

# ku‘u ēwe, ku‘u piko

By

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for the degree of Master of Fine Arts.

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ku‘u ēwe, ku‘u piko

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## Abstract

*ku‘u ēwe, ku‘u piko* is a Master of Fine Arts thesis exhibition that consists of seven prints, one artist book, and one drawing. Though it can be interpreted in various ways, “*ku‘u ēwe, ku‘u piko*” can be translated to mean “my umbilical, my navel” in the Hawaiian language. I use these words to refer to my connection to my Native Hawaiian ancestry and to emphasize that this connection is still intact despite years of disregarding it. This exhibition focuses on my Native Hawaiian identity and acknowledges the loss of some cultural knowledge within my family. Thus, this body of work showcases my ongoing journey to reacquaint myself with my multicultural background and utilizes aspects of the land, the various cultures, and the histories present within Hawai‘i. In doing so, it will provide a stronger connection and understanding to my home and how my relationship to it will change.

## Acknowledgments

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And lastly, thank you to my parents, Jonalynn Noelani Leialoha-Honda and Paul Susumu Honda, for their unconditional support of my pursuit of the arts. All that they have done in their lives to enrich my life has been a source of encouragement for me to keep striving forwards.

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## Introduction

*ku‘u ēwe, ku‘u piko* is an exhibition that delves into aspects of cultural identity, displacement, personal growth, and acceptance of self. As the daughter of a *sansei* (三世), or third-generation Japanese American father and a *kānaka maoli*<sup>1</sup>, or Native Hawaiian mother, my upbringing was not like what most people would assume. Engraved within Hawai‘i’s history, is a complicated relationship between the attempted erasure of Hawaiian culture, language, and traditions as well as the infusion of immigrant cultures that culminates in Hawai‘i’s unique, local culture. Moving from Hawai‘i to Kansas provided me with the opportunity to fully recognize my disconnection to my Native Hawaiian ancestry. It provided the chance to begin a new journey to restore knowledge that had become lost within my own family. Through this exhibition, I provide the viewer with an invitation to not only enjoy the beauty of my portrayals of my home but the opportunity to empathize and learn more about Hawai‘i beyond their preconceived ideals of ‘paradise’ and through the voice of a *kama‘āina*<sup>2</sup>.

## Chapter 1 Historical Context of Hawai‘i

Throughout Hawai‘i’s history, the relationship between *kānaka maoli* and *haole*<sup>3</sup>, or foreigners, has waxed and waned. When Captain James Cook arrived in the Hawaiian Islands in 1778 and later as the first Protestant missionaries arrived in 1820, change was a constant force that would greatly affect the lives of *kānaka maoli* and the future generations of many to come. These changes ranged from switching from a bartering system to a cash-based system, to worship at a *heiau* for the various *akua*, to newly built churches and congregations for Christianity. As colonization grew, wealthy American businessmen saw opportunities to exploit the agricultural landscape of the islands to grow crops for profit. Not only was the entire identity of *kānaka maoli* being eradicated, even their *‘āina*, their land, suffered as well. However, the decision to create plantations for these crops is what led to the introduction of immigrants from various countries such as China, Japan, the Philippines, Korea, and Portugal to be contract workers to tend to the fields.

As a result of these changes and the introduction of foreign plantation workers, many of these workers wound up settling down, which resulted in generations of families with deeply rooted ties to Hawai‘i. The overthrow of the Hawaiian monarchy by the U.S. government and illegal annexation in 1898 resulted in a significant amount of cultural erasure of the Native Hawaiian language and practices. Thus, like many of today’s families in Hawai‘i, I come from one that is of mixed ethnicities. The oppression upon all things Hawaiian led to the loss of the Hawaiian language in our household. Furthermore, the current issue of the high cost of living plagues many families and is one factor that has contributed to the inability to upkeep traditions and practices to be passed down to future generations.

Growing up, my parents had working class jobs that left them too exhausted to instill any specific cultural traditions or customs. When it came to babysitting, my maternal grandparents were the only ones that I grew up with, but they both experienced declining health issues as they aged. Thus, school was the main source that provided me with cultural education regarding Hawai‘i and its local culture. In the journal article “Expressing “Local Culture” in Hawai‘i,” the author Ines Miyares writes about Hawai‘i:

It is the only U.S. state with an Asian and Pacific Islander majority, and, according to the U.S. Census Bureau, it has the highest percentage of racial and ethnic intermarriage....Its early ethnic geography was Polynesian, originating in migrations from the Marquesas and Tahiti. Beginning in the mid-nineteenth century, immigration to Hawai‘i resulted in the development of parallel yet interdependent mainstream cultures –the Anglo-dominant norm of nineteenth-century New England and a second culture, referred to as "local" culture, both of which became intertwined with Native Hawaiian culture. (514)

It is this diversity in people and cultures that made it difficult for me to distinguish the difference between strictly Native Hawaiian culture versus the ‘local culture.’ It also took a while for me to understand how my physical traits could contribute to how others identified me. I never gave much thought to the idea of ‘identity’ and how that would later affect how I conducted myself or saw myself in the world.



## Chapter 2 Cultural Identity

In 1853, the Native Hawaiian population “made up 97 percent of the islands’ population. This dropped to 16 percent by 1923” (“Hawaii - Islands”). According to the 2020 U.S. Census, Hawai‘i’s population sat at 1,455,271 with 10.8% being Native Hawaiian and Other Pacific Islander alone (“Hawaii”). I often struggle with the acceptance of my physical identity versus my cultural identity and family background. When looking at photographs from childhood, it never came to mind whether I looked like I related to anyone in my family. I knew what ethnicities were listed on my birth certificate which included Japanese, Hawaiian, Filipino, English, German, and Chinese. But I never looked at anyone in my family and felt physically out of place until I got older

When my skin became lighter in pigmentation and my facial features began to mature, the more evident it became that I resembled my father’s side of the family more than my mother’s family, whom I have spent most of my childhood and adulthood with. As I grew up, I got used to jokes that poked fun at my physical traits. Though there was no malicious intentions behind these comments, over time it affected the way I perceived my identity and my sense of belonging. Miyares states that:

Hawai‘i has developed an elaborate system of social identities based on this integration of ethnic identity, generation, and economic status. The few remaining Native Hawaiians still speak the original language and hold to surviving Hawaiian traditions...very few members of the Native Hawaiian community are of pure Hawaiian ancestry.

Intermarriage with haoles began with the royal family in the nineteenth century, and as

with other Native American communities, a major debate in Hawai‘i is what percent Native Hawaiian one has to be to be considered truly Native Hawaiian (Miyares 520).

In consideration with the discourse on what one needs to be viewed as ‘truly’ Native Hawaiian, I began to reflect on the questionable nature of one’s ‘Hawaiianess’ in the context of my family, in particular my parents and their own individual background and how in turn that has influenced me.

My father’s portrait, *rooted within my father* 「父の内に根ざしている」 (*chichi no uchi ni nezashiteiru*) (Figure 1) and my mother’s portrait, *flowing within my mother* (*e kahe ana i loko o ko‘u makuahine*) (Figure 2) both feature a front sheet of Kitakata paper and another sheet behind that is stitched together. I utilized laser engraving upon birch plywood to produce my matrices and incorporated the use of an etching press as well as a hand printing with a baren to achieve variation in texture.

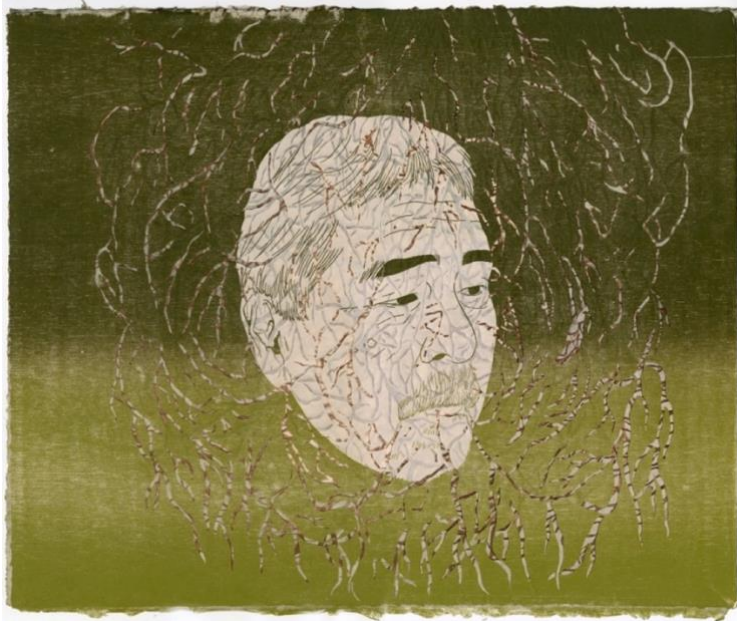


Figure 1 *rooted within my father* 「父の内に根ざしている」, laser-engraved woodcuts, hand-cutting and stitching onto Kitakata paper, 16” x 20”, 2023.

With my father’s portrait, upon a closer inspection, the front sheet of Kitakata presents wood grain with the portrait as well as cuts that reveal the second sheet stitched behind. Rather than use the laser engraver to reveal certain portions behind my father, I decided to incorporate my own hand into cutting away pieces. This resulted in showcasing the root-like patterns

that were behind the first print layer and on the second sheet stitched behind that had multiple layers of roots printed upon it.

My father, Paul Susumu Honda, was born and raised in Hilo, Hawai‘i. He is a 三世 (*sansei*), or a third-generation Japanese American and also considered a 日系人 (*nikkeijin*), the term for a Japanese person who is not a Japanese national. He cannot speak Japanese and he does not know or practice many traditional customs. Due to our local culture in Hawai‘i and the history of immigration, it is more evident to me that my father is more *kama‘āina* than Japanese. *Kama‘āina* in Hawaiian translates to “child or person of the land” but is often used as a term for Hawai‘i residents regardless of their racial background. With my great grandparents emigrating from Japan in the early 1900s, I can recognize that my father has deep roots in Hawai‘i. There are aspects to his character, personality, and even the way he speaks that ground him in Hawai‘i’s culture and history. I wanted to represent these layers to my father’s personality and character through the use of roots and how people from Hawai‘i can tell from both a surface level and a deeper level beneath, what makes a person *kama‘āina*.

My mother’s portrait, flowing *within my mother* (*e kahe ana i loko o ko‘u makuahine*) (Figure 2) contrasts the *mo‘olelo*<sup>4</sup> presented with my father. My mother, Jonalynn Noelani Leialoha-Honda, was born and raised in Hilo, Hawai‘i and is *kānaka maoli*. But like



Figure 2 *flowing within my mother* (*e kahe ana i loko o ko‘u makuahine*), laser-engraved woodcuts, hand-cutting and stitching onto Kitakata paper, 16” x 20”, 2023.

*kānaka* families in Hawai‘i, there is a mixture of multicultural backgrounds within our *mo‘okū‘auhau*<sup>5</sup>, or our genealogy. The matrices that I used for this portrait featured a motif inspired by *pahoehoe* lava. I personally associate this pattern to the idea of the *kānaka maoli* blood that flows within her. The Hawaiian Islands formed through volcanic activity and Hawai‘i island, in particular, is the oldest and largest within the island chain. The constant volcanic activity stemming from Kīlauea Volcano brings forth frequent lava flows. The intuitive hand cutting and removing the strings of lava from her portrait provided an experience to reveal not only the printed lava pattern imprinted on the second sheet behind her, but also reflect on how the past informs the present.

## Chapter 3 Place Relations

‘ŌLELO NO‘EAU #230

*‘A‘ole noi ‘ike ke kanaka i na nani o kona wahi i hānau ‘ia ai.*

*A person doesn’t see all the beauties of his birthplace.*

You don’t realize how beautiful your home is until you go away.

-Mary Kawena Pukui, “Ōlelo No‘eau: Hawaiian Proverbs & Poetical Sayings”

The combined experiences and emotions of having to move to Kansas during the beginning of the COVID-19 pandemic affected various aspects of my life. Like many people, who move away from home, the universal feeling of homesickness set in. And given that there was no sense of ‘normal’ with Zoom meetings, empty studios, and rare instances of socialization from a distance, I could not help but miss home.

One winter break, I returned Hawai‘i with a fresher set of eyes. I felt like there were deeper layers to various aspects of home that I had not paid attention to before. For example, I noticed how frequently local restaurants and businesses were closing, or how popular television shows filmed in or taking place in Hawai‘i, like *Magnum P.I.*, *Hawaii 5-0*, or *The White Lotus*, depicted or fail to depict the deeper issues that affect the people Hawai‘i and instead utilize Hawai‘i as a backdrop to their own narratives. Living in Kansas there are things that I had to get acclimated to because it does not occur in Hawai‘i, like seasons or daylight savings time. The amount of time I spend within a place provides me with opportunities to reflect on I change and how things around me change. Often while at home I like to explore my father’s garden. Since childhood, I have enjoyed seeing the different plants that have accumulated over time and how my father rearranges it over time.

I downloaded an app to help identify the plants we have and found many of them to be native to various countries around the world. I could not help but think about Hawai‘i’s history of plantations and immigration and how, in many ways, the naturalized and cultivated biodiversity within the Islands matched with the kinds of people that make their way here. The time I spent in the garden became the main source of inspiration for my first artist book titled *Planted Within My Father’s Garden* (Figure 3), a double-sided accordion fold artist book that contains a small selection of twenty plants that are currently surrounding our home in Hilo, Hawai‘i.

The title acknowledges how my father, like most of the plants in the garden, found his way to be a part of Hawai‘i. Each page features a plant and includes its common name, Hawaiian name (if applicable), botanical name, its native environment, and its status in Hawai‘i (endemic, naturalized, or cultivated). Furthermore, the book delves into short stories and memories associated with each plant, new bits of information that I learned about it, or how the plant is or has been used. Though photographic references were utilized to create the photolithographic impressions of each illustration, the use of watercolor via screen printing allowed for subtle



Figure 3 Detail view of *Planted Within My Father’s Garden*, double-sided accordion fold artist book with watercolor screen print and photolithography monoprints, approx. 10’ x 7 ¼” x 9 ¾”, 2023.

variations between the two editions of the book.

My intention with this artist book was initially to be a guide for others to identify and learn more about some of the plants that pop up in other works in my thesis show but it has



evolved to be more than that. It reflects aspects of myself that align with both of my parents. Though I am proud to say that my family lineage is rooted in both Native Hawaiian and Japanese connections, I often shy away from referring to myself as *kānaka maoli*. I prefer the term *kama‘āina*, although “referring to someone as ‘kama‘āina’ can be confusing in terms of identity. One can be kama‘aina, and local, or native, or haole, or even a member of the military stationed in Hawai‘i” (Miyares 521). I consider myself both local and native but because of my disconnection to many aspects of my culture, I do not feel comfortable claiming that identity. Thus, *kama‘āina* feels right as I continue to learn more and more. This book acknowledges my father’s ability to cultivate plants that reflect both local and native roots while also serving as a starting point for others to learn more about Hawai‘i’s plants.

Furthermore, the term *kama‘āina* became the title of the following series of watercolor screen print and photolithography prints that portray a common experience that people from Hawai‘i often face. This experience lies within the reluctance to leave for better education and job opportunities, affordable housing, and a lower cost of living. Hawai‘i is one of the most expensive places to live in but is also one of the most diverse places in the nation. The creation of *homegrown* (Figure 4) stemmed from utilizing the *hāpu‘u i‘i*, or the Hawaiian Tree Fern (*Cibotium menziesii*) to establish a physical



Figure 4 *homegrown* from the series *kama‘āina*, watercolor screen print and photolithography monoprint on Stonehenge Fawn paper, 30” x 22”, 2022.

representation of home. The *hāpu‘u* is an endemic species of tree fern and fascinated me as a child. I always thought that the *pulu* or the wool-like fibers that grow upon its base and within the fern fronds reminded me of hair. This human-characteristic was unsettling. But I have come to learn that the *pulu* becomes a micro-environment for a host of other plants. If the body presented in *homegrown* can be viewed as a representation of the land as a host, it can be viewed through two lenses. One that acknowledges the events that led to its diversity as harmful to the *kānaka maoli* population and one that acknowledges the openness in cultures that formed its own unique, local culture.



## Chapter 4 Past, Present, and Future

From my present standpoint, I understand that there are so many issues within history that have had a domino effect that still affects and permeates into the cultures of Hawai‘i. And that the experience of not fully understanding one’s identity, culture, and history is a universal sentiment. But the realization that I have come to is that the only way to change one’s circumstances is to actively do something to change it. And so I feel that what I do with my work is what I have always done in the past, which is to create work that is inspired by my present learning, which helps me feel more connected. According to the authors of *I Ka Wā Ma Mua: The Value of a Historical Ecology Approach to Ecological Restoration in Hawai‘i*, “the expression ‘I ka wā ma mua, ka wā ma hope’ can mean ‘through the past is the future.’ Here, the past or ‘ka wā ma mua’ can literally be translated as ‘the time in front,’ and the future, ‘ka wā ma hope,’ can mean ‘the time behind.’ This positional perspective provides insight to the Kānaka Maoli worldview: that one is always looking toward the past, seeking guidance from ancestral knowledge to address the issues of the future” (Kurashima et al. 440).

In relation to this, *lei lā‘ī hilo* (Figure 10) is a photolithographic print that is stitched together with two layers of drafting films. Upon each film is a screen print with the outline of multiple *tī* leaf *lei* or a *tī* leaf garland. Watercolor screen printing was implemented to establish the various colors of this particular *lei*, ranging from vibrant greens to washy browns. This *lei* uses the *lā‘ī* or the leaves of the *tī*, or *kī* plant. The most common technique used to create this *lei* is called *lei hilo*. *Hilo*, while it is the name of my hometown, it is also a word that can mean ‘to twist’ or ‘to braid.’ Thus this *lei* resembles cordage rather than the coveted floral style of *lei*.

The depiction of this type of *lei* stems from the cultural beliefs that this naturalized plant has come to establish in Hawai‘i. While the leaves can be utilized for *lei* making, food wrappings and thatching, it is known to ward off evil and bring forth good luck. The property of our home is encompassed by walls of *tī* leaf plants. The way I like to view the practice of *lei* making is that the lei maker puts forth their own *mana*, their own spiritual energy into this handmade creation. It is not just an



Figure 5 *lei lāʻī hilo*, watercolor screen print on drafting films, photolithography on printed on Stonehenge Fawn paper, stitched together on Rives BFK 16 7/8” x 26 1/2”, 2023.

adornment of beauty, it holds within in it good intentions and love to honor and celebrate the wearer.

When creating the image of someone making a *tī* leaf *lei* in the traditional way of using one’s own toe to loop the start of the lei in order to twist and braid, I wanted the viewer to experience the perspective of this technique being taught by action, not words. With the use of layered films, a hazy effect dilutes details much like how a memory can fade over time. I was never taught this technique by any of my family members, showcasing an example of how disconnected we are from our ancestral roots. I view this piece as an acknowledgment of the past but also a hope for the future to continue with traditions, starting from even small and simple things like *lei* making.

Though the past is something I want to look to for guidance, when I moved to Kansas, I did not have any particular knowledge of this new environment to look back onto. It took time to move past the initial culture shock and to adjust. When I think about my home in Hawai‘i, I welcome the warmth of familiarity. I did not expect to have the same sentiments apply to Kansas, but time allowed it to become my second home. In Hilo, the number of disasters that I often worry about range from volcanic eruptions, tsunami warnings, hurricane season, and earthquakes. But in Kansas, the only natural phenomenon that I thought I would ever have to worry about was tornados, some snow days, and the heat of summer. What I was not privy to was how the act of burning prairie fields is something normal. I once traveled from Kansas to Texas and noticed that amongst the flat patches of land that would pass by the car window, would be areas that looked like a wildfire had passed through. And it surprised me to later find out that the tallgrass prairies and all the native species of grass and plants require the act of burning for the sake of the ecosystem’s diversity and stability.

There are similarities between the controlled fires of the tallgrass prairies and *kīpuka*. When directly translated, *kīpuka* means ‘variation or change of form.’ In geology, it refers to an area of land that has been surrounded by lava flows, whether it was due to slanted hills that cause two lava flows to meet again at the bottom or because high ridges did not allow the lava to flow over it. The appearance of a *kīpuka* is like an ‘island’ in the middle of a sea of lava. The vegetation that grows on *kīpuka* serves important ecological purposes like acting as a place of refuge for various species of animals and plants to thrive. They can also assist in recolonizing areas with newer lava flows and offer a form of isolation and protection for native animals and allows organisms to evolve. The tallgrass burnings depend significantly on the time of year in which this activity is carried out. It is important for the growth of native plant species as the



Figure 6 *kīpuka amongst the tallgrass*, watercolor screen print and photolithography monoprint on Stonehenge Fawn paper, 18 ½” x 27”, 2023.

recovery period and growing period can be affected if the conditions are not properly met (“Wildland”). *Kīpuka* can also be used colloquially to refer to a clearing surrounded by a dense or congested setting.

Thus, the print *kīpuka*

*amongst the tallgrass* (Figure 6) combines my acknowledgments of where I am from, who I am, and where I am now. For instance, the pattern I chose for the dress upon my body is of the *kalo* plant, which is known as a ‘canoe plant.’ This is a plant that made its way to Hawai’i via Polynesians as they placed it within their canoe and thus came its arrival to the Hawaiian Islands. It is also a plant that has ties to a creation story involving the first *kānaka maoli* who was born as a stillborn baby and whose body sprouted a *kalo* plant. Thus, it is said that all *kānaka* are descendants of the *kalo*.

In my work, I see the body as a vessel. It carries thoughts, ideals, and other forms of knowledge to my present environment. And in many ways, I am learning new things about my home and thriving in my own way despite what feelings of isolation and homesickness. But I also incorporated the body to refer to the *piko* that *kānaka* believe to be a part of the body.

According to Dr. Kamana‘opono M. Crabbe, he states:

“In *kānaka*, some Native Hawaiian scholars have identified three *piko*, or spiritual centers, that were a fundamental aspect of Native Hawaiian cultural identity, representing

connections to past, present, and future generations. A person's manawa, or fontanelle [the soft spots upon the head a newborn where the bone plates have yet to merge], was understood to be a connection to the past and to the ancestors. A person's piko, or umbilicus, was a connection to the present generation. A person's ma'i, or genitals, were a connection to future and to descendants, Native Hawaiians believed that an individual represented his or her ancestors, and was a personification of the accumulation of mana in a lineage, as well as a link between past and future generations" (23).

It is the concepts of acknowledging the past that is rooted within the center of the work that I create.

## Chapter 4 Ebb & Flow



Figure 7 Installation view of *ku'u ēwe, ku'u piko*, Leedy-Voulikos Art Center Front Gallery, 2023.

The way that *ku'u ēwe, ku'u piko* is meant to flow is based on how I perceive my journey throughout my time in Kansas has played out. From the front entrance of the doors of the Leedy-Voulikos Art Center, the portraits of my father and mother are meant to

establish and tell their own *mo'olelo*. The following print, *contemplation* (Figure 10) is the piece that became the turning point within my work during my second year of graduate school. It is a piece that features the plume of anxiety I have felt for many years of doubting myself, my 'Hawaiianess,' and the disorientation of a new environment away from the familiarities and comforts of home. Moving onwards is the artist book of my father's garden. The following three prints are from a series that I refer to as the *kama'āina* series as it showcases the experience of being at home and having to leave. Followed by a charcoal



Figure 8 Installation view of *ku'u ēwe, ku'u piko*, Leedy-Voulikos Art Center Front Gallery, 2023.

drawing and the final two monoprints that represent the past and present and what is to come in the future.



Figure 9 Installation view of *ku'u ēwe, ku'u piko*, Leedy-Voulikos Art Center Front Gallery, 2023.

On each label, aside from the basic information of the work, was a QR code. My intentions with the QR codes were to allow the viewer to come and go as they pleased, to view the work at surface value first. And then if they felt the need to seek more information, they could

engage with the code by scanning it with their phone. Each code linked to my website which had a dedicated page for each work in the gallery. Here the viewer read about the work, the history, and intentions of the work in-depth.



## Conclusion

Through this body of work, I am thinking about the past, the present, and the future. I am thinking about how memory or lack of memory through unshared stories and moments leads to exploration and aspirations to regain and reunite with beliefs and customs that have been strained or lost. From the painful reality of displacement came an ever-growing appreciation and fondness for what had been around me. And now that it is no longer within my present physical environment, I crave to preserve what I know, to expand my cultural knowledge for my future. A common saying in Hawai‘i is *aloha ‘āina*, which means ‘love of the land.’ For *kānaka*, it represents a deep value tied to the familial and reciprocal relationship that is fostered between the people and the land, which feeds and sustains us. This kind of connection is tied to the physical, emotional, and spiritual well-being of *kānaka maoli* but is unfortunately a concept that has suffered greatly from the loss of land due to colonization, destruction of sacred spaces, displacement of native families, and loss of traditional practices and customs. But the *kānaka maoli* worldview of looking to the past to inform the actions of the future resonate with me as I reflect during the creation process.

This deeply personal work has allowed me to reflect on my connection between home and my sense of identity. The title of the show, *ku ‘u ēwe, ku ‘u piko* refers to an emphasized and intact connection to my culture and my ancestral ties. This assertion was not something I was able to acknowledge fondly while growing up but now it is something that I am growing to be proud of as I grow older. The imagery that I utilize in my work will draw inspiration from landscapes throughout the islands and flora, both native and foreign, to relate myself to the elements that encompass my home. For me, this body of work has kickstarted this ongoing journey of self-discovery, revitalization, recuperation, and restoration.



## Additional Images

This section includes additional images of *ku'u ēwe*, *ku'u piko*, including individual works and detail images. Gallery installation images were photographed by T. Maxwell Wagner.



Figure 10 *contemplation*, photolithography and screen print on drafting film, stitched onto Stonehenge Fawn paper, 22" x 17", 2021.



Figure 11 *evergrowing lanipō*, charcoal on Rives BFK mounted onto cradled panels, approx. 3.6' x 7.5', 2023.



Figure 12 Detail of left panel of *evergrowing lanipō*, charcoal on Rives BFK mounted onto cradled panels, approx. 3.6' x 7.5', 2023.





Figure 13 Detail of middle panel of evergrowing lanipō, charcoal on Rives BFK mounted onto cradled panels, approx. 3.6' x 7.5', 2023.



Figure 14 Detail of right panel of *evergrowing lanipō*, charcoal on Rives BFK mounted onto cradled panels, approx. 3.6' x 7.5', 2023.





Figure 15 *upheaval* from the series *kama 'āina*, watercolor screen print and photolithography monoprint on Stonehenge Fawn paper, 30" x 22", 2022.



Figure 16 *cast away* from the series *kama'āina*, watercolor screen print and photolithography monoprint on Stonehenge Fawn paper, 30" x 22", 2022.



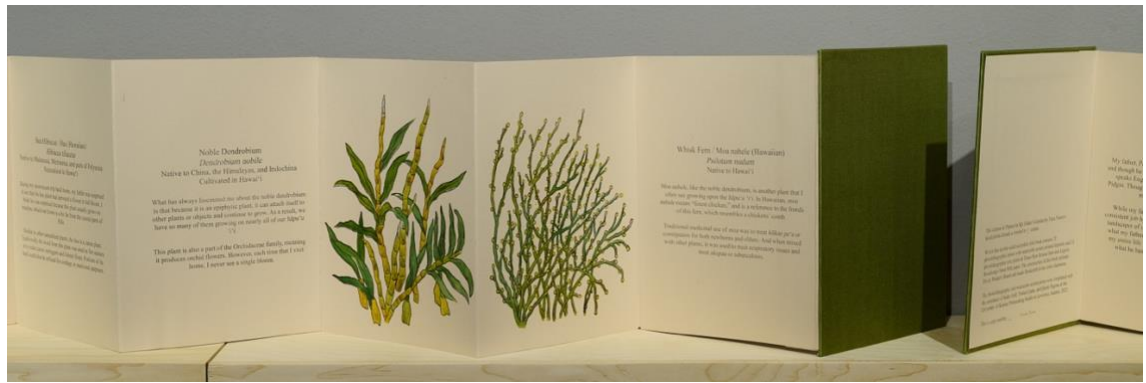
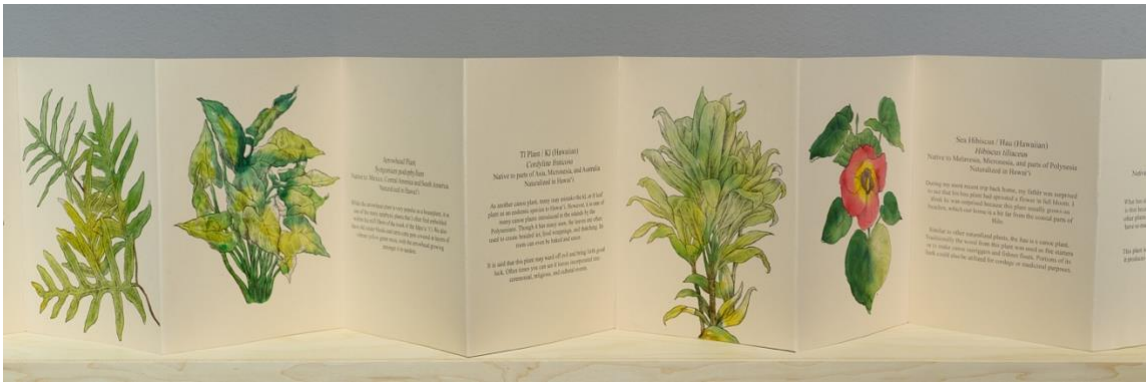




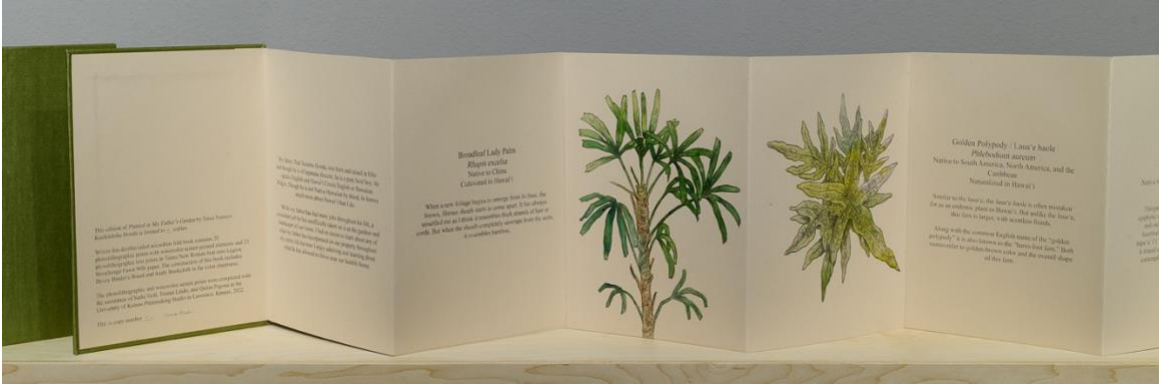












## Notes

<sup>1</sup>*Kānaka maoli*, is one of many terms used to refer to Native Hawaiians. When broken down, *kānaka* can refer to the Hawaiian people or human beings in general. *Maoli* can mean indigenous, native, real, genuine, etc.

<sup>2</sup> *Kama ʻāina* can be translated to mean ‘child or person of the land.’ Colloquially, this term is often used to refer to Hawai‘i island residents, regardless of their racial background.

<sup>3</sup> *Haole* is a term that refers to someone or something that is not common and therefore ‘foreign’ to the norm. When foreigners began to arrive to the islands, they were referred to as *haole* due to their lack of any genealogical ties to *kānaka maoli* and because of their spoken language being unfamiliar.

<sup>4</sup> *Mo ʻolelo* combines the words *mo ʻo* meaning ‘to continue’ and *ʻolelo*, meaning ‘words’ or ‘language.’ It refers to stories, myths, and legends and plays an important role in Native Hawaiian culture and identity. Prior to Western influence, the Native Hawaiian language was an oral tradition, thus the sharing of *mo ʻolelo* is an ongoing tradition of shared knowledge between generations.

<sup>5</sup> *Mo ʻokū ʻauhau* refers to our ‘genealogy,’ which is important to one’s Native Hawaiian identity. *Mo ʻo* means ‘to continue or succession,’ *kū ʻauhau* refers to ‘lineage and genealogy.’ It is a constant expression of acknowledgment and standing within one’s own record of existence within the world and resides within it an imprint of ancestors from past to present.

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