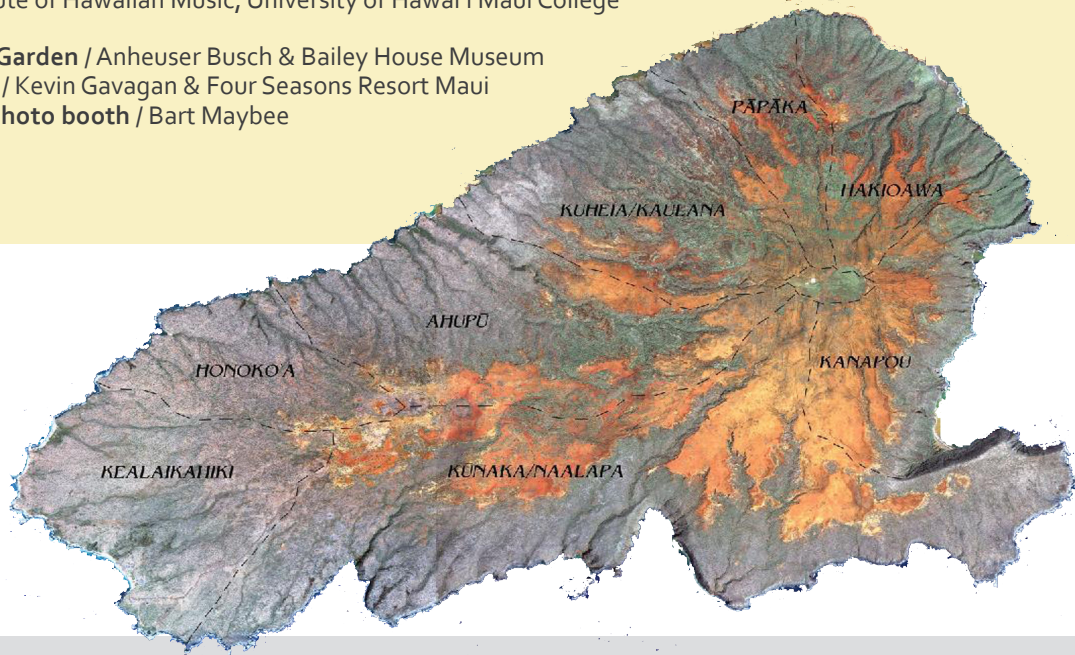


HE MOKU POINA 'OLE

Opening Reception: Friday, October 10, 2014 (6 — 9 pm)

- 6:15 pm **Opening mele**
Carmela Noneza, Kekai Robinson, Aulani Tatsuka, Ka'ōnohi Lee
- 6:30 pm **Live music**
Institute of Hawaiian Music, University of Hawai'i Maui College & Kui Gapero
- 7:30 pm **Performances & remarks**
Kukui & Kevin Gavagan, Mike Naho'opi'i, 'Ānela Evans, Lyman Abbott, Lopaka White
- 8:00 pm **Live music resumes**
Institute of Hawaiian Music, University of Hawai'i Maui College
- Ongoing* **Beer Garden** / Anheuser Busch & Bailey House Museum
Pupu / Kevin Gavagan & Four Seasons Resort Maui
DIY Photo booth / Bart Maybee
- 9:00 pm **Pau**



HE MOKU POINA 'OLE

An Island Not Forgotten | The Island Does Not Forget

An Exhibition by the Kaho'olawe Island Reserve Commission (KIRC) at the Bailey House Museum

Oct 10 — Nov 3, 2014 | Opening Reception: Friday, October 10 at 6:00 pm

2375A Main St, Wailuku, HI 96793 | kahoolawe.hawaii.gov

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The Kaho'olawe Island Reserve Commission

811 Kolu Street, Suite #201 | Wailuku, Hawai'i 96793 | (808) 243-5020 | kahoolawe.hawaii.gov

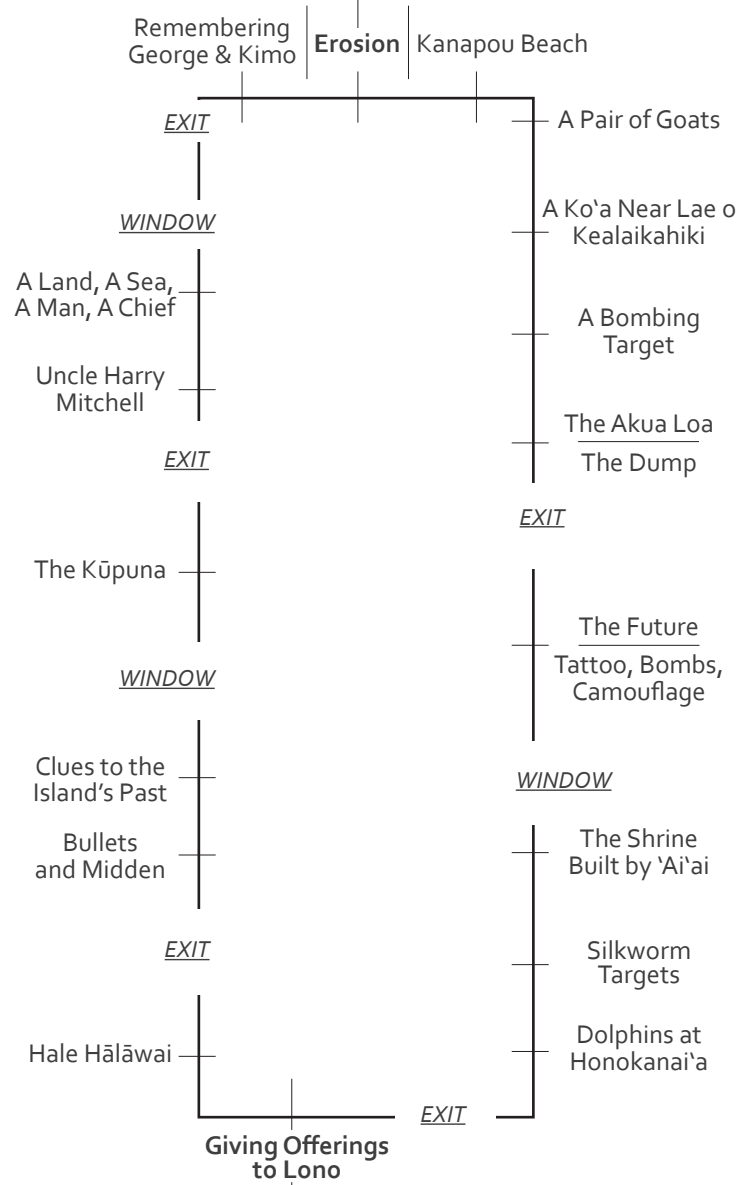
HE MOKU POINA 'OLE

Curated under the guidance of former KIRC Cultural Coordinator/ current KIRC Commissioner **Hōkūlani Holt**, installed by Maui artist and former Schaefer International Gallery Director **Darrell Orwig**, and developed through the consultancy of original project members, *He Moku Poina 'Ole* features 20 pieces by artist/ poet **Margo Berdeshevsky**, acclaimed Hawai'i photographers **Wayne Levin**, **Franco Salmoiraghi**, **David Ulrich**, and archaeologist/ writer **Rowland Reeve**. The KIRC's complete collection includes the 1996 Bishop Museum exhibition *Ke Aloha Kūpa'a I Ka Āina -- Steadfast Love for the Land* (Honolulu, HI) and 2002 Smithsonian Institution's *Kaho'olawe: Rebirth of a Sacred Hawaiian Island* (Washington, D.C.), as well as the KIRC's archive of 10,000+ historical photographs.*

Through *He Moku Poina 'Ole*, translated as "An Island Not Forgotten" and/ or "The Island Does Not Forget," the KIRC endeavors to enhance its mission of restoring, protecting, preserving and providing access to Kaho'olawe. By bringing these works to life after more than a decade since their last public appearance, we hope to bring life to Kaho'olawe — in your heart and in your mind.

*Earlier this year, the KIRC received a Native Hawaiian Museum Services Program (NHMS) grant through the Institute of Museum and Library Services (IMLS). Through this grant, a sampling of our extensive archive will be properly preserved and logged. With a projected launch date of September 2015, this searchable, public database of photos and documents will comprise the KIRC Virtual Museum Pilot Program.

GUIDE



Tattoo, Bombs, Camouflage / Photograph by Franco Salmoiraghi, 1993-1995



BACKGROUND

Wayne Levin, Franco Salmoiraghi, David Ulrich, and Rowland Reeve were invited to visit and photograph Kaho'olawe repeatedly over a two-year period between **1992 and 1994**. A project of the nonprofit organization **Community Development Pacific**, these contemporary photographers were chosen for the excellence of their prior work, their ongoing commitment to Hawai'i, and their complementary photographic styles. The photographs resulting from these visits form a visual record of Kaho'olawe at a critical juncture in its history, when its use by the United States military had ended and it began to be restored by the people of Hawai'i. Earlier images included in *He Moku Poina 'Ole* document important moments in the movement to revive the life of the island.

Visit kahoolawe.hawaii.gov/history for a Kaho'olawe timeline.

NOTES

While talking story with Hōkūlani Holt during the selection process, several significant ideas were formed about the "how" & "why" of this program:

Allow the exhibition to be about the *place* rather than the individual *places*.

Let the goal of the exhibit be an emotional one over an informational one.

Tell the story from the perspective of Kaho'olawe, not people. Culture and restoration are a *part* of the story because they show what people can *do*.

Lead the people to the greater good for Kaho'olawe over self.

These images tell us about the past. Let the collection lean to the future.

Kaho'olawe is for all of us. Not just those that are a part of this important history. Now, what are we going to do?

In addition to the artists and to Community Development Pacific, the KIRC would like to thank the following:
 Institute of Hawaiian Music, University of Hawaii Maui College | Maui Historical Society / Bailey House Museum | Maui Printing Company | Meaghen Figeroa | Tim Garcia | Kevin Gavagan | Hōkūlani Holt | Darrell Orwig | Brian Sato & Haleakala Distillers | Kris Walsh & Anheuser Busch | Four Seasons Resort Maui

WORK

Giving Offerings to Lono

Photograph by Franco Salmoiraghi, 1987

Participants of the 1987 Makahiki prepare to carry *ho'okupu* (offerings) of *niu hiwa* (black coconut), *'awa* (kava), *kūmū* (goatfish), and *pua'a hiwa* (black pig) wrapped in *kī* (ti) leaves to the *Hale o Papa* (women's temple) and the *Hale Mua* (men's temple) in the valley of Hakioawa. These ho'okupu will be left as tribute to Lono, the god to whom the Makahiki is dedicated.

Hale Hālāwai

Photograph by Rowland B. Reeve, 1994

'Ohi'a logs from the Big Island were used for the support posts of the *hale hālāwai* (meeting house) erected at Hakioawa, while *pili* (grass) and *lauhala* (pandanus leaves) served as thatching.

Bullets and Midden

Photograph by Franco Salmoiraghi, 1993-1995

Clues to the Island's Past

Photography by Rowland B. Reeve, 1994

A scatter of fire-cracked stones and sun-bleached shells reveals the location of an ancient campsite on the upper slopes of Kaho'olawe. As the island's upland soils have eroded, the ancient sites buried within have all but vanished, leaving only scatters of objects lying on the open hardpan. Most of these

upland scatters are the remains of temporary camps occupied by people farming the slopes. Although early inhabitants of Kaho'olawe obtained the bulk of their food from the sea, most families probably spent a few months each year cultivating dryland crops on the flanks of Pu'u 'O Moa'ulanui.

The Kūpuna

Photograph by Franco Salmoiraghi, 1976

Aunty Barbara Hanchett, Aunty Clara Ku, Aunty Mary Lee, and Aunty Rose Wainui were among the many Hawaiian *kūpuna* (elders) who visited Kaho'olawe in the '70s and 80s to share their wisdom and knowledge of the island.

Uncle Harry Mitchell

Photograph by Franco Salmoiraghi, 1979

Taro farmer, teacher, and traditional healer, Uncle Harry Kūnihi Mitchell was a mentor in the early efforts to recover the island.

A Land, A Sea, A Man, A Chief

Margo Berdeshevsky

Remembering George & Kimo

Photograph by Rowland Reeve, 1995

These memorials to George Helm and Kimo Mitchell were laid near Hakioawa in 1987, on the 10th anniversary of their disappearance at sea off Kaho'olawe. Both men reportedly set out from Kaho'olawe on a surfboard, and were never seen again.

Erosion

Photograph by David Ulrich, 1994

Like miniature mountain ridges, these eroded slopes above Hakioawa reveal the extent of erosional damage the island has suffered over the past century and a half. Winter rains cut deep gullies into the hardpan, washing an estimated 1,900,000 tons of topsoil from the uplands each year and burying valley bottoms beneath thick deposits of alluvium.

Kanapou Beach

Photograph from the Collection of the Bishop Museum Archives

Although Kanapou was too isolated to support a large, permanent settlement, the beach at the head of the bay provided a convenient overnight stop for fishermen and canoes traveling between the islands. A.D. Kahā'ulelio, a Maui fisherman who was a boy in 1848 was castaway for a week at Kanapou, described the well as being “about four feet deep and nicely dug out.” This well features prominently in at least two surviving *mo'olelo* (legends). Fishermen who frequented the rich waters off Kanapou erected two *ko'a* (fishing shrines) in the valley, one on either side.

A Pair of Goats

Photograph by Rowland Reeve, 1992

This petroglyph of a pair of goats was carved into a cliff face at a small valley to the west of Ahupū

sometime in the early 1800s. While some Kaho'olawe carvings date to the 1300s, others (like these goats) clearly were done after European contact. Introduced goats must have held a particular fascination for the rock artists who carved these petroglyphs, for there are numerous images of goats at the site.

A Ko'a Near Lae o Kealaikahiki

Photograph by Wayne Levin, 1994

A low wall of stones marks the perimeter of this *ko'a* (fishing shrine) near the point of Kealaikahiki. A smaller, inner enclosure contains an upright stone which served as a representation of the god to whom the shrine was dedicated.

A Bombing Target

Photograph by David Ulrich, 1994

During the 50 years that the U.S. military controlled Kaho'olawe, decommissioned vehicles, such as this battered communications van, were transported to the island and ringed with old tires to serve as bombing targets.

The Akua Loa

Photograph by Franco Salmoiraghi, 1987

Palikapu Dedman bears the *akua loa* (long god), symbol of Lono, at the head of the Makahiki procession. Each year participants cross the island from Hakioawa at the east end to Keanakeiki at the west end, just as in earlier times *ali'i* (chiefs) and their retinues made a circuit of each of the main Hawaiian islands.

The Dump

Photograph by David Ulrich, 1993

Shells once fired from Navy warships rest with other ordnance at a temporary dump in the center of Kaho'olawe. Collected from the surface by military sweep troops, this pile of debris represents only a small percentage of the ordnance and other rubbish which still litters Kaho'olawe.

The Future

Photograph by Franco Salmoiraghi, 1994

Joanna Tsuha sits beside her sister Kawai on the beach at Hakioawa. It is the *'opio* (young people) and the *kamali'i* who are the future *kahu* (caretakers) of Kaho'olawe.

Tattoo, Bombs, Camouflage

Photograph by Franco Salmoiraghi, 1993-1995

The Shrine Built by 'Ai'ai

Photograph by Wayne Levin, 1993

Among the *mo'olelo* (traditions) associated with the island of Kaho'olawe is the story of 'Ai'ai, son of the fishing god Kū'ulakai and his wife Hinapukui'a. After the death of his parents, 'Ai'ai traveled throughout the Hawaiian Islands erecting *ko'a* (fishing shrines) in their honor. One story, recorded by Moke Manu at the turn of the century, tells of 'Ai'ai visiting Kaho'olawe to build a ko'a kū'ula at Hakioawa. Different from the

other ko'a, this one stood on a high bluff overlooking the sea and was constructed somewhat like a *heiau* (temple) with stones placed in the form of a square. In the center, island fishermen laid their first catch as an offering of thanks. 'Awa and kapa were also placed there as offerings to the fish deities. It is believed that the small ko'a shown in this photo, located atop the southern headland of Hakioawa, may be the shrine originally erected by 'Ai'ai.

“Silkworm” Targets

Photograph by David Ulrich, 1994

These mock silkworm missiles were set up during the Gulf War to serve as training targets for incoming bombers on practice runs. The central third of Kaho'olawe was used by the Navy as an active target range until 1990 when the bombing was stopped.

Dolphins at Honokanai'a

Photograph by Wayne Levin, 1994

A school of spinner dolphins at Honokanai'a (bay of the dolphin) on the southwest coast of Kaho'olawe. The nai'a is considered one of the *kino lau* (physical manifestations) of the god Kanaloa, for whom the island was once named.



Scan with your Smart Phone to listen to excerpts from the Kaho'olawe Place Names report by Rowland Reeve, or visit kahoolawe.hawaii.gov/media-video

KAHO'OLAWE TODAY

In 1993, Congress voted to end military use of Kaho'olawe, conveying the island and its surrounding waters back to the state of Hawai'i. \$400M was authorized for the 10-year U.S. Navy cleanup of unexploded ordnance (UXO). The Kaho'olawe Island Reserve Commission (KIRC) was established by the Hawai'i State Legislature to manage Kaho'olawe while held in trust for a future Native Hawaiian sovereign entity, (that is recognized by both State and Federal governments), with 11% of the UXO cleanup budget designated for Reserve restoration. This one time allowance became the Kaho'olawe Rehabilitation Trust Fund.

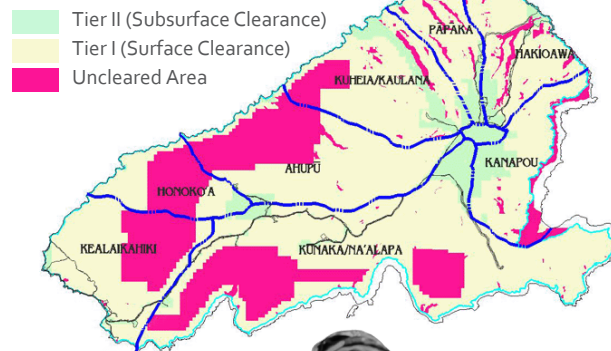
The last appropriation to the federal Trust Fund was made in 2004, the same year that the U.S. Navy ended the UXO cleanup project, (sweeping 75% of the island, clearing 10% of that area to a depth of 4', and leaving all Reserve waters untouched), and transferred access control to the State of Hawai'i.

To date, with the help of a strong network of inspired volunteers and grant supporters, we have restored hundreds of acres of Kaho'olawe wetlands, watersheds and reefs; put 400,000 native plants in the ground; worked beside 10,000 community volunteers; and engaged countless individuals through education & outreach efforts on and off-island. The 18-member staff has additionally served as Kaho'olawe's local board of water supply, electric company, public works department, telephone and radio communications provider and inter-island shipping department. Maintaining and continuing this work is a multi-generational feat.

This next year will be an important turning point for Kaho'olawe. After 20 years of restoring, preserving and protecting the Reserve, the Trust Fund will be depleted. For the past four years, the KIRC has introduced legislation that would enable the continuation of this work by providing *State* funds for Kaho'olawe. Unless legislators are convinced that Kaho'olawe is an important resource to the people of Hawai'i, this work will come to a halt.

Photo: Shawn Naone / Volunteer, 2014

CURRENT CLEARANCE MAP



CORE PROGRAMS:



The OCEAN Program: Permitted trolling, invasive limu monitoring, marine debris removal, coastal restoration, 'opihi surveys, protected species monitoring.



The RESTORATION Program: Erosion control, botanical and faunal restoration, enhancement of the island's natural water systems.



The CULTURAL Program: Care and protection of cultural resources and expansion of meaningful, cultural use of the island.



The OPERATIONS Program: Transport, maintenance, manpower, safety.



The ADMINISTRATION Program: Volunteers, GIS mapping, outreach, archives, library, fund development, finance, HR.

WAYS TO HELP

Spread the knowledge: Visit kahoolawe.hawaii.gov for FREE classroom resources, videos, chants and more — *or* — make an appointment in the KIRC's public-access library, located at its Wailuku (Maui) headquarters.

Share your voice: Submit testimony this coming year! Look for announcements at facebook.com/kircmaui or via KIRC e-mail and be sure to register with the Hawai'i Legislature at capitol.hawaii.gov as hearing notices are generally only given about 24-hours in advance.

Collaborate: Request a guided field trip at our Kihei Boat House property & Kumuhehu Trail site — *or* — invite the KIRC to participate in your community event

Cooperate: Apply for a paid internship through the Hui Kāpehe program at kahoolawe.hawaii.gov/opportunities — *or* — complete a volunteer application at kahoolawe.hawaii.gov/volunteer to join us for an on-island work access

Connect: Sign up & share our e-news communications at kahoolawe.hawaii.gov/subscription or connect with us via your favorite social media sites:

facebook.com/KircMaui

twitter.com/KIRCMAUI

instagram.com/KIRCKahoolawe

kircblog.blogspot.com

Contribute: Make a contribution of new or used equipment (wish list online!) — *or* — make an online donation to the Kaho'olawe Rehabilitation Trust Fund at <https://hawaiianwayfund.dntly.com/campaign/1543#/donate>

DONOR FORM

Complete "Sponsor Information" below, indicating how your tax-deductible contribution should be directed, and **send** with your donation to *811 Kolu Street, Suite 201, Wailuku, HI 96793.*

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Day Phone:

E-mail Address:

Total Enclosed: \$

Please make payable to: Kaho'olawe Rehabilitation Trust Fund

Comments:

The KIRC is a 170(c)(1), authorized per IRS Publication 557, to receive tax-deductible contributions to programs that serve a public purpose. Donors should always consult with their tax advisors before claiming any tax-deductible charitable contributions.