Hawaiian - NiuoLahiki is named after a Beginning online course for learning

3rd March 2018 3.45pm

Yorkshire blood sits still and heavy in my the beach that day in my stomach, my carry Kupuna who lost their lives on he lived and did his apprenticeship. I here in Whitby, the small sea town where sure what I thought I was going to find Kealakekua Bay where we killed him. Not first of three voyages, the last ending in the UK to Moana nui a Kiwa. This was the of Captain Cooks first departure from This August marks the 250th anniversary Tāwhirimātea was blowing hard all day. On this day, February 14th, 1779

14th February, 2018, 2.20pm

spninsom This may take all nights and into the along your valleys and cliffs. suspended, gathering and dissipating I encircle and caress. Hanging I am the mist. childlike and inappropriate. My human form is insufficient, laughable, Upon arrival I realise stretching until our Moana Nui a kiwa. Travelling over the Morth Sea, Continents my eyes waiting for the 381 In order to love you the way I want I close

Ko'olau! Ko'olau! Ko'olaaaau!

20th November, 2017, 12.20pm

tions/cultural-survival-quarterly/struggle-hawaiian-sovereignty-introduction. Survival Quarterly Magazine, March 2000, https://www.culturalsurvival.org/publica-Haunani-Kay Trask, "The Stuggle For Hawaiian Sovereignty-Introduction", Cultural

is very different to those in England where the literal riches of the desire to see these voyages commemorated with such grandeur are still confronted with the ongoing effects of colonisation—our Pacific voyages. However, for those of us in settler nations—who commemoration of the 250-year anniversary of Captain Cook's all over the Commonwealth, we are amidst the first of a three-year the last year has been spent in London. Currently in England, and For artist Ahilapalapa Rands (Kanaka Maoli, iTaukei Viti, Pākehā)

The ability to imagine a future.

Mazi Germany through their Mischling test to racially classify Jewish eye of colonial law. A similar obsession with blood was apparent in in which blood quantum determines a whole nation's survival in the current-day fascination in the last "full-blooded" person, or the way antiquated and expected to self-eradicate. We see this in the in legislation the Indigenous person is relegated to the past, upon Indigenous peoples. In literature, film, anthropology, and it involves seeing possibilities beyond the imperialism forced to imagine a future becomes an incredibly radical act because Within an environment that is so violently oppressive, the ability

tourist artifacts for the world's rich."2 and for many of us to participate in, our collective humiliation as an occupied country whose hostage people are forced to witness, our culture and exploitation of our people, Hawaiians now exist in Haunani-Kay Trask has written, "Burdened with commodification of tourism has further commodified Kānaka Maoli culture and land. As poor health and educational profiles." Most recently corporate marginalization, institutionalization in the military and the prisons, depopulation, landlessness, christianization, economic and political the United States. Since then Kanaka Maoli have suffered "massive the national language in 1896, and in 1900 became a territory of

Board.

—Ed Stone, Director TMT Governing

a very important part of our place in the a very important part of our culture and one else does or can do and I think thats on teat sprint priob to abutitte sint sen frontier spirit', and I think America really thats sort of 'breaking new ground', 'The that we're associated with something somewhere else. I think we all like to feel it will not be built in the US, it will be leadership, because even if we build it, "It will really be a loss to American

Mauna Kea?"

no fliud f'nsi TMT fi fzol 9d lliw fshW"

Episode three, Season two: The Sacred Honolulu Civil Beat Podcast: OFFSHORE

2nd November, 2017, 8.45am

IluH ni neiieweH ylno lluHnizneiieweH#

the TMT permit has been approved scrolling to find out from Andre that IluH noqu notspniX ni sud 9dt no pnittis

4th October, 2017 3.10pm

We will stand strong I love you Mauna Kea

Shilapalapa Rands

in the UK months I have spent living A collection of notes in the

United States military forces in 1893, when they overthrew the of that archipelago. The Hawaiian Kingdom was invaded by undermining the seemingly irreversible and pervasive colonisation natter—it is no wonder that there have been many generations of

Hawaiian rule under Queen Lili'uokalani, outlawed 'ōlelo Hawai'i

across the islands, and yet to assume that would also involve this innate ability for radical imagination has remained unbroken first sighted the archipelago. It would be easy then to assume that futurists in the Hawaiian Islands long before Captain James Cook of time—and other Indigenous Moana concepts of time for that With notions of the future so readily woven into Hawaiian concepts

The ability to imagine a future.

into the past to help us inform the actions of the present and the wisdom of the past, with the ultimate sentiment that we should look back moving toward the future while embracing the richness and the importance of the present moment for Kanaka Māoli with one's pasts and futures being interconnected. These definitions highlight the other. Instead here relates to Hawaiian and Māori conception of familiar with, which posits the past on one end with the future on

Time in this instance is not the linear time we have become so translated to "walking backward into the future". te reo Mãori reads "Ka mua ka muri" which is most commonly comes after or behind" denoting the future. A similar proverb in before" denotes the past with "Ka wā mahope", or "the time which Foreign Desires (2013), "Ka wā mamua" or "the time in front or historian Lilikalā Kame'eleihiwa noted in her book *Native Land and*

time in front" or "through the past is the future". As Kanaka Maoli translated into English as "the future that lies in the past", "the This Hawaiian proverb "I ka wā mamua, ka wā mahope" has been

"I ka wa mamua, ka wa mahope"

Lana Lopesi

Ahilapalapa Rands

The Commute

22 September-22 December 2018

On the work of Ahilapalapa Rands The Ability to Imagine a Future:

Upcoming Events

29 September Queer Pride: Closing Symposium & Celebration

4 October First Thursdays, Carol McGregor

6 October Book Launch, Ryan Presley: *Prosperity*

INSTITUTE OF MODERN ART

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Opening Hours

Tuesday—Saturday 11am—6pm | First Thursday of the month 11am—9pm

The Commute is supported by the IMA and has received assistance from the Australia Council for the Arts, Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade, Creative New Zealand, Canada Council for the Arts, Queensland Government through Arts Queensland, and Queensland Government through Arts Queensland in partnership with Brisbane City Council









gcreative_{MZ}





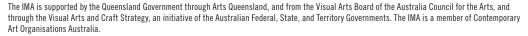


















caxtonstcatering









empire are displayed with pride. I would imagine this is especially so for Kānaka Maoli with Hawai'i well known as being the place where Cook died (after he attempted to kidnap Kalani'ōpu'u) in 1779. Watching Kānaka Maoli struggles for sovereignty—including protests against the proposed satellite on the summit of the sacred Mauna Kea—amidst the celebration is no easy feat. Rands's own relationship to Hawai'i has been further complicated by her inability to qualify for US citizenship and the lack of legal status given to

Within this very particular moment of time Rands has been drawn to the potentials of science fiction, joining a contingent of Kānaka Maoli who work within the frame of Indigenous futurisms. Paying homage to Afrofuturism, Indigenous Futurisms is a term first used by Grace L. Dillon in the introductory chapter for her edited anthology, Walking the Clouds: An Anthology of Indigenous Science Fiction (2012), where she writes,

Liberated from the constraints of genre expectations, or what "serious" Native authors are supposed to write, they have room to play with setting, character and dialogue; to stretch boundaries; and, perhaps most significantly, to reenlist the science of indigeneity in a discourse that invites discerning readers to realize that Indigenous science is not just complementary to a perceived western enlightenment but is indeed integral to a refined twenty-first-century sensibility.3

What Dillon makes obvious is that Indigenous science fiction is actually not so new, but is often overlooked for other more expected types of Indigenous literatures. Inevitably, Dillon asks if science fiction has "the capacity to envision Native futures, Indigenous hopes and dreams recovered by rethinking the past in a new framework?" It is these questions that Rands is contemplating in a new series of work's called Lift Off (2018).

The three-channel projection consists of three animations made with technical assistance from London-based animator Fred K Tschepp and an ipu beat made by Rands' Kumu Hula, Auli'i Mitchell (and remastered by Nikolai Mahina), which provides a "beating heart"for the work. 4 The central projection in Lift Off involves a woman sitting on the ground with flowing hair sprawled out across the floor. She is a Kumu Hula, beating her ipu. For Rands, hula has been an important point of connection to her late maternal Grandmother and her Hawai'i-based family who come from a strong hula lineage. But the kumu hula is not just playing for you, the audience member. On either side of her sit satellite images from the summit of Mauna Kea along with its many telescopes. Over time the telescopes start to move and shift across Mauna Kea to the kumu hula's beat of her ipu hula, being uplifted and transported off Manua Kea before exploding. The absurdity of dancing telescopes is not lost on Rands, but under the humour remains a powerful understanding of the potential of 'ike—knowledges, as held within hula—to remove the Western interventions from the land.

While Lift Off is a clear reference to outer space it also acknowledges a new beginning, a start of a journey, and a rising above the land into another realm or space. While spaces of separation between Rands, Hawai'i, family, hula, and sovereignty remain it is also within those spaces that there is room for growing knowledge, radical imagination, speculation, humour, and art. Imagining a world where Indigenous peoples have sovereignty over their own lands, their cultures, and themselves in many instances is an act of science fiction, an act of imagination.

Ahilapalapa Rands (Kanaka Maoli, iTaukei Viti, Pākehā) uses performance, video and storytelling to explore and articulate intersections of Indigenous experience. Much of her work reflects and shifts around processes of reconnection to her cultures, weaving contemporary with historical Indigenous knowledge.

Lana Lopesi (Sāmoa) is an art critic and writer based in Tāmaki Makaurau, Aotearoa New Zealand. Lana is currently the Editor-in-Chief for The Pantograph Punch, Editor for Design Assembly and founding editor of #500words.

³ Grace Dillon, Walking the Clouds: An Anthology of Indigenous Science Fiction (Tucson: University of Arizona Press, 2012), 3.

is named for a legendary coconut tree. In the story, Niu-ola-hiki, in the form of a coconut tree, transports his grandchild on a journey from Hawai'i to a distant land far across the ocean.

15th March 2018, 9.26am

Thank you for this teaching Kumu, I will get some citrine as I find myself very negative in London. My friends and Ipo are wonderful but the culture and colonialism take its toll. I'm not sure I told you but this year is the 250th anniversary of Captain Cooks departure from England to Moana nui. All the big institutions are celebrating with exhibitions full of our taonga. There aren't many Pacificans here and I certainly haven't met any Kumu or Tōhunga so it feels angry and unsafe. I have been invited on an arts residency to the town of Whitby where Cook learnt how to sail. They are hosting a festival in his honour. I want to try and find a way to subvert this and make space for our truths. Will see how things develop but your wisdom is always appreciated

22nd March, 2018, 3.40pm

Nā emojis o Moana Nui a Kiwa **@@@@**\$**~**\$ TATA TAMENT SELLOW 🔌 🔊 🚱 🏂 🕉 🏂 🍎 🍎 🍎 🍎

1st April 2018 4.15pm

Im starting a Hawaiian Quilt, well, pillow case. Im finding it as thrilling as a game of Tetris. I really want a teacher, online the images are too pixel-led to see the technique.

12th April 2018 9.03am

Nā kai ewalu on the doorstep this morning. Volume one for learning 'Ōlelo Hawai'i. Came by way of Kumu buying it in person on Big Island, travelling to Aotearoa, giving it to my Aunty who then posted it the miles needed to arrive in my hands this morning. Some things remain out of Amazons reach.

13th May, 2018, 9.23pm

Decolonisation in our lifetime Demilitarisation in our lifetime

25th May, 2018, 11.12am

"I KA WĀ MA MUA, KA WĀ MA HOPE" "THE PAST IS NEVER DEAD. IT'S NOT **EVEN PAST.**"

'ŌLELO NO'EAU (HAWAIIAN PROVERB)

2nd June, 2018, 6.12pm

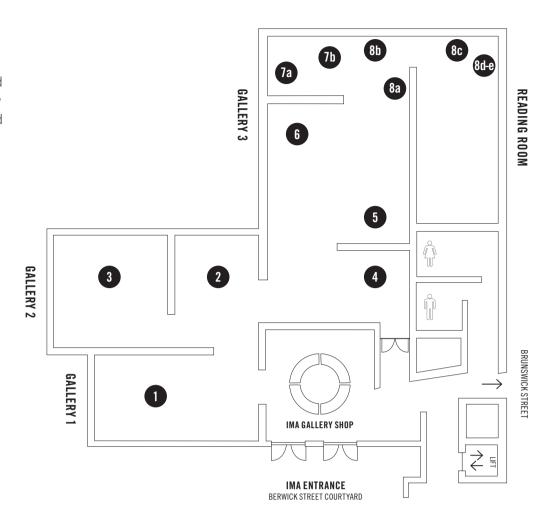
It feels so good in this rain. I can finally feel our atua here in the UK The release and relief of Rangi's rains falling on Papa - their voices rumbling and rolling across the space in between

7th July, 2018, 3.43pm

I ready myself for excuses and defensiveness so when she looks into my eyes and apologises on behalf of Whitby for the way they remember and honour Cook I am taken aback and burst into

'We shouldn't have done this festival, Im sorry.'

Exhibition Map



Carol McGregor, Skin Country, 2018 Possum skins, charcoal, ochre, binder medium, waxed thread

Bracken Hanuse Corlett, Qvùtix (Dance Blanket), 2018 Akoya, abalone, and mussel shell buttons, wool, digital animation, 2:00

Ahilapalapa Rands, Lift Off, 2018 3-channel animation, 3:25

Chantal Fraser, The Way, 2018 Wind turbine, generator, rhinestones, steel

Hannah Brontë, FUTCHA ANCIENT, Lightboxes, photographic prints, textiles, ink, shell

- **6 Lisa Hilli**, *Sisterhood Lifeline*, 2018 Latex ink on wallpaper, inkjet print on cotton rag paper, office partitions, iMac, office telephone with vocal recordings, books, Post-It notes, pens, swivel chair
- 7a) Natalie Ball, When Harry met Sally. I mean, when my Mom met my Dad. I mean, when my Ancestors met my Ancestors. I mean, when a Lace Front met Smoked Skin, 2018 Beaded elk hide moccasins, synthetic lace front wig, shell beads, metal pins, sinew thread, tube sock
- **7b) Natalie Ball**, *I Bind You Nancy*, 2018 Coyote skull with lower jaw, sinew thread, vintage plastic dolls, beaded deer hide moccasins

- 8a) T'uy'tanat Cease Wyss, K'axwch'k *Nexw7ý aý ulh (Turtle Journeys)*, from the Sacred Teachings series, 2018 HD video, 5:59
- 8b) T'uy'tanat Cease Wyss, Shkweń Wéwshkem Nexw7iýaýulh (To Explore, To *Travel by Canoe)*, 2018 Lau hala, coconut hull fibre, sea gress, red cedar bark, wool, abalone shell, and mother of pearl buttons
- 8c) T'uy'tanat Cease Wyss, SK'éytl'tanaỳ (Medicinal Plants), from the Sacred *Teachings* series, 2018 Indigenous plant medicines gathered in Coast Salish, Kānaka Maoli, and Greater Brisbane Aboriginal lands

READING ROOM

- 8d) T'uy'tanat Cease Wyss, K'axwch'k Nexw7ý aý ulh (Turtle Journeys), from the Sacred Teachings series, 2018 360-degree VR video, 5:59
- 8e) T'uy'tanat Cease Wyss, Nexwníw Tkwi Sxwi7shen (Teachings from the Deer), from the Sacred Teachings series, 360-degree VR video, 6:08

Simplified Glossary – 'olelo Hawai'i

Kanaka Maoli – Native Hawaiian ipu hula – drum consisting of a single gourd or made of two large gourds of unequal size joined together

'ike – to know, knowledge kumu hula – expert, teacher and knowledge keeper of hula

⁴ Correspondence with the artist 24 August, 2018.