

Verses from *Aloha Ka'apuni/Revolutionary Aloha* (2025), a series of poems by Kanaka Maoli poet Brandy Nālani McDougall, greeted me at multiple venues during the Hawai'i Triennial 2025 (HT25).¹ I first encountered one part of the series, dedicated to Lē'ahi (known in Hawai'i's militourist context as Diamond Head), on the fourteenth floor of the Davies Pacific Center, the "HUB" of HT25 (Fig. 1).² Printed in white vinyl, it was positioned on a green wall opposite a large bank of windows. Bridging the richness of Hawaiian mo'olelo (storied traditions) and site-responsive contemporary art forms, each stanza was placed within an outline of Lē'ahi. These faced what would have been a similar silhouette of the volcanic cone four miles away—if high-rise office buildings and hotels had not blocked the view.

The words celebrated the first wa'a (canoe) to view the volcanic cone from the ocean, as well as the ali'i (chiefs) who recognized it as an important place to fish 'ahi (tuna). As I turned to look out the windows at a colonized and developed island, and turned again toward McDougall's poem, I felt a small revolution with and in my body. This huaka'i (journey) of the imagination—of bringing the past into the present and future—rotated my "view" of Lē'ahi from tourist icon to 'āina (land, water, that which feeds).



Figure 2. Brandy Nālani McDougall, "Lē'ahi" from *Aloha Ka'apuni*, 2025. Part of the Wahi Pana: Storied Places project. Installation view at Lē'ahi Beach Park, Honolulu, 2025. Photograph by Lila Lee. Courtesy of the artist and Hawai'i Contemporary

McDougall's poem spoke of Lē'ahi as a wahi pana (storied place) from the distance of the Davies Pacific Center and continued at four other sites closer to the volcanic cone, creating a two-mile semi-circular path for me to feel the turns of land and history (Fig. 2).³

Embracing, revolving, rotating, traveling, and encircling. These movements speak to the kaona (layered meaning) of the word "ka'apuni," which is used to describe a range of different motions—from a pivoting hula step to the importance of relation and reciprocity in traveling "around the island" and across ka pae 'āina (the Hawaiian archipelago). As McDougall explains, in using the term as the title of her piece, she was thinking about the importance of Hawaiian leaders historically reaching out to 'āina 'e (distant lands) to build international solidarity—especially when Queen Lili'uokalani traveled the world to gain support for Hawai'i's independence in the face of US annexation.⁴



Figure 3. Left to right: Teresita Fernández, *Volcano (Cervix)*, 2025; Citra Sasmita, *Timur Merah Project XIV, Tribe of Fire 1–3*, 2024; Kanitha Tith, *Untitled III*, 2025. Installation view at the Honolulu Museum of Art, 2025. Photograph by Duarte Studios. Courtesy of Hawai'i Contemporary

McDougall's engagement with these interrelated "revolutionary" aspects of aloha was indicative of how the forty-nine international artists, from Oceania/Pacific, Asia, North America, South America/Caribbean, Europe, and Africa, in HT25 embraced the ethos of the triennial's theme: *Aloha Nō*. In many different ways, the artists moved audiences to think beyond "aloha" as a superficial expression of "love," and toward questions of how to craft relationships with care, how to build connection to each other as the foundation of local and international solidarity activist movements, and how this all depends on a deeper embrace of 'āina. I could feel the aesthetic resonance of this ethos in the recurring forms of circles, spirals, and currents across the fourteen sites and three islands of the exhibition (fig. 3).

Now in its fourth iteration, this year's Hawai'i Triennial was co-curated by Was-san Al-Khudhairi, Binna Choi, and Noelle M.K.Y. Kahanu. Kahanu, an established Kanaoka Maoli curator and University of Hawai'i at Mānoa (UHM) faculty member based in Honolulu, brought the mana to create an international art exhibition in which an 'ōlelo Hawai'i title, *Aloha Nō*, would foreground a Native Hawaiian and Oceanic framework of revolutionary aloha.⁵ Both Iraqi Was-san Al-Khudhairi and South Korean Binna Choi brought their own experiences—of working with biennials and networks of artists addressing the most pressing issues of our times—as expressions of their own deepening love for and connection to Hawai'i. Al-Khudhairi was most recently chief curator at the Contemporary Art Museum St. Louis, where she mounted *Stories of Resistance*, and Choi was co-artistic director of the Singapore Biennale 2022 and former director of the Casco Art Institute: Working for the Commons, where she led the Grand Domestic Revolution project. As the curators recounted to me on multiple occasions, HT25's title was born partly out of their shared commitment to a nonhierarchical structure of curating as a form of collective solidarity.

The curators' first revolutionary act was choosing *Aloha Nō* as their title. The addition of "Nō," with a kahakō, when placed after aloha, intensifies its meaning to "deep aloha" in 'ōlelo Hawai'i. The title also takes poetic license in playing with the homonyms of "Nō" in the English language, signifying both an act of refusing aloha's commodification and a "call to know aloha more deeply."⁶ The curators hesitated before choosing such a known and exploited Hawaiian word, but, as Kahanu explains, they "thought about the role of contemporary art and the Hawai'i Triennial, [and] kept returning to the notion of aloha, as a means of conversing about healing, solidarity, and shared humanity. *Aloha Nō* allows us to process grief and emerge more whole, and ready to love anew."⁷

The curators shared their collective reclamation of the oft-used term with articles assembled in a reader (available for free at multiple venues and on the exhibition website as a downloadable PDF) that built an understanding of the word's Christianized and colonized history and its renewal in recent contexts.⁸ Toward the end of the reader, Kanaka Maoli poets and activists No'u Revilla and Jamaica He-oloimeleikalani Osorio offer that "aloha is deoccupied love." They say that "while the word is a common expression in Hawai'i nei, particularly in greetings, it is important to remember that aloha is not tourist-oriented . . . Fundamental to our culture and identity, aloha is an 'Ōiwi ethos of connectivity." It compels us to ask "What intimacies have we earned? What ways of knowing each other have we cultivated properly?"⁹

Aloha Nō is part of a movement in biennial- and triennial-making that prioritizes Indigenous knowledge and perspectives as relevant to the global contemporary art world—like *NIRIN* (meaning "edge" in Wiradjuri language), the 2020 Sydney Biennial led by Brook Andrew. The HT25 curatorial team assembled artists (a significant number of them women, femme-identifying, or queer as well as local, Indigenous, and Pasifika) who shared how earth, water, and community-care practices (including ceremonial and language regeneration), are, in fact, often earned intimacies. The exhibition's distribution across so many sites gave each artist space to express these intimacies, while also emphasizing a huaka'i that connected the artists, and grounded them in their locations and their 'āina. In the HT25 guidebook (like the HT22 one before it), each site is introduced in both English and 'olelo Hawai'i through its place names, the wahi pana (sacred places) in the surrounding area, and mo'olelo of important moments in its history.

The curators made a clear effort to trace a growing network of artists working to recover ancestral knowledge and mo'okūauhau (lineage) in relation to 'āina-based care. At the Hō'ikeākea Gallery, Quandamooka (Aboriginal Australian) artist Megan Cope's *Kinyingarra Guwinyanba (Off-Country)*, *Kaulana 'Ōlepe* (2025) featured handmade, locally-sourced oyster poles (Fig. 4). The installation was paired with a video showing how Cope and her community plant the poles in a circular formation to act as living reefs. The work is part of the long-term restoration of Quandamooka Sea Country. Though *Kinyingarra Guwinyanba* has traveled extensively in the last few years, it took on a new resonance at HT25, as the poles were mounted in a curving, protective, and honorific formation overlooking Pu'uloa—once known for its abundant oyster beds and now the toxic military site widely known as Pearl Harbor (and one of the worst superfund sites in the United States).



Figure 4. Megan Cope, *Kinyingarra Guwinyanba (Off-Country)*, Kaulana 'Ōlepe, 2025. Installation view outside Hō'ikeākea Gallery, Leeward Community College, Pearl City, overlooking Pu'uloa, 2025. Photograph by Duarte Studios. Courtesy of the artist and Hawai'i Contemporary

In the gallery, Cope's video was adjacent to Kanaka Maoli artist Tiare Ribeaux's documentary style video *Waters of Pu'uloa* (2024), which highlights Native Hawaiian efforts of restoration. At the Bishop Museum, Ribeaux shared a video installation related to Maui's waters: *Ho'ōla ka wai iā Maui—He Moemoeā (Water Returns Life to Maui—A Dream)* (2025). The artist, who traces her mo'okūauhau to Maui, structures the piece as a dreamy huaka'i around the island's ruptured and contaminated watersheds in which mo'ō (lizard-like water protector deities) return. The video features dancers dressed in long, flowing garments designed by Ribeaux that are activated by wind and water. Their reptilian, articulated motions caress stones, water, and the atmosphere. One performer was Nanea Lum, Kanaka Maoli painter and kapa-maker, and Ribeaux's longtime collaborator. Lum's own work, paintings about the revival of kapa making as ceremony, were included in HT25 at the HUB.

The HUB featured another performance-based video installation that resonated with Ribeaux's. *Finding Pathways to Temahahoi* (2024) by Indigenous Taiwanese artist Anchi Lin (Ciwās Tahos) is based on her ongoing efforts to reconnect with

her Atayal maternal ancestors and Temahahoi, a place in the mountains where women beekeepers are impregnated by the wind. To add to this evolving work, Anchi collaborated with four queer and femme-identifying performers based in Honolulu to develop a durational performance for the opening of HT25. On Anchi's unfurled map of Temahahoi, they recreated a space of communal sensual awakening, moving slowly over and around each other as they blew through handcrafted ceramic vessels to invoke the wind.

Across the way at the HUB, Puerto Rican collective Las Nietas de Nonó (Afro-diasporic siblings Mapenzi Chibale and Mulowayi Iyaye) contributed a new video, *réplica de paisaje II* (2024) (Fig. 1). Much like Anchi's work, it features their land and water-based choreographies—intimate gestural strategies of witnessing and recovering damaged rivers and militarized coasts. The emancipatory performances are initiated, as they state, in “opposition to fear” and borne out of a desire to “reimagine connection.”¹⁰



Figure 5. Sonya Kelliher-Combs, *White Idiot Strings*, 2025. Installation view at Capitol Modern, Honolulu, 2025. Photograph by Duarte Studios. Courtesy of the artist and Hawai'i Contemporary

At Capitol Modern, the state art museum, Sonya Kelliher-Combs, an Iñupiaq and Athabascan artist from Alaska, offered *White Idiot Strings* (2025), an installation of intricately stitched rawhide mittens that were suspended in the air (Fig. 5). Evoking absent bodies, the piece (and the shadows it casts) is Kelliher-Combs's reflection on the loss of her kin to boarding schools and high suicide rates, while it also celebrates the skills and creativity of her ancestors. In a nearby video space, *Guardians* (2024), by Denmark-based Korean artist Jane Jin Kaisen, featured children animating kkokdu (Korean wooden funerary figures) and circling a burial mound on South Korea's Jeju Island. *Guardians* is linked to the other two films by Kaisen that were featured in HT25, but shown at different locations. All engage ritual and spiritual practices from her home island with incredibly careful and sensitive cinematography and immersive sonic rhythms. *Halmang* (2023), shown on Hawai'i Island at the East Hawai'i Cultural Center, features Jeju's esteemed haenyeo (sea divers), who collectively unfurl long rolls of sochang (white cotton cloths) in a spiral pattern across the black lava rocks that serve as a shrine to the wind goddess Yongdeung Halmang. The soundscape is composed of layers of on-site recordings that bring the wind alive, as with Ribeaux and Anchi's pieces.



Figure 6. Installation view of archival material and sculptures by Rocky Ka'iouliokahihikolo'Ehu Jensen at Capitol Modern, Honolulu, 2025. Photograph by Duarte Studios. Courtesy of the Jensen 'Ohana and Hawai'i Contemporary

In multiple rooms at Capitol Modern, the resurrection and reinvention of contemporary Kanaka 'Ōiwi ki'i (images) are celebrated in the posthumous work of artist Rocky Ka'iouliokahihikolo'Ehu Jensen (1944–2023) (Fig. 6), as well as Carl F.K. Pao's vibrantly colored paintings and Kahi Ching's *'Uhane Lā'au* (2025) series (Fig. 7). Jensen's presence acts as an important genealogical source for Pao and Ching. Kahanu took the lead in working with Jensen's family, choosing works and ephemera that both honored him as a founder of contemporary Hawaiian art and expressed how embattled his position was in a white-dominated art context.



Figure 7. Kahi Ching, *'Uhane Lā'au*, 2025. Installation view with Sung Hwang Kim, *By Mary Jo Freshley*, 2025, in the background and Carl F.K. Pao, *KANU Kaho'olawe: Replanting, Rebirth*, 2016, to the left. Capitol Modern, Honolulu, 2025. Photograph by Duarte Studios. Courtesy of the artists and Hawai'i Contemporary

Ching's five hardwood sculptures—organized in a circle and each with a unique rock, coral, or glass base—were standout pieces in the triennial. As an extension of his innovative approach to combining Japanese bonsai and Chinese penjing (miniature landscapes) with Kanaka 'ike lā'au (plant knowledge), each piece of wood, found by or given to the artist, tells the story of damaged and transforming landscapes. Ching sculpted each of them with immense care and sensitivity to the 'uhane (spirit) of the

tree to bring out its intrinsic dancing energies. For Ching, each mark made into the wood is a deep meditation and collaboration with elemental and ancestral forces.

In addition to the strong genealogical tenor of many HT25 works, artists also foregrounded regional, trans-Indigenous, and international solidarity—especially around land and water sovereignty movements—as the core of their practice. *A'gin* (2025) by Rose B. Simpson, a Tewa sculptor from Kha'p'o Owingeh (Santa Clara Pueblo, New Mexico), acted as a perfect embodiment of this. Placed at the entrance of the Honolulu Museum of Art (HoMA), two monumental figures stand side by side. As the artist recounts, the piece is a reminder to reflect on how “we carry ourselves,” to “be guests respectfully” in each other’s spaces.¹¹ At Capitol Modern, Sancia Miala Shiba Nash, a filmmaker and lauhala weaver who was born and raised on Maui, presented *Kuroshio* (2025), a two-channel video installation with a sitting environment of moena lauhala (traditional Hawaiian mats) the artist made with her friends in the Keanahala collective. The work offers a meditation on how her Japanese ancestral roots are interwoven with her commitment to 'āina-based knowledge in Hawai'i through the ocean's currents.



Figure 8. Left to right: Sione Faletau, *Tau'a'alo*, 2025; Emily Karaka, *Kohala, Hualālai, Mauna Kea, Mauna Loa, and Kīlauea*, 2025; Jonathan Day Nālamakūikapō Ahsing, *Āinamoana*, 2025. Installation view at the Bishop Museum, Honolulu, 2025. Photograph by Duarte Studios. Courtesy of Hawai'i Contemporary

The Bishop Museum's HT25 artworks pulsed with Oceanic solidarities, also figured through ocean currents. A strobing kupesi design from Tongan artist Sione Faletau's digital piece *Tau'a'alo* (2025) was set to the beat of a modified 1970s recording of canoe paddlers' call-and-response song (Fig. 8). The work was mounted directly across from *'Āinamoana* (2025), sixty-four sheets of handmade hau paper printed with designs that symbolize the "40,000" islands of Oceania, by Kanaka Maoli artist Jonathan Day Nālamakūikapō Ahsing. The marks were made with 'ālaea (ocherous dirt) and salt water from Piko o Wākea (the equator) obtained on a voyage to Tahiti with Hōkūle'a.

These works by emerging artists were embraced by those of important elders. To the left were Māori painter Emily Karaka's large-scale, unstretched canvases-as-packable-protest-banners that connect mauna (mountain) protection movements across Oceania. To the right, a single new work and poetic text by painter and writer John Pule celebrated the vibrant abundance of land and water of Niue. In another room, Salote Tawale, a Fijian-Anglo-Australian artist, displayed an arrangement of gifted necklaces hung on a subversively funny, deconstructed theater prop resembling an underwater cave with videos of Moana Nui. As Tawale imagines them, the ocean, cave, and necklaces all act as portals to connect friends across islands.

Back at the HUB, Taro Patch Creative's "living room" offered a space of talanoa (dialog). The collective, founded by sisters Veā, Emily, and Elizabeth (Bubzie) Mafile'o, is based in Tāmaki Makaurau, Aotearoa New Zealand, where they run a community space committed to storytelling as a practice of communal well-being. As a parallel approach in Honolulu, they featured stories from West O'ahu (recorded in collaboration with Native Hawaiian filmmaker Pākē Salmon) that aim to foster connections amongst Tagata Moana (peoples across the Pacific).



Figure 9. Yazan Khalili, *Against Total Meaning*, 2025. Installation view at the HT25 HUB, Davies Pacific Center, Honolulu, 2025. Photograph by Duarte Studios. Courtesy of the artist and Hawai'i Contemporary

Another highly significant act of international solidarity-building was the inclusion of Palestinian voices at a time when they are being censored across the US and beyond. Yazan Khalili (born in Syria and raised in Palestine) is a photographer, writer, and activist leading projects such as Learning Palestine, a collective that disseminates knowledge about the ongoing struggle for justice and liberation. At the entrance to the HUB on the second floor, Khalili composed a run-on-sentence poem with no beginning or end, titled *Against Total Meaning* (2025), and printed it across a series of hats, shirts, and hoodies (Fig. 9). Part of it reads, “as we sit like a mountain that stands against the history of the prevailing powers that. . .” Echoing Karaka’s work, land protection is a unifying force for Khalili. The artist brings recognition to the struggles against settler colonialism that Hawai’i and Palestine share. Each item printed with the poem’s excerpts has been reproduced in multiples and is available for sale with the hope of distributing its message. Though purposefully ambivalent in its merchandizing strategy, *Against Total Meaning* is a powerful parallel to McDougall’s widely distributed poetic works that similarly embraces language as activism.

Throughout the exhibition, intimate gestures of untwining and spiraling were used to acknowledge the damage done by colonization while also indicating processes of material, emotional, and social transformation toward decolonial futuring. These moments of release offered a sense of how artists are contemplating the potential of healing in a world of ongoing occupations and extractive violence. Berlin-based Palestinian artist Jumana Manna’s quilted protest banners installed at Capitol Modern were tied down to cinder blocks using rope on pulleys, with the exception of one that had been set free. Cambodian artist Kannitha Tith’s steel coils are the manifestation of the artist’s meditative hand-wrapping practice, in which she makes time to sit with the silences left in the wake of the Khmer Rouge. Canadian and French artist Kapwani Kawanga composed a vestibule with loose sisal fibers, stating that she wants the sisal, historically grown and bound into rope as part of African slave economies, to exist, at least for a moment, in an unmanufactured, liminal state: “I like . . . the promise that it can change into something else.”¹²

In relation to her work *Blindspot* (2025), Filipino American artist Stephanie Syjuco said that she was “releasing” the Filipinos held captive in colonial ethnographic photography when she used Photoshop’s “healing” tool to erase them from the surrounding landscape.¹³ Melissa Chimera, a Lebanese Filipino artist born and raised on Maui, made the outdoor installation *Hulihonua, Transformed Landscapes* (2025). It encouraged native Hawaiian grasses and vines to use antlers from deer (an invasive

species) as a form of support, offering a way to think about how we prepare for huli-honua (the earth's turning or revolutionary potential) even after environmental devastation.

Two artworks from Oceania also spoke deeply to the complex conditions of return and release. Samoan photographer Edith Amituanai's new video *Vaimoe* (2024) at HoMA follows the story of her aunt, who returned to Sāmoa in 2023 after living in Hawai'i, Alaska, and Nevada for more than forty years. It's a story of homecoming that also addresses the complexity of living in diaspora. The return is never to the place as you left it, nor as the person you once were. And yet, the film captures how the "heart returns to Sāmoa." It ends with Aunty Vaimoe, wearing a tuiga (ceremonial headdress) and 'ie toga (mat skirt), dancing down the streets encircled by her family and community.

At the HUB, Māori artist Shannon Te Ao presented *la rā, ia rā (rere runga, rere raro)* ("Every day [I fly high, I fly low]") (2021), a three-channel multimedia piece. The darkened space was saturated with a mournful pao (song), written and performed by Aotearoa composer Kurt Komene, that takes the form of the tīwakawaka, a small bird endemic to Aotearoa and associated with the transition between life and death. To this soundscape, Te Ao added large-scale projections of thirty-six black-and-white photos he took of two male collaborators as they developed a choreographic response to the music. In his talk during the opening days of HT25, Te Ao recalled the importance of setting up a ceremonial space for the photo session near his family's burial site on the North Island. In the images, the men's movements are blurred, yet still articulated in ways that address the necessity to remember and repurpose cultural knowledge through the body. The powerful atmosphere of *la rā, ia rā* embraced and amplified the many other revolutionary gestures of recovery and release I felt throughout HT25.

Perhaps the fullest embodiment of *Aloha Nō*, and complement to McDougall's *Aloha Ka'apuni*, was 'Umeke Lā'au (*Culture Medicine*) (2025), at Honolulu Hale, the seat of the city and county government (Fig. 10). The monumental wooden 'umeke (calabash)—twenty-two feet in diameter and eight feet high—was a dedicated space of reflection and healing created by Kanaka 'Ōiwi multimedia artist and educator Mel-eanna Aluli Meyer. Within the structure, visitors heard the names of Native Hawaiians and Hawai'i citizens who signed the Kū'ē Petitions of 1897, opposing Hawai'i's annexation by the United States (among them was Meyer's grandfather, Noa Webster Aluli, who signed as a seventeen-year-old.) The massive installation was born out of the artist's collaborative efforts with community members; these included Honolulu-

based artists Kainoa Gruspe and Amber Khan, who led the fabrication of the piece; Leeward Community College and UHM art students and faculty; Hawaiian families who transcribed the handwritten names on the petitions; and UHM Hawaiian Theatre Program members (led by Tammy Haili'ōpua Baker) who read aloud the document's 38,000 names.



Figure 10. Meleanna Aluli Meyer, *‘Umeke Lā’au (Culture Medicine)*, 2025. Installation view at Honolulu Hale, Honolulu, 2025. Photograph by Lila Lee. Courtesy of the artist and Hawai'i Contemporary

Over the course of the triennial, Meyer hosted conversations with groups seated in a circle within the ‘umeke, including my own classes. Many discussions focused on the importance of the *pewa*, a fishtail patch used to repair cracks or fissures that are ultimately celebrated for making an ‘umeke stronger and more beautiful. Displayed prominently on both the inside and outside of Meyer’s piece, the *pewa* are reminders of the ways that healing can only begin with a recognition that something is broken and worth saving. As I witnessed the commitment Meyer made to hosting

many different kinds of groups (something that doesn't always happen with relational-style pieces in the context of biennials and triennials), she practiced one of the most difficult aspects of revolutionary aloha: ho'oponopono—sitting with each other to face hard truths in order to evolve together in new ways. Meyer has been invited to install her 'umeke at multiple sites across Hawai'i, including Lahaina, as well as Canada and Rapa Nui.

Throughout HT25, it was evident that its curatorial team had worked hard to support the efforts of artists doing vital and long-term ceremonial and community-care work—and to display the chosen artworks so that they energized each other. This was a major strength of the exhibition, which made a stand in a revolutionary moment to foreground the real ways in which contemporary art is part of continuity and transformation for Indigenous and local cultures. Living and working in the contemporary art community in Honolulu as a settler ally, I had the privilege of meeting with, hosting, and working with many of these artists. I was able to attend discussions in which artists shared how their works were extensions of their love for their 'āina and ancestors. My students also interviewed artists as part of an audio cast series in collaboration with the triennial. I say all this in full disclosure of my own intimacies with HT25, but also to highlight the ways that building intimacy with the works has helped me to journey alongside the artists, to see their work, even in the quietest moments, as part of larger movements of resistance against imperialism and fascism, as well as movements toward mutual care of earth, water, and each other. This is revolutionary aloha.

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Notes

¹ The venues included: Aupuni Space, Halehō'ike'ike at the Bailey House, Bishop Museum, Capitol Modern, Foster Botanical Garden, Fort DeRussy, Fort Street Mall, Donkey Mill Art Center, East Hawai'i Cultural Center, Hō'ikeākea Gallery at Leeward Community, Honolulu Hale, Honolulu Museum of Art, Davies Pacific Center, and Lē'ahi.

² “Militourism” is a term coined by Teresia Teaiwa to describe the layered and ongoing relations between imperialism, military operations, and tourism in the Pacific. Teresia Teaiwa, “Reading Paul Gauguin’s *Noa Noa* with Epeli Hau’ofa’s *Kisses in the Netherlands: Militourism, Feminism, and the ‘Polynesian’ Body*,” in *Inside Out: Literature, Cultural Politics, and Identity in The New Pacific*, ed. Vilsoni Hereniko and Rob Wilson (Lanham, MD: Rowman & Littlefield, 1999): 249–63.

³ The four Lē’ahi markers feature poems etched onto glass markers so that the land can be seen through the mo’olelo. They are sited outside in parks that will enable the piece to be viewed as public art long after HT25 is over. McDougall’s Lē’ahi project, along with projects by Rocky Ka’iouliahikolo’Ehu Jensen and Carl Pao are collaborations between HT25 and the City and County of Honolulu Mayor’s Office of Culture and the Arts (MOCA). They are three of thirteen artists/collectives working with MOCA on the Wahi Pana project. See www.wahipana.com for details.

⁴ Brandy Nālani McDougall, “Aloha Ka’apuni, Revolutionary Aloha,” Hawaii Contemporary Art Summit 2024, Honolulu Museum of Art, June 14, 2024, <https://www.youtube.com/watch?v=JM-tnzyds5Y>.

⁵ In keeping with common practice, I use Kanaka Maoli, Native Hawaiian, and Kanaka ‘Ōiwi interchangeably.

⁶ *Aloha Nō* Curatorial Statement, Hawai’i Contemporary, accessed June, 2025, <https://hawaiicontemporary.org/>.

⁷ Hawai’i Contemporary, “Meet #HawaiiTriennial2025 co-curator Noelle M.K.Y. Kahanu (Kanaka ‘Ōiwi/Native Hawaiian) (@noellekahanu),” Instagram, March 11, 2025, <https://www.instagram.com/p/DHC3xVEitcl/>.

⁸ Hawai’i Contemporary, *Aloha Nō: Art Summit Reader*, June 2024, https://static1.squarespace.com/static/59e143f712abd9a332920f01/t/666220b9b7a89e0dfd78a09c/1717707043166/ArtSummit_reader-web.pdf.

⁹ No’u Revilla and Jamaica Heoloimeleikalani Osorio, “Aloha Is Deoccupied Love,” in *Detours: A Decolonial Guide to Hawai’i*, ed. Hōkūlani Aikau and Vernadette Gonzalez (Duke University Press, 2019), 125, 129.

¹⁰ Las Nietas de Nonó, “Aloha Aina: That Which Feeds Us,” artists roundtable, Hawai’i Contemporary Art Summit, June 14, 2024.

¹¹ “HT25 at HoMA: Rose B. Simpson Pays Respect,” Honolulu Museum of Art, February 24, 2025, <https://honolulumuseum.org/pQDrds5/ht25-at-homa--rose-b--simpson-pays-respect>.

¹² Kapwani Kiwanga, “How I Became an Artist: Kapwani Kiwanga, as Told to Skye Sherwin,” Art Basel, accessed June, 2025, <https://www.artbasel.com/stories/how-i-became-an-artist-kapwani-kiwanga?lang=en>.

¹³ Stephanie Syjuco, Artist Talk, opening night of HT25, February 15, 2025.