

i nā ki‘i ma mua,
nā ki‘i ma hope

program 3: arrivals & program 4: lipo

Filmmakers of Hawai‘i, those living and working across the archipelago and participating from abroad, often express frustration with mainstream commercial cinema’s treatment of the islands... How many more Hollywood features and American subscription streaming services can our home endure?

i nā ki'i ma mua, nā ki'i ma hope, is an open-ended screening series featuring moving image works that are of, about, and/or related to the Hawaiian archipelago and Moananui, the greater Pacific. In acknowledgement of the ways in which filmmakers and artists of Oceania, as elsewhere, are guided simultaneously by their pasts and futures, the title of the series expands on the oft quoted 'ōlelo no'eau (Hawaiian proverb and poetical saying), "I ka wā ma mua, ka wā ma hope."

Commenting succinctly on this saying, Lilikalā Kame'eiehiwa, esteemed Native Hawaiian educator and community leader, writes in *Native Land and Foreign Desires: Pehea Lā E Pono Ai?* (1992): "the Hawaiian stands firmly in the present, with [their] back to the future, and [their] eyes fixed upon the past, seeking historical answers for present-day dilemmas." Shifting the focus from ka wā (epoch, era, time, space) to nā ki'i (images, likenesses, idols, petroglyphs) encourages unexpected connections to be made across media formats, practices, movements, and generations.

Much like a lei or garland, p3: *arrivals* and p4: *lipo* string together vibrant moving image works from an intergenerational group of artists and filmmakers who offer glimpses into ongoing archipelagic realities. p3: *arrivals* flickers and flashes between touristic fantasies, militaristic specters, and ongoing Native rights movements for self-determination. p4: *lipo* takes refuge in songs of sovereignty and freedom from the 1980s alongside more recent desires for environmental remediation and queer tropical futures.

Collaborators include Nā Maka o ka 'Āina (Joan Lander and Puhipau), Ha'aheo Auwae-Dekker, Vincent Bercasio with Madelyn Biven & Bradley Capello, Sean Connelly, Léuli Eshrāghi, KEANAHALA, Tiare Ribeaux, Dan Taulapapa McMullin, e-nico, Jakob Soto, Noah Keone Viernes, kekahi wahi, and Christopher Makoto Yogi.



program 3: *arrivals* | kekahi wahi | 2023 | approx. 51 min.



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.

Dan Taulapapa McMullin | *100 Tikis* | 2016 | 44 min.

Taulapapa's appropriation video is part of their ongoing installation of works at the charged intersection of tiki kitsch and Indigenous sovereignty. *100 Tikis* mashes up a variety of source materials: films, cartoons, songs, paintings, photographs, television shows, tourist ads, military propaganda, pornography, tiki bars, activist videos, home movies, and social media. Across p3: *arrivals*, excerpts from *100 Tikis* crash and merge with contributions from other participants. These moments serve as dizzying reminders of how stereotypical depictions of the Pacific and its peoples can be reclaimed through critical commentary that is itself part of larger processes of collective healing.

e-nico | *DaBus* | 2020 | 6 min.

"Aloha and welcome aboard..." *DaBus* is a wild ride, a fever dream, a tripped out tribute to Uncle Fasi's limousine—On the way to school, work, and back home again. e-nico's experimental travelog was originally produced for *TZ2* (2019), an exhibition at Aupuni Space, Kaka'ako that reimagined the Filipinx diaspora through a series of questions about what it means to identify as, and to be, a contemporary citizen in an age of movement and dispersion.



still from *DaBus*, 2020, 6m, e-nico.



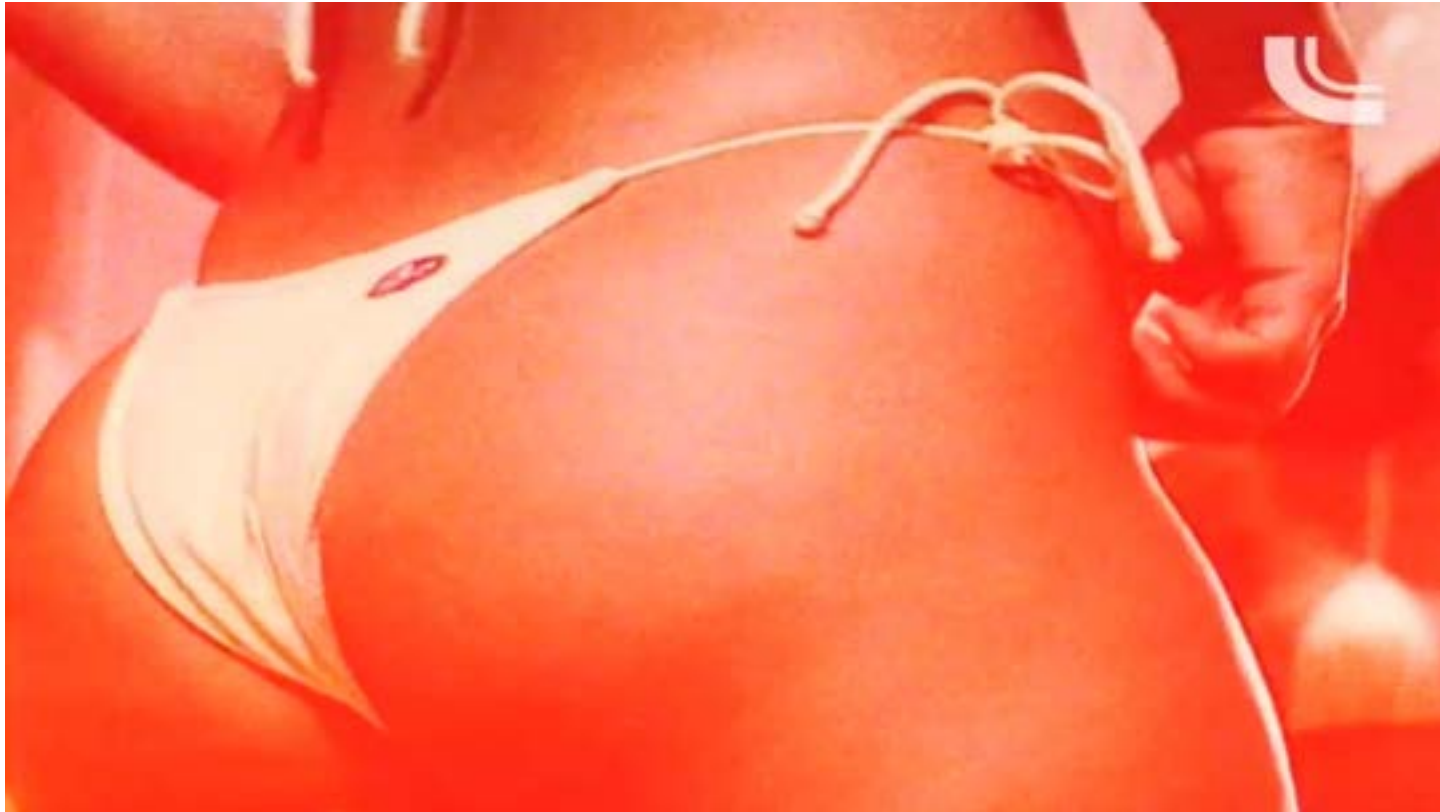
still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



still from *Suddenly, Honolulu*, 2016, 3m, Christopher Makoto Yogi.

Christopher Makoto Yogi | *Suddenly, Honolulu* | 2016 | 3 min.

This black and white portrait, part of a series of short sketches by filmmaker Yogi, revisits places from his youth in O‘ahu: a childhood home, theaters, malls, skate parks, nighttime beach parties, the state mental hospital, and summer bon dances. As these places unfold, on-screen text asks of an old house and a faceless woman...“Do you remember my old house? Where do hungry ghosts go?” An answer is given through bon dance, welcoming ancestral spirits home with offerings and festivities.



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



still from *OAGMB*, 2021, 4m, Sean Connelly.

Sean Connelly | *O'ahu is a Giant Military Base* | 2021 | 4 min.

O'ahu is a Giant Military Base (OAGMB), an exercise in experimental cartography, is part of a larger project by Connelly and their accomplices to interrupt U.S. Urbanism and the ongoing militarization of 'āina. Set to a slowed version of beloved musician Israel Kamakawiwo'ole's cover of "Somewhere Over the Rainbow," OAGMB functions as a counter music video, making visible U.S. military presence on O'ahu from 1898 to present. A perspective view of the island reveals fences, forts, bunkers, bases, live-fire ranges, underground fuel storage facilities, evidence of long-standing desecration—"Dreams really do come true-oooh-oooh."



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



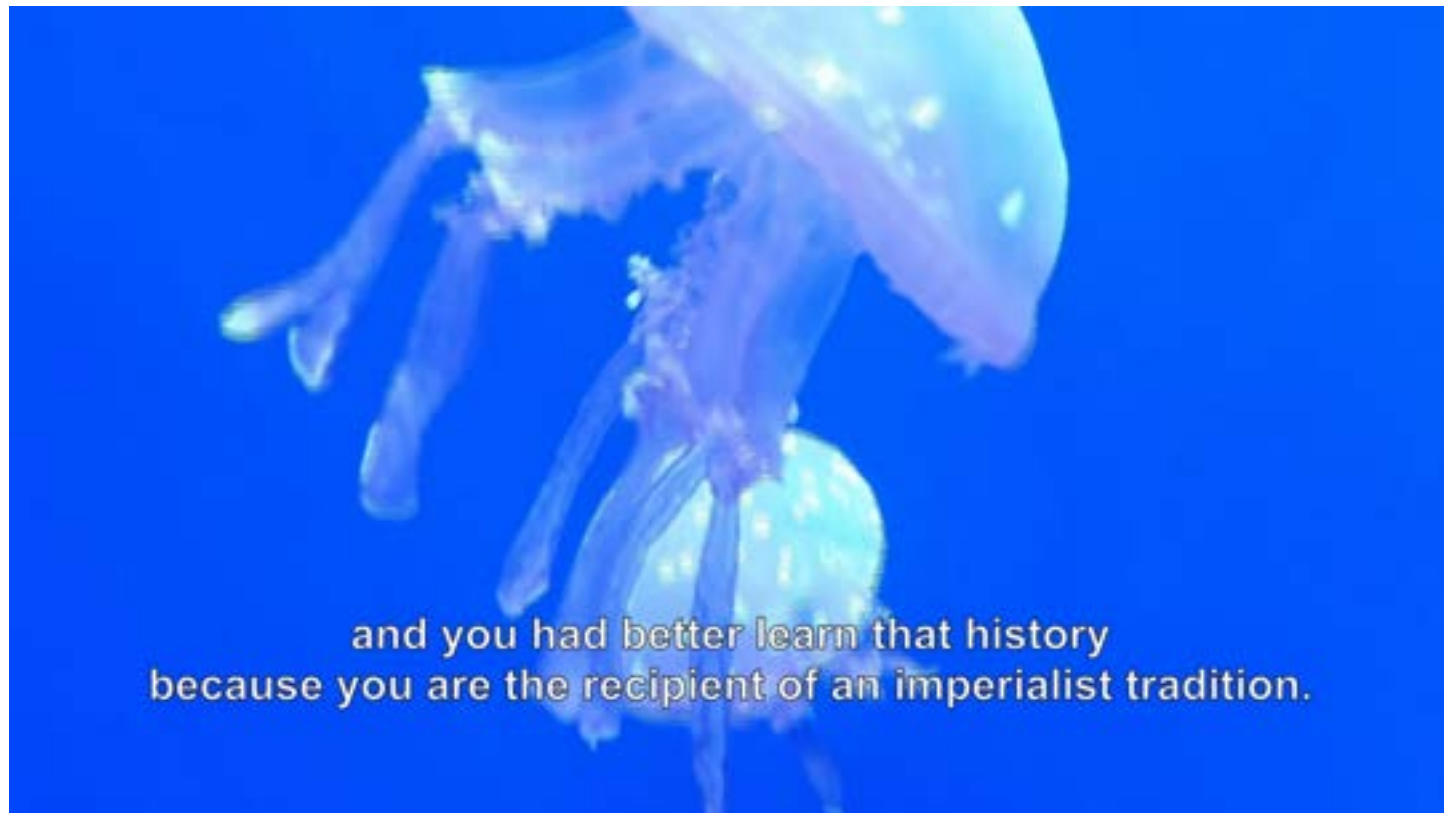
still from *Malihini*, 2021, 6m, Ha'aheo Auwae-Dekker.

Ha'aheo Auwae-Dekker | *Malihini* | 2021 | 6 min.

Through an intimate and candid conversation between Auwae-Dekker and their mother, Henrylyn Kauai Auwae, *Malihini* offers insight into a diaspora Kanaka experience in the Continental U.S., on Turtle Island. “Do you consider yourself an American?” Auwae-Dekker asks their mother. “No, I do not consider myself an American, I consider myself a Hawaiian, I am a child of the Kingdom of Hawai’i.” Unfolding through blurry scenes of mother and child, the film reflects on ‘eha, the pain and suffering, of being away from one’s ancestral homeland, the importance of researching, practicing, and transmitting Indigenous cultural knowledge, and the unwavering belief in one’s identity, family, community, and nation.



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



still from *Ka Leo*, 2021, 3m, Noah Keone Viernes.

Noah Keone Viernes | *Ka Leo* | 2021 | 3 min.

Ka Leo, gathers Native Hawaiian activist voices and layers them over images of the 2019 stand against the 30 Meter Telescope International Observatory on Mauna Kea, Moku o Keawe. Assembled for Viernes' younger relatives, the video encourages them to ho'olohe, actively listen, and amplify the words of Kanaka 'Ōiwi political leaders like Haunani-Kay Trask, Noenoe K. Silva, and Noelani Goodyear-Ka'ōpua. Struggles of the present are never possible without the resonance of their pasts.



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



still from *Afterimage*, 2020, 3m, kekahi wahi.

kekahi wahi | *Afterimage* | 2020 | 3 min.

Friday Night Fireworks—Every Friday night the sky lights up with a stunning fireworks display off Waikiki Beach at 7:45 pm. Find the perfect spot to view the fireworks on the beach or at Tropics Bar & Grill or Hau Tree Cantina. If you are staying in an Ocean Front room in Rainbow Tower or The Ali'i you can also watch the show from your balcony.

- Hilton Hawaiian Village Waikiki Beach Resort

In Hawai'i as elsewhere, statehood operates as a knowledge-making spectacle that abates U.S occupation and settler colonialism by giving the illusion of settler state permanence, yet requires constant recalibration to shore up ongoing processes of dispossession.

- Dean Itsuji Saranillio, *Unsustainable Empire Alternative Histories of Hawai'i Statehood*



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



still from *Stolen Land*, 20121, 4m, Jakob Soto.

Jakob Soto | *Stolen Land* | 2021 | 4 min.

Stolen Land is an in-flight video. Set to versions of the song *Waikīkī* by Andy Cummings, Soto remixes found footage, archival moving image, and present day documentation of the Native Hawaiian Sovereignty Movement. The efforts of George Helm, Kanaka 'Ōiwi patriot, musician, and founding member of the Protect Kaho'olawe 'Ohana provide a throughline across the film, grounding visitors—whether they are arriving or departing—firmly in the longstanding and ongoing political struggles of Hawai'i.



still from *100 Tikis*, 2016, 44m, Dan Taulapapa McMullin.



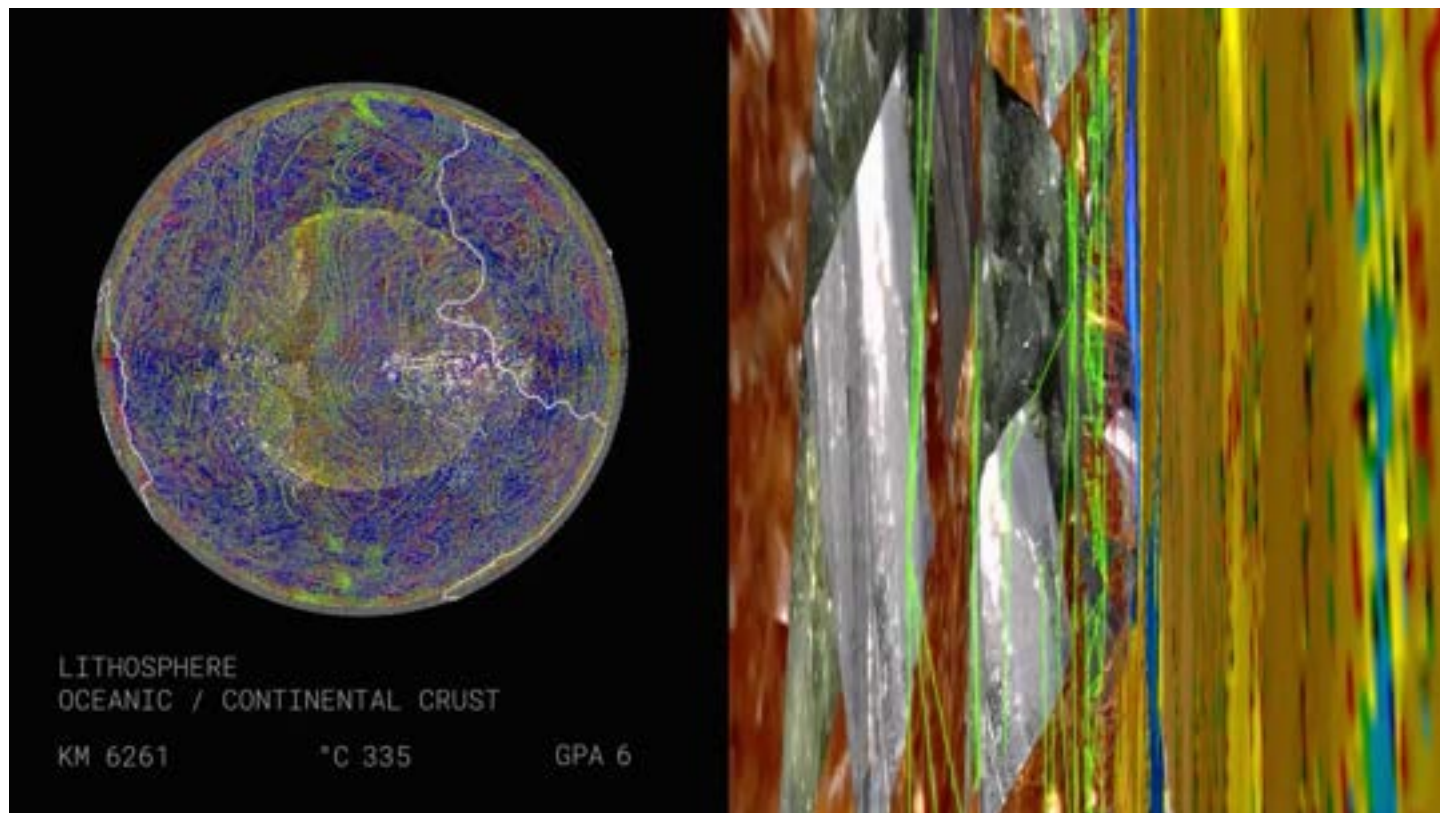
program 4: *lipo* | kekahi wahi | 2023 | approx. 52 min.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.

Nā Maka o ka 'Āina | *Pacific Sound Waves* | 1986 | 60 mins.

Over the course of several decades, beginning in the early 1980s, Joan Lander and Puhipau of the video production team, Nā Maka o ka 'Āina (NMOKA), documented the performance of hundreds of songs by artists, musicians, and activists from Hawai'i and Moananui. *Pacific Sound Waves* is a compilation of many of these original recordings, at times supplemented with additional footage, celebrating love for the land and giving voice to justice and sovereignty. p4: *lipo* is threaded together by the following songs from NMOKA's film: "Who Came First to Hawai'i" by Mike Kahikina; "No Tell Me Go" performed by Lopaka Browne and written by Nelson Waialae; "Where Birds Never Fly" by Bernard Punikaia performed with 'Īmaikalani Kalāhele and Peter Kealoha; "Nuclear Free" by Huarere String Band; "Look What They've Done" by Brother Noland Conjugacion; "Mele o Kaho'olawe" performed by Olomana written by Uncle Harry Kunihi Mitchell; and "Hawai'i Loa Kūlike Kākou" by Liko Martin.



still from *HOTSPOT*, 2016, 5m, Sean Connelly.

Sean Connelly | *HOTSPOT* | 2016 | 5 min.

Connelly describes *HOTSPOT* as a geological sound bath—a journey through a tomographic interpretation of the volcanic hotspot at the dynamic genesis of the Hawaiian Islands. Moving from the Earth's core to its surface, the film passes through layers of visualized and sonified data. Connelly reinterprets deep childhood memories through mapping techniques, architectural modeling, alimentary canals, planetary systems, and spirit—a transformational emergence.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.



still from *Pō'ele Wai*, 2022, 8m, Tiare Ribeaux.

Tiare Ribeaux | *Pō'ele Wai* | 2022 | 8 min.

“Ola i ka Wai, Water is Life!” Inspired by the recent toxic leaks at Kapūkakāi, Red Hill, O‘ahu, Ribeaux’s *Pō'ele Wai* is a story about the sacred waters of Hawai‘i and the effects of extraction, poisoning, and pollution on Native land and bodies. “What happens when the horrors that lie beneath our daily lives are brought to the surface and how are we forever changed by experiencing the pain and trauma of the land and water itself?” If *Pō'ele Wai* delves into questions of displacement and degradation, then it is also a story of reclamation and resilience.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.



still from *raev*, 2019, 3m, Vincent Bercasio with Madelyn Biven & Bradley Capello.

**Vincent Bercasio with Madelyn Biven & Bradley Capello |
raev | 2019 | 3 min.**

Party flyers strewn across the floor, plastic lei draped over speakers, a dancer moving in and out of focus—all bathed in fluorescent black light. *raev* is a gesture of friendship, a gift from Bercasio to Capello & Biven and a homage to their atmospheric exhibition of the same name and year that celebrated nightlife, underground, lounge, and rave scenes from Hawai'i, U.S., and the UK during the late 90s and early 00s.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.



still from *Sinalela*, 2001, 3m, Dan Taulapapa McMullin.

Dan Taulapapa McMullin | *Sinalela* | 2001 | 3 min.

Sinalela is a retelling of the classic Cinderella story from a fa'afafine perspective—"My name is Sinalela and this is my movie." Made on a hand-held camera, Taulapapa's home video casts their community and friends in Sāmoa. In centering their collective experiences, Taulapapa Indigenizes a heteronormative European narrative, and resists pālagi representations of Sāmoan culture and gender identity in a U.S. occupied territory.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.



still from *hala dreamz*, 2022, 3m, KEANAHALA.

KEANAHALA | *hala dreamz* | 2022 | 3 min.

Aunty Lorna Pacheco, a beloved lauhala (pandanus leaf) weaver and teacher to many, often recalls “When you dream of hala, you have arrived.” *hala dreamz*, made in collaboration with KEANAHALA (a group of O‘ahu-based weavers committed to the revitalization of ulana moena, the weaving of lauhala mats) begins from this place of understanding. Inspired by the dreams of KEANAHALA members, this early iteration of an ongoing project dips in and out of everyday/night moments with pūhala (pandanus trees) and the collective gathering, processing, and weaving of its leaves.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.



still from *afiafi*, 2023, 3m, Léuli Eshrāghi with kekahi wahi.

Léuli Eshrāghi with kekahi wahi | *afiafi* | 2023 | 3 min.

A work-in-progress, this video was collaboratively made during Eshrāghi's recent artist residency in Waikīkī, O'ahu and is part of the fourth work in their ongoing series *Siapo viliata o le atumotu* (2020–). Activating the underlying desire of the series to situate Sāmoan futurities, wellness, digital mnemonic spaces, and barkcloth practices today, *afiafi* connects to Hawai'i and its local arts communities. Meaning day, afternoon and fire in Sāmoan, *afiafi* affirms and situates non-colonial temporality where sensuality, pleasure, sexuality, joy, and spirituality in symbiosis with kin animals, deities, and territories threatened by climate catastrophe, are deeply embraced across homelands of the rising Great Ocean and beyond.



still from *Pacific Sound Waves*, 1986, 60m, Nā Maka o ka 'Āina.

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February 26, 2023, 4pm –

About

i nā ki'i ma mua, nā ki'i ma hope is curated by kekahi wahi, a grassroots film initiative instigated by filmmaker Sancia Miala Shiba Nash and artist Drew K. Broderick in 2020 to document transformation across Hawai'i.

p3 and p4 of the ongoing series are presented at the Museum of Modern Art (MoMA), on unceded Indigenous land of the Lenape, in what is now called Manhattan, as part of MoMA's Doc Fortnight 2023.

This iteration of the annual festival of International Nonfiction Film and Media is co-organized by Sophie Cavoulacos, Associate Curator, Department of Film, MoMA and Julian Ross, Assistant Professor, Leiden University Centre for the Arts in Society.

MoMA

Floor T2/T1, Theater 2
11 West 53 Street, Manhattan
<https://www.moma.org/calendar/events/8510>