’ to settle into one’s own truth.

Ho‘o Pōhaku is comprised of six basaltic bluestone pōhaku (stone), descendant of Kailua-Kona’s own Hualālai. The grouping ranges from feet to 7 feet tall, weighing 3 to 5 tons each, and will be seen convening on a 15’ x 15’ footprint nestled into the landscape as you approach the Keahuolū Judiciary Complex entrance.

This sculpture honors ho‘oponopono, the Native Hawaiian practice of maintaining peace, harmony, and order with emphasis on the power of intentional gatherings.



Ho‘o Pōhaku offers itself as an axis point to truth, reflection, transparency, honesty, accountability, and responsibility toward an elevated ‘ethic of care’ gifted to ourselves, each other, and the land spanning across timelines and cultures.

Commissioned by Hawai‘i State Foundation of Culture and the Arts, Art In Public Places Program

Artwork currently in progress at the Keahuolū Judiciary Complex, Kailua-Kona, Hawai‘i Island



54

George Woppard

On the Wings of the Wind, 2017
wood with lacquer

Isn't it curious how so many of us have settled in a place so far from virtually every other place on Earth? Some fluke of fate has deposited us here. And, yet, we have been guided somehow. Maybe, there is a higher purpose, or maybe it is just chance. But the wind blew in our favor, at least for a while.



55

Shingo Yamazaki

Kuleana Water, 2018
single-channel video

SPECIAL THANKS TO

Connie Chuy – branding and design

Candice Gima – design, branding, and production

Paul Galang – screen printing production

Scott Nihei — branding and design

In the early 1900s, Waikīkī consisted of wetlands that flowed through streams from Makiki, Palolo, and Mānoa valleys into the sea. The completion of the Ala Wai Canal in 1928 redirected the flow of the water directly into the ocean, resulting in the creation of several square miles of new real estate. Over the course of nearly a century, the Ala Wai Canal has been a source of pollution. Runoff has inundated streets and neighborhoods, and significant levels of mercury were also detected in the water.



Kuleana Water is posed as a business entity informed by the history of the Ala Wai Canal and Hawai‘i’s current socio-economic climate. By creating a brand of packaged “Hawaiian water” collected from the Ala Wai Canal, *Kuleana Water* explores the vision that urban corporations deliver to their potential consumers. It also questions the ways in which we view Hawai‘i as a product (commodity) sold to the privileged.

What appears on the surface to be illustrious and economic advancement can cause a strain on society and lead to issues such as urban and rural disparities.



56

Doug Britt

Hawaiian Securities

acrylic on board with newspaper

Hawaiian Securities challenges the never-ending pursuit of human nature and our changing world. One man's idea of paradise destroys another person's culture.

Newspaper clippings from the 1960s of ads and stock market quotes represent the driving force of change throughout history. Island life is juxtaposed with these newspaper clips, providing a large pool of ideas and conveying two worlds colliding.



57

Meleanna Aluli Meyer

Maka Ala, Aloha Kēia

Mo‘omeheu, Akā Na‘e, 2018

digital collage on paper

I created these images as visual meditations on this notion of ‘Contact Zones.’ Remote—Accessible. Removed—Mainline. Remarkable—Ordinary. Range is what I see. Ruminations on what Hawai‘i would be like without Hawaiians and the cultural practices that make this beloved place unique in the world. Home, multiple contacts, innumerable zones, times, intentions. What of the future? The tenuous nature of these myriad relationships compel indigenous practices, as rooted and implemented, too sustain all for future generations.



58

Marika Emi

Street Team, 2018

mixed media

As a promotional technique, street teams have largely been overshadowed by social media ambassadors who blur the line between outright paid promotion and lifestyle branding. *Street Team* is a performance intending to bring visibility back to the street. Street Team promotes and educates pedestrians on CONTACT ZONE (the exhibition) and contact zones (the concept itself), all within a major contact zone (Waikīkī). Five team members activate significant intersections on Kalākaua Avenue and Kuhio Avenue to comment critically and radically on the sometimes clashing and sometimes overlapping roles present in the area: tourist, local, military, foreigner, entrepreneur.

AUPUNI SPACE



59 Kalani Largusa
Untitled I, 2018
acrylic and mixed media on canvas

60 Kalani Largusa
Untitled II, 2018
acrylic and mixed media on canvas



61

Jane Chang Mi

The Spirit of Aloha, 2018

digital archival print and laserjet prints

The Spirit of Aloha seeks to highlight how history continues to repeat itself in both Hawai‘i and the United States. We seem to be revisiting the same issues we have had in the past. Through referencing the archive of Ed Greevy’s multi-decade practice, documenting community and activism in Hawai‘i, protest posters (*Atomize Racism, Not the Pacific* and *Surfing Areas Are Public Parks*) have been re-created, which are free for the taking.

Ed Greevy

SOS State Capitol Protest, 1971

digital archival print



AUPUNI SPACE

PRICE LIST

01	<i>Ēia Ka ‘Āina Aloha...</i>	\$600
02	<i>Three Breaths, Three Hearts</i>	inquire
03	<i>Mostly Found</i> bird sculpture (28x12)	\$3,500
03	<i>OverFlap</i> beak character (53x36)	\$450
03	<i>Coco-Nawtz Bombah</i> coconut (12x10)	\$350
03	<i>Below the Surface</i> wood drawer (13x5)	\$500
04	<i>Light Pollution: View of Oahu...</i>	\$1,400
05	<i>Ola i ka Wai a ka ‘Ōpua</i>	\$1,500
06	<i>Sounds of Waikīkī</i>	NFS
07	<i>Demographic</i>	\$1,778
08a	<i>A Waikīkī Reader</i>	inquire
08b	<i>Choreography for Luggage I</i>	NFS
09	<i>808</i>	\$1,200
10	<i>True Boat Story</i>	\$1,800
11	<i>Beach Plastic</i>	\$500
12	<i>Overripe, (Foreign Fruit)</i>	\$575
13	<i>Waterway</i>	inquire
14	<i>stacked condition</i>	\$650



15	<i>Gunda Mallige, ...</i>	\$800 ea/\$3,000 all
16a	<i>Nearborn</i>	\$1,000
16b	<i>Untitled (Moloka'i II)</i>	\$1,000
16c	<i>Untitled (Moloka'i III)</i>	\$1,000
17	<i>Tribal Trio</i>	\$1,000
18	<i>Dust to Dust and the Dance...</i>	\$6,500
19	<i>AmiNETworks (編み / 網)</i>	\$3,000
20	<i>Where's Liberty? ...</i>	\$1,000
21	<i>Waikiki Landscape, Adjusted</i>	\$600
22	<i>Eviction Notice</i>	\$100
23	<i>Taparau</i>	\$2,000
24	<i>Power Box</i>	\$1,000
25	<i>Mololina</i>	\$9,000
26	<i>Nights as inexorable as the sea...</i>	\$900
27	<i>Ahu/A-who?</i>	\$400
28	<i>Nā Mea I</i>	NFS
28	<i>Nā Mea II</i>	NFS
28	<i>Pōpō 'Ahi o Pele</i>	inquire
28	<i>Kupu</i>	\$700



28	<i>Hānau</i>	\$1,100
28	<i>Nā Mea III</i>	\$950
28	<i>Tutu's Walk</i>	\$1,300
28	<i>Hāpai</i>	\$850
29a	<i>Impact Zone: Kaho'olawe</i>	\$3,200
29b	<i>Nā Lua Uxo</i>	\$1,800
29c	<i>The Prophecy of Ka'opulupulu</i>	\$2,100
30	<i>Nā Wahi Kapu</i>	\$600
31	<i>Human Nature</i>	\$1,800
32	<i>Shipping Dreams</i>	\$500
33	<i>Falling Man</i>	\$500
34	<i>MOKU O ALA WAI</i>	\$850
35	<i>216 Beach Walk, Waikīkī</i>	NFS
36	<i>The Spirit of Aloha</i>	FREE posters
37	<i>Demon Tiki</i>	inquire
38	<i>Spring Rememberance</i>	\$100
39	<i>Luxury Doomsday Real Estate</i>	\$2,000/mo
40	<i>Too Young to Burn</i>	\$100
41	<i>Nā Hiku 1, 2, 3</i>	\$800



42	<i>The Past Feeding the Future</i>	\$700
43a	<i>Abomination I</i>	\$200
43b	<i>Abomination II, 2018</i>	\$200
44	<i>Legend of the Tower Crane...</i>	\$3,400
45	<i>Mushroom Painting (Trametes...)</i>	\$240
46a	<i>Endurance</i>	\$1,500
46b	<i>Float Ascent</i>	\$1,900
47	<i>120 Years</i>	\$120
48	<i>Boat Day</i>	\$200
49	• •	NFS
50	<i>Kaulana Hakalau</i>	\$8,000
51	<i>The Point</i>	\$500
52	<i>Compass Series, I-V</i>	NFS
53	<i>Ho‘o Pōhaku</i>	NFS
54	<i>On the Wings of the Wind</i>	\$2,200
55	<i>Kuleana Water</i>	\$190/box
56	<i>Hawaiian Securities</i>	\$4,600
57	<i>Maka‘ala, aloha kēia mo‘omeheu...</i>	\$1,200
58	<i>Street Team</i>	NFS



- 59** *Untitled I* inquire
- 60** *Untitled II* inquire
- 61** *The Spirit of Aloha* FREE posters



MAHALO FOR VISITING

CONTACT

contacthawaii.com

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