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F/W

ART & DESIGN: MARK YOSHIKUMI,
SUNG HWAN KIM, ALOHA NŌ, AND THE
MANA OF HAWAIIAN TRANSLATION.
CULTURE: PANIOLO, UKWANSIN
KABUDAN, AND A HOLLYWOOD CRITIQUE.
SOCIETY: COMMUNITY LAND TRUSTS,
AND PUERTO RICO. LIVING WELL: A
TUBEROSE FARM, AND MAKAHIKI ON
MOLOKA'I. EXPLORE: WEST MAUI,
NATIVE SPIDERS, AND PAJU BOOK CITY.

COVER: 1/2





Cover of Sung Hwan Kim, *Ua o'o 'ia 'o ia e ia*
우아 오아 오아 에 이아 (book), Seoul: Seoul Museum
of Art, Rasun Press, 2025. Photographed on
September 20, 2025, during Keanahala residency
at Aupuni Space.

A Site of Knowledge

INTERVIEW BY
IMAGES BY

— DONNIE CERVANTES
— SANCIA MIALA SHIBA NASH

INTERVIEW BY

IMAGES BY

DONNIE CERVANTES

SANCIA MIALA SHIBA NASH

ARTIST SUNG HWAN KIM HIGHLIGHTS HAWAII AS A DYNAMIC SPACE OF LEARNING, REFRAMING THE ISLANDS AS A LENS FOR UNDERSTANDING GLOBAL HISTORY AND DIASPORA.

Sung Hwan Kim's recent exhibition at the Seoul Museum of Art marks a significant milestone in his career: his first solo exhibition at a major public museum in Korea. Set within the historically loaded walls of what was once the Japanese-built Supreme Court, the exhibition reflects Kim's long-standing engagement with dense, layered narratives and his eschewal of simple messaging. Titled *Ua a'o 'ia 'o ia e ia*, the show is deeply entangled with the museum's physical and political geography and the complex web of Korean diasporic histories that stretch between Seoul and Hawai'i.

Kim's approach remains distinctively opaque yet profoundly connective, creating a space that's not just visited but inhabited. "The landscape has multiple names with different contexts," Kim explains, referencing the layered symbolism of Dosan An Chang-ho, one of the historical figures featured in the show, whose chosen name was inspired by Lē'ahi in Hawai'i. These kinds of crossings — temporal, geographical, political — trace unexpected lines of connection.

Coinciding with the sudden and short-lived declaration of martial law in December 2024 by Yoon Suk Yeol, who was the first sitting South Korean president to be arrested, the exhibition was literally framed by state tensions. "Let this be the context," Kim recalls telling SeMA curator Gahee Park. "Because people who come to the exhibition walk through this huge protest," he said. The atmosphere of uncertainty heightened the urgency of the work's presence in public life. In this charged environment, Kim's work doesn't offer resolution. Instead, it insists on the encounter, asking viewers to sit with complexity rather than escape it.

The following is a conversation between Sung Hwan Kim, David Michael DiGregorio, and Donnie Cervantes that took place on July 12, 2025 at 2:30 p.m. Hawai'i Time. It has been edited for length and clarity.

Donnie Cervantes: Thank you for trusting me with this conversation, Sung Hwan. I've been reflecting on why I decided to focus specifically on the exhibition at SeMA [Seoul Museum of Art] and I realized how meaningful it is to bring all this work and research to Korea, to see it placed the way you've done, and to open it up to the public at the city museum.

These ideas have been presented quite extensively, particularly in Europe, so in a way, this feels like a continuation, but it's also a very significant iteration in its own right. For me, it draws together many threads from your work in and about Hawai'i, placing them in conversation with Seoul, its histories, and also your past works. I feel very fortunate to have spent a good amount of time with

the exhibition at the museum, and to witness the public presentation of your series of workshops. They felt like a beautiful weaving of so many ideas, collaborations with people from Hawai'i, and especially the continued partnership between you and David [Michael DiGregorio].

I'd love to start by speaking about the title of the exhibition, *Ua a'o 'ia 'o ia e ia*, which stood out to me today when I

The artist joins protesters in Seoul on March 22, 2025, amid unrest sparked by the declaration of martial law.

FLUX _ FEATURE



revisited it in 'ōlelo Hawai'i. It feels quite "pronoun-coded," in a way. I'm curious, how was the title chosen, and by whom? And how do you hope or imagine it would be understood?

Sung Hwan Kim: As you know, when I first arrived in Hawai'i, David and I were learning 'ōlelo Hawai'i by reading *Ka Lei Ha'aheo: Beginning Hawaiian* by Alberta Pualani Hopkins, which I got from the University of Hawai'i. I find that textbook interesting. When I engage with a culture that informs the subject of my films or other projects, I try to learn the language through language books and other literature that is from that culture. In this particular Hawaiian textbook, there are many examples that I don't find in other language textbooks. It's not just about practical things like going to the supermarket or making friends. Those things all exist, but in a very different context in this book. For example, one of the sentences in the book says, "Korean women are not very tall." I found that sentence very interesting because it talks about the people who are present in Hawai'i.

The exhibition title, *Ua a'o 'ia 'o ia e ia*, can be more or less translated into "he/she/they learned something by another person." Somebody was there in a place, and there was somebody else from another place who wanted to learn. This interesting syntactical structure depicts the action of learning — and between those two people, a distinct space emerges. That space is what I was interested in; and I wanted that space to be the subject — the space of action between people — rather than focusing on the verb like "learning," or the gender of the individuals involved, such as, "he or she."

This genderless pronoun "o ia" in Hawaiian interested me because in Korean [language], *keuh* (그) is a genderless third pronoun as well. Contemporary Korean language has "she" and "he" because it is influenced by the Japanese language during occupation. I learned in school that

the Korean language did not have gender before colonization.

The title of my exhibition was indeed about *keuh* (그). It's about the third party. So I want to leave it at that. And whenever people ask me what the title means, I just give different pronouns. Sometimes I say "he, she," "she, he," or "they, they," or "they, he." So, it could be anybody.

DC: Beautiful. In the exhibition guide, it says, "They learned from them. Learned by them, their teaching." That to me goes beyond simply presenting those three statements without gender. It speaks to your process, and to the forms of communication and collaboration you're engaging in and presenting throughout the exhibition, if that interpretation aligns with your intention.

SHK: Yes. I wanted a title that focuses on neither the object of the research nor on the person conducting it, someone who ventured into a field that few are familiar with, with the aim of bringing something new or exotic back to where they came from. I wanted to add another medium, in this case, another language, to leave this binary space instead of thinking about that object that is delivered as the object of learning, such as Hawaiian culture or history, or vice versa, I wanted to create a space where that whole culture turns into another language, in this case 'ōlelo Hawai'i, through which we interpret the history of Korea and of the United States.

David Michael DiGregorio: Also, the title as presented on the cover of the exhibition guide, and in the museum itself, in Korean is transliterated into sound only. In other words, it isn't translated into the meaning of the text in Hawaiian language. It's just the sound.

DC: So this is teaching how to pronounce this in 'ōlelo Hawai'i. That's so wonderful. I didn't realize that at all. This publication that Gahee Park, the exhibition curator, wrote is one of the most generous exhibition guides that I've ever seen. In

revisiting the show through reading this again, it's so beautifully written. And as much as the exhibition itself brought in so many different voices and ideas, that's all represented in the guide too.

So, the exhibition had three rooms. Room One, with its utilitarian name and its location on the ground floor of the museum, feels like the natural place to begin unpacking the work for this conversation. As I understand it, there is a group of works called *Figure Complex*, and those are presented in relation to artworks by different artists who were brought in from Drew [K.] Broderick's curation of the 2022 Hawai'i Triennial. It's a wonderful way of bringing in Drew's artistic genealogy and connecting it to the research and connecting you to him.

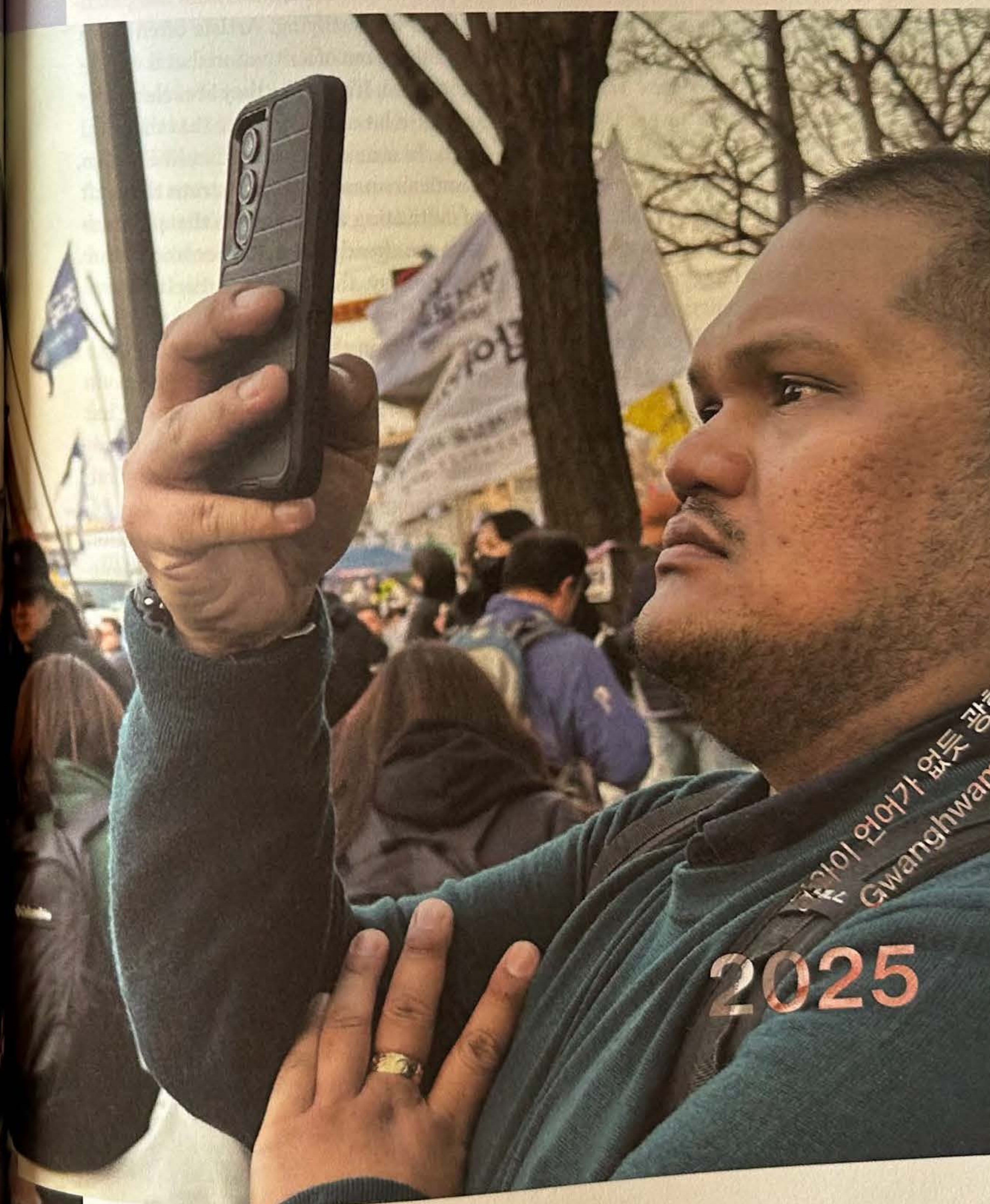
I wonder if you could speak about some of the interventions you made in presenting those Triennial works in Room One, literally framed or presented or annotated. One aspect being the sense of welcome or generosity you've received among the people of Hawai'i, the other being your own experience with it.

SHK: I can give a few examples of how, as you say, it was an intervention into Drew's exhibition at the 2022 Hawai'i Triennial, which extended into the state museum, Capitol Modern [formerly Hawai'i State Art Museum]. There's an interview with Joan Lander of Nā Maka o ka 'Āina with Drew and Taylour Chang asking the questions. The film is one of an *Artist Conversation* series by kekahi wahi [a grassroots film initiative led by Sancia Miala Shiba Nash and Drew K. Broderick], made in the context of the Hawai'i Triennial to introduce some of the artists Drew included in that exhibition. I find these films to be very new and interesting in terms of filmmaking. I decided to have a selection of films from the *Artist Conversation* series playing on a loop in a smaller room connected to Room One at SeMA. These films reveal both the connection and divide between Drew's generation and the generation of the artist that he's looking at.



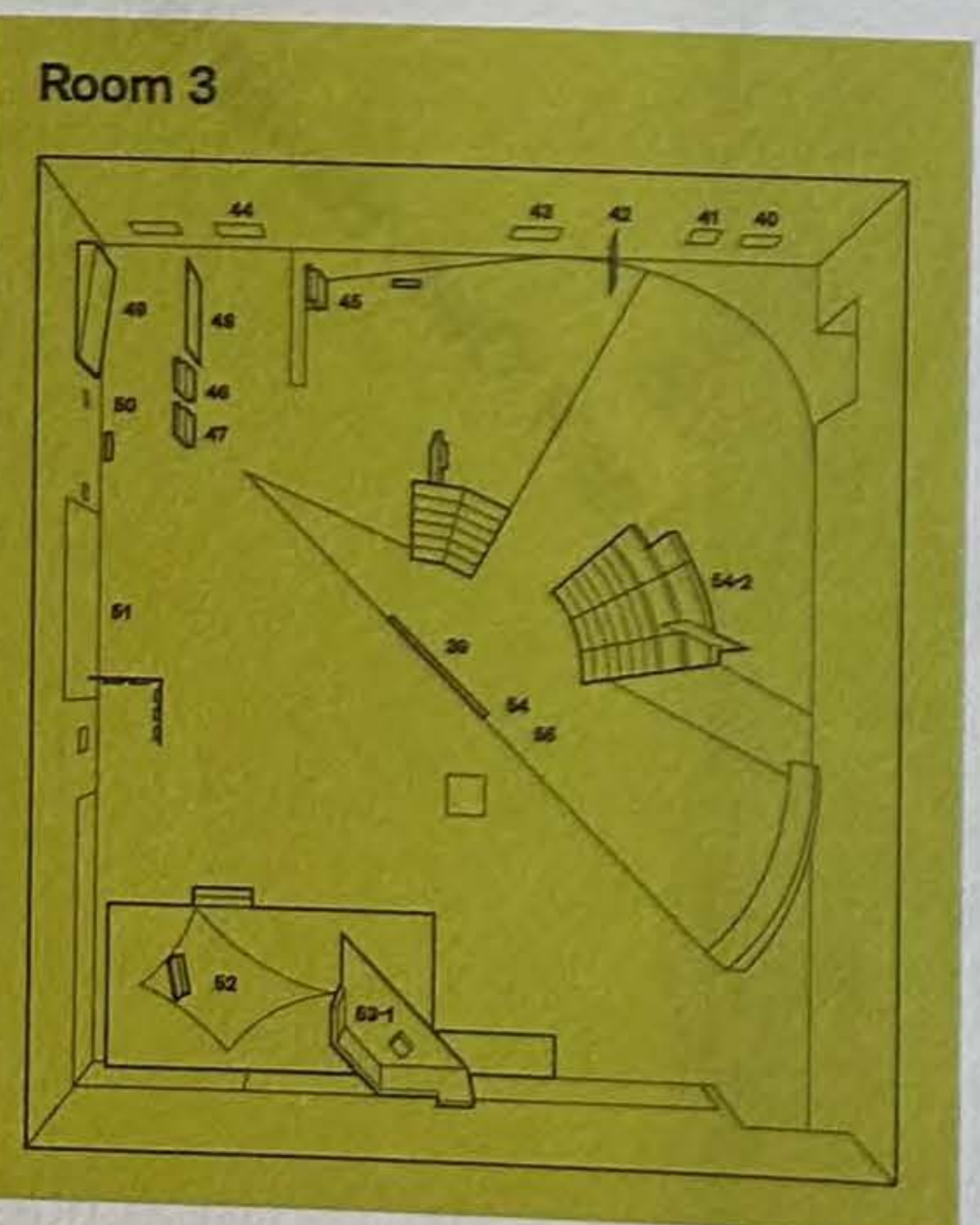
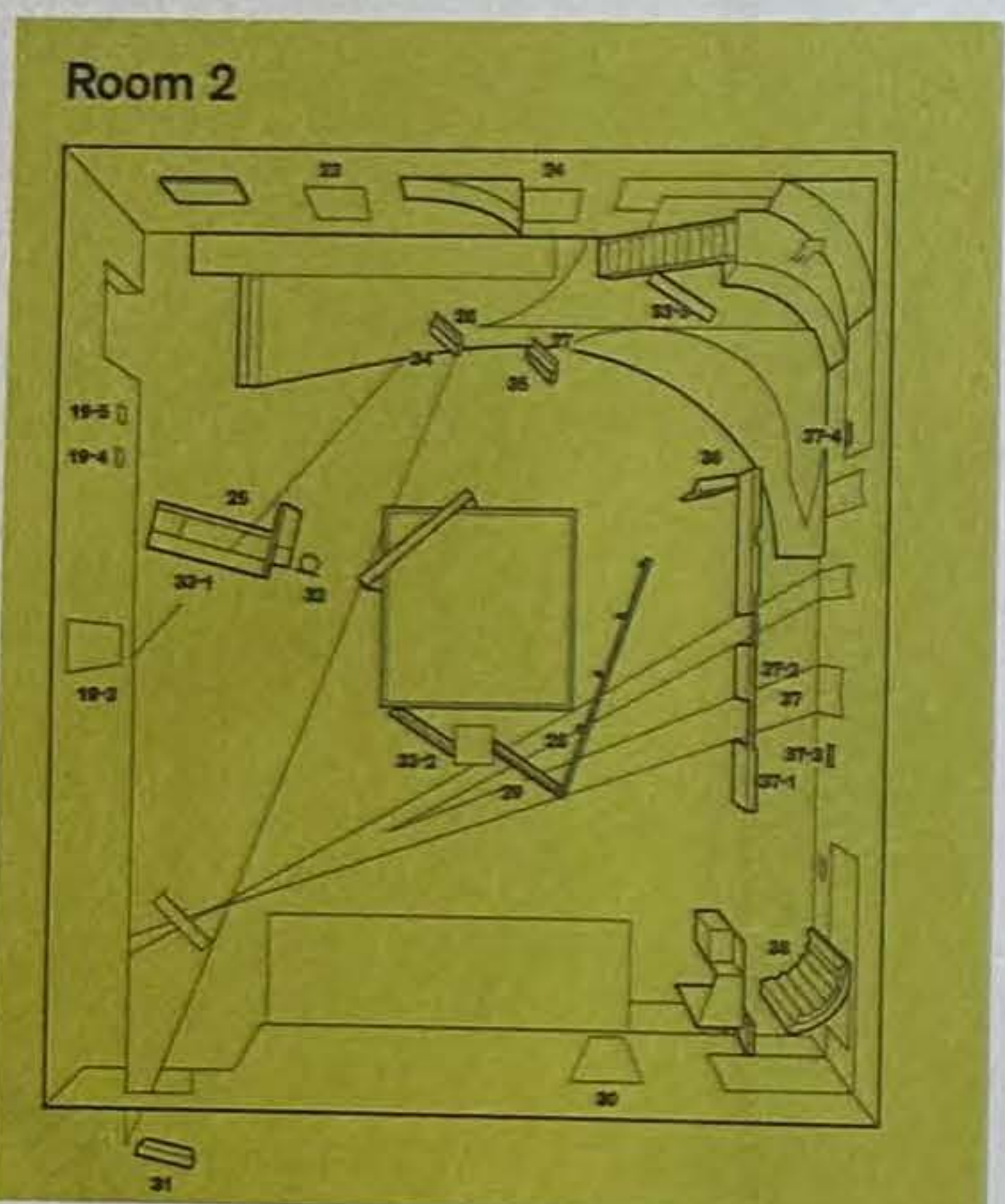
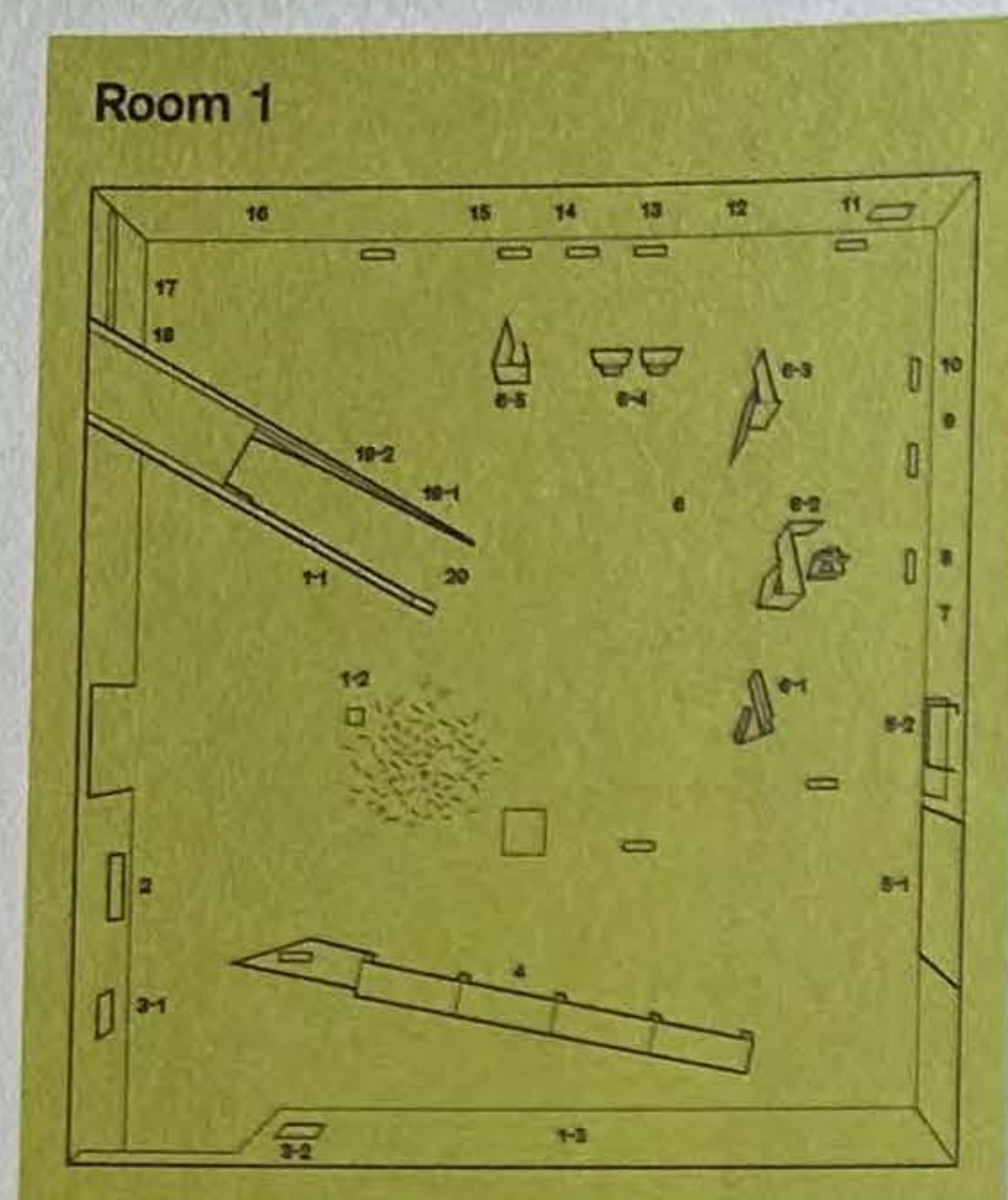
Room One. Top, the photographs by Piliāma'o carry the elevation of *Figure Complex 1: The Cost of the Laundry He Has Done*, 2024. Bottom, the photographs by Ed Greevy carry the back of *Figure Complex 5: Nā Maka o ka 'Āina and Ho'omau Nā Maka o ka 'Āina*, 2024. Courtesy of Seoul Museum of Art. Images by Suin Kwon.

Sung Hwan Kim, *Ua a'o 'ia
'o ia e ia* 우아 아오 이아 오 이아
에 이아 (book), Seoul: Seoul
Museum of Art, Rasun
Press, 2025, pp.140-141.



2025

이것이 연어가 없듯 광화문
Gwanghwamun as if 'Ōlelo Hawai'i is not here



Rooms One, Two, Three, at SeMA.
From exhibition guide
for Sung Hwan Kim,
Ua a'o 'ia 'o ia e ia,
우아 마오 이아 오 이아 에 이아,
2024-2025.

These films were made during Covid. So the people who are interviewing are literally in a different space than the people who are answering. This difference, or separation, also serves as a metaphor for the gap created by time and space in which each party is naturally situated. The new generation learn about the history of their place through books, oral histories, and evidence they can see, and as well as by talking, such as in this film, by asking questions. And these questions can often be grand. By questioning, you want something wise to be revealed to you. You're guessing what might have happened in the past that you didn't go through. What is great about this particular conversation is that Joan Lander's answers are practical. It's demystifying. Artists often make something out of a situation that is not the most ideal. It's not like they are celebratory events, a lot of the subjects that they deal with. In a manner somewhat like a *kōan*, Lander's answers demonstrate the craft of cultivating a response to the questions that are already poised to become culture. In this way, this film can reach beyond those who are already familiar with and interested in the subject of Hawai'i. For that reason, I put Korean subtitles on these *Artist Conversation* films. That means that it's newly targeting an audience who may otherwise never see them — the language creates an invitation.

The second example of intervention is the inclusion of the Piliāmo'o photographs. In one instance, I took a picture of a photograph in an open copy of *Ē Luku Wale Ē* and printed that image on the wall. When I spoke with Piliāmo'o, they agreed that I could present the photograph in a frame on the wall, but I became more interested in how to show that this work endured the over time particularly because of the distribution of *Ē Luku Wale Ē*. I want the viewer to think about printed matter and its ability to transcend time, passing information to the next generation, while also highlighting Drew's emphasis on this in his own exhibition. So I took a picture of the photograph in a spread that shows a dividing

line of the page, then I composited the higher-resolution image onto it. The final print showed that the book was a medium where the photograph existed.

DC: It also respects the boundary of the artists' work. In some way, you could think, "Oh, you've made a new artwork out of this other person's artwork," but in another sense, it's about respect. You look at a book of somebody's work and you're framing it through that experience. You made a really large vinyl piece out of it. Of all the ways that you brought in other artists' work, which initially I wanted to question, or took me a minute to understand through being in the space, I found this most interesting.

SHK: It was a very slow conversation, I had lived in Hawai'i by then for about four years, but I didn't have a close relationship with Piliāmo'o. It's a very delicate situation because artists' main goal may not always be to distribute their work worldwide. It has to be done properly by respecting the way that each artist wants their work to be presented. I'm not a curator. As I'm working on another artist's work, I'm testing the boundaries. The process went organically, step by step, by asking questions when I'm ready to ask a question, when I'm given a platform to ask a question. I knew that I was very interested in their book, what it means for their photographs to have found a place in a book. I was also interested in their [Kapulani Landgraf's and Mark Hamasaki's] relationship, where they come from, the fact that they come from different places, and that they met in a school context as teacher and student, and all that.

The third example is the inclusion of the works by Ed Greevy and Haunani-Kay Trask. Around the time Drew and I were talking during the lead up to HT22, I showed my interest in being shown next to Ed Greevy's photographs from the book *Kūē: Thirty Years of Land Struggle in Hawai'i*. I didn't demand this, but it turned into a conversation between Drew and me. I learned about the history of

evictions that happened on Hawaiian land. In Greevy's photographs, I was looking at the details in the photograph of Terrilee Keko'olani; the microphone and the hair blowing the wind; and what does it mean to have wind? What does it mean to a person to stand and make a speech to another person and the voice to be recorded by a microphone? So we talked about that. Meanwhile, Drew was interested in showing the Haunani-Kay Trask texts from *Kūē* in response to the photographs, almost like a diptych of a photograph and text. He eventually displayed it as didactic text on the wall next to the photograph. The photograph and the text were separate. But we were still talking about this idea later, about how maybe they could be presented together in the way that he was thinking, and in a way that I was interested in, too.

So there were two parts in this intervention. One was to merge the text and photograph with an agreement from Ed Greevy; we got permission from him. And I bought his photographs, and then put the text together juxtaposed with the corresponding photograph in one frame. The two are shown together within a frame in this exhibition as they have been in three other venues around the world since then.

So I was interested in how to show a historical context that is not fully controlled by me, as one artist, but through another person, from another generation, from another place. But by working in a very... I mean, I want to say intimate, but I cannot because I didn't know at first my relationship to Hawai'i would be intimate. One cannot fully plan intimacy. There's a medium, there's a person, Drew, who is in between these relationships and this network, this grammatical structure, the space where they are taught by them. So we were in this space of action between the two parties that we created, and that whole thing could be the work.

DC: Super important part of it — the last sentence says everything. It was really beautiful to hear about the hair. It gave me chicken skin, the hair of Terrilee Keko'olani floating on the wind, and the

way that translated into the videos that you started making of David and of your niece [Yoon Jin Kim] on Wilhelmina Rise [Lanipō], that this was another point of entry to place. Do you want to say anything about the way that the context of Room One speaks to the connection between the histories of Korea and the histories of Hawai'i?

SHK: In Room One, which was the first, located on the lower floor in the exhibition space, I made these works collectively called *Figure Complex*. So the Hawai'i landscape was present in images, because Piliāmo'o's photographs were there, and the actual physical books, *Ē Luku Wale Ē*, were also exhibited. So people knew where these images were coming from, but they didn't see the photographs in the physical books, only the reference pages. However, in the same space on the wall, there were big vinyl prints. So these became like a landscape, which people immediately saw as they entered, but they didn't yet see the violence done to the landscape. They needed to read the information in the references in the vitrines to know that this is a document of violence, these photographs by Piliāmo'o of the H3 project.

Then opposite of that, there are these *Figure Complex* works, which are on a human scale. They are these multidimensional, almost architectural, sectional structures. There are some photographs and relationships between the subjects. I chose these five examples that connect the landscape or the culture of Hawai'i to some subjects or information that Korean people might be familiar with. So either these people are Hawaiian or went through Hawai'i or are connected to some of the themes connected to Hawai'i. For instance, *Figure Complex 3* is called *Cultivating a Land of Others*. What does it mean for people who are not originally of that land to die on that land, to be part of the land by dying and becoming ash? In Hawai'i there are people who are not from Hawai'i cultivating the land of Hawai'i. *Figure Complex 5* is about



Installation view of Room Two, Seoul Museum of Art, Korea. Sung Hwan Kim: *Ua a'o 'ia 'o ia e ia*, 우아 아오 이아 오 이아 에 이아, 2024–2025. Courtesy of artist. Image by Sung Kwon.

Nā Maka o ka 'Āina, and Ho'omau Nā Maka o ka 'Āina. People who are familiar with the work will read that as “the eyes of the land, and to continue them.” In Korean translation, the title says, “If the land had eyes, the experience that the eyes want to return to the land.” So I’m reinterpreting what Nā Maka o ka 'Āina means to me and also what the “ho'omau” means in the work of Sancia Miala Shiba Nash, Joan Lander, and Pu'uhonua Society. So these figures are set against the landscape of the Piliāmo'o work.

DC: In addition to the *Figure Complex* works, there are many more architectural forms — that’s what I think of them — that serve as a way to orient the viewer, to connect multiple floors of the space, the museum, and then also to create intimate spaces for the viewer to experience certain works, really like honoring certain works by creating space. Do you think of all of those structures, which are extensive, as artworks? Or do you see them as exhibition design?

SHK: I think they change throughout the process of the exhibition. I said that my exhibition began with a sentence from another language that is a space between a deliverer and a receiver: *Ua a'o 'ia 'o ia e ia*. The exhibition, the whole space, the artwork and the audience has that same transaction. So I wanted to touch all these parts of it during the exhibition process to see how much of it I can use, because I know that the information is very dense, even though the research I did before Hawai'i, within Hawai'i, and during the process of the exhibition, is much more than what I showed.

An exhibition space is not a book or a school where information is laid out throughout time, in terms of a semester or a year. So you have to also think about whether this is an exhibition that people will revisit. Most people don't. And when they do, they're in for 30 minutes, an hour, or two. What are the things that they experience? So the space becomes very important — the colors or the way that they walk around becomes import-

ant. As I was designing this exhibition, I wanted to emulate a history museum. You are learning about certain types of learning. I wanted to intervene with the design of the exhibition in which people learn about a story that they're used to, but in a different way.

Room Three presents the problem of dealing with *Summer Days in Keijo—written in 1937*, a separate work that was made in 2007. The film is about a situation where a medium that had recorded the history is no longer relevant or valid. Subject-wise, it has nothing to do with the [more recently made] work. It was a film that I made visiting a text that was written in 1937 by a Swedish ethnographer, Sten Bergman, traveling in Korea to collect animals for the Swedish Natural History Museum. And I had my friend, Mieke Van de Voort, who's a photographer, play a character based on the text, visiting these places. Obviously, these places looked very different in 2007 than they did in 1937. It was a travelogue that I used as a text to make a film. There are some



Sung Hwan Kim and David Michael DiGregorio at SeMA

problems with films like that. And I had always known that there is a problem for any artist to make a film like that. At the same time, the film had been shown a lot around the world. I had always wanted to one day deal with the problem of making a film like that about colonial history, and present the result together with the film.

Room Two is a tongue. I want to design a tongue that speaks these stories. So what does it mean to think about a structure where ideas are being developed? So it's not the ideas being delivered; instead we're looking at how ideas are being formed, which is different. I didn't want to show process. It's not about showing the process of an unfinished work — I want to show the machine that spins out stories.

DMD: The way that I understood that was also that the tongue is, like you say, not necessarily showing the process. You are observing the apparatus of delivery. You're not only seeing what is delivered, meaning that room and the architectural

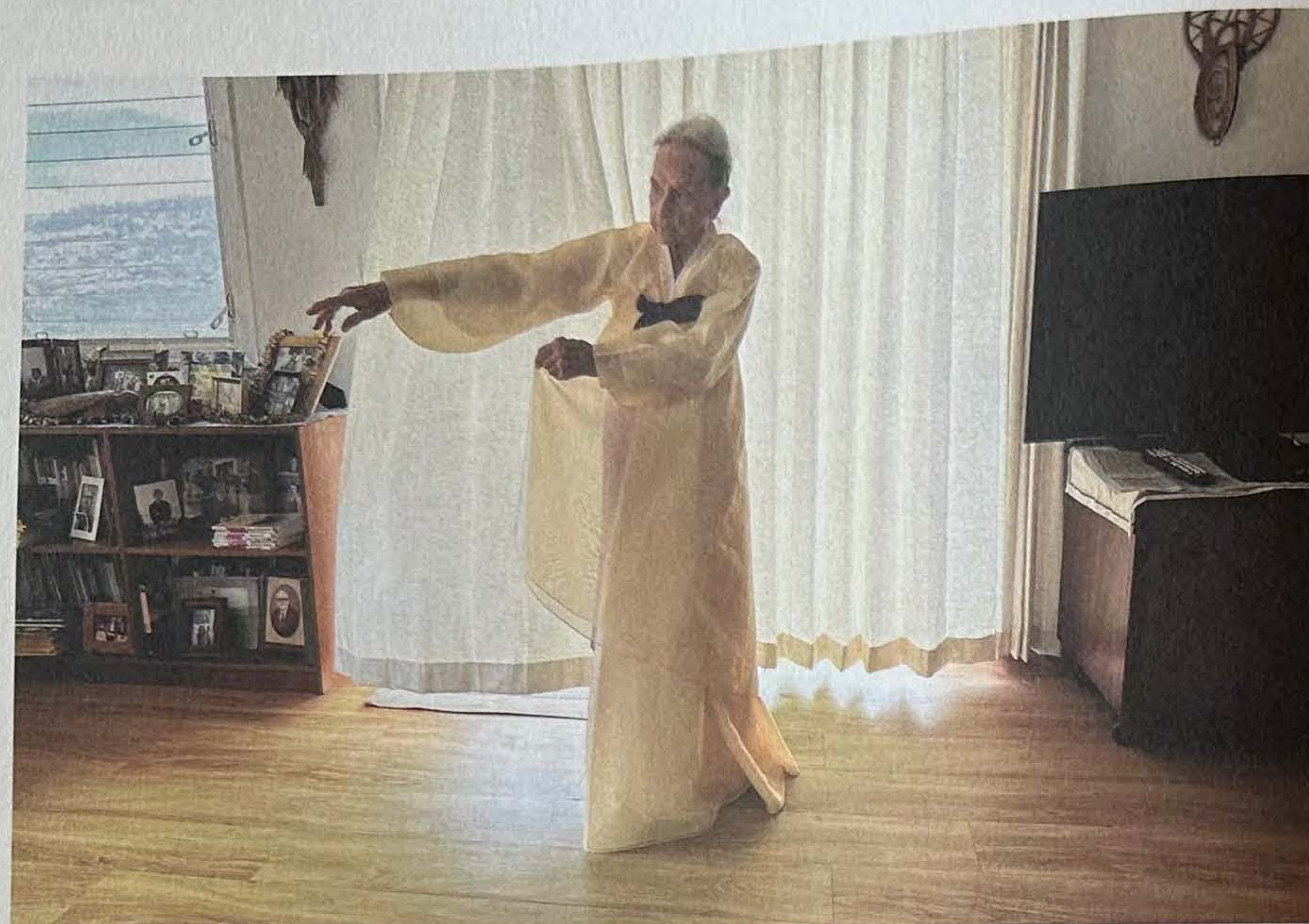
and textual elements that manifest themselves in different ways in relation to the five videos and sound in Room Two, but also you're observing the machine, as you say, that has somehow created it.

DC: From my perspective, Room Two seems to look back on the first video that was presented here in Hawai'i, *Hair is a piece of head*, as this expanded multiverse of those ideas come to life. Your most recent piece, *By Mary Jo Freshley* 프레실리에 의(依)해, — which was first presented in Hawai'i Triennial 2025 — I don't know if you would consider it as a continuation of *Hair is a piece of head*, but it really expands on ideas presented in the *Figure Complex* works. You present a lineal connection to Halla Huhm, via her apprentice, Mary Jo Freshley, whom you now study traditional Korean dance under.

Mary Jo Freshley, as a character, becomes this very unlikely connection to your own culture via that history and that migration to Hawai'i. Sancia Miala Shiba Nash appears in that video, dancing

under Mary Jo, and in turn evokes Halla Huhm. Can you speak to that and your process in working under Mary Jo? And then the connections you make between Halla Huhm, Mary Jo Freshley, and your own experience in that. You also connect Aunt Joan Lander and Puhipau [Nā Maka o ka 'Āina], whom Sancia now works with to perpetuate their legacy. It's a beautiful connection in that video. There's one quote in the SeMA exhibition guide that says, “The unifying entity that connects these individuals, transcending differences of generation, gender, nationality, and race, is Hawai'i.”

SHK: As I said in the beginning, the process is very organic and sensitive. You don't just say, “This is what I want to make. Do you want to do this?” You have to figure everything out. And what I also realized in Hawai'i is that everybody who I know is already busy with their own existing and continuing projects. People are willing to collaborate and help out as much as they can, but it's not



like they can put the whole time in one project or under somebody's scheme, in this case, mine.

So, it was interesting because when I was making *By Mary Jo Freshley* 프레실리에 의(依)해, Drew said, "Oh, so this is about Ho'omau Nā Maka o ka 'Āina." He was seeing it allegorically and metaphorically. And this is about the way that Sancia is dealing with her relationship with Joan Lander. Because it is about what it means to see a person who's invested in a culture that they're looking at, but not necessarily from where they're from. But in a way, you can say that even everybody who is from that culture is also a foreigner, because they are born without any knowledge of their own and they start to learn either from family, school, and so on, and thus a history is learned. So one is learning a lot about who one is and where one is from, the same way the people who are not from that place could learn about that place. So that aspect is present in my film. While they're engaging in that learning, they could become a master, a professional, or somebody who has expertise, knowledge of that culture space. And then there's a new one coming, a student or a young person or another foreigner from another place, another field, another genre. Then they are looking at it and they think about what to do with this that they are looking at. What do you do with this? Do I belong here, or can I touch this? They become engaged to the questions while solving them.

The film *By Mary Jo Freshley* 프레실리에 의(依)해 is a work that has a title in multiple languages, and the use of these languages give varied information. In English, it says "By Mary Jo Freshley." In Korean newspapers and other media, she is called by her surname, so in Korean, the title only reads her surname, plus the preposition in Korean that indicates an agent of cause or action: ~ui (~의). This particle in Korean is coming from a Chinese character that ideographically depicts a person and clothing (依). And this signifies "by," which can unfold into the sense of "something is done by." For me, this is

one essential meaning of medium: it has to do with a costume, a person wearing clothing. You become something by wearing something, by wearing clothes, by putting something on. I think that answered your question, maybe. (Laughs)

DC: Sure. I mean, it does in your way, it definitely does. So, not to close but to open the last part of what I wanted to talk about: I would love to hear both of your perspectives around the culmination of the workshops, of which I was able to experience. In one sense, bringing Halla Huhm's work via Mary Jo Freshley back to Korea, which was then scored by David. It just completely activated the entire space, but really culminated when you danced.

Also, if you could speak to the Hawaiian sense of protocol and the closing of the exhibition by bringing a lot of those collaborators to Seoul with you. It's a huge ball of wax, but I would love to hear from you both about that night and the closing of the workshops.

DMD: Before we made the work, Sung Hwan wrote in a project statement about *Hair is a piece of head*, "Often my subject, and myself, do not seem to be inside on a firm ground, having the option to venture outside. We are already implicated in 'the outside,' without our knowledge..."

When I first was invited to come to Hawai'i in many capacities, I had not expected that I would be so immediately thrust into a state of learning. To talk about "they learn by them," to be invited, to have a plan with someone, to do research in Hawai'i, to be invited to TRADES A.I.R., to be invited by Maile Meyer into a space to meet Kumu Auli'i Mitchell, to meet Mary Jo Freshley. I had not expected that I would be back in a place of learning. In my work, song cycles began to emerge that were related to being in place in Hawai'i and from working on *Hair is a piece of head*. Some of these cycles were inspired by historical research, others poetic. Then there was the music inspired by observing

rehearsals at the Halla Huhm Dance Studio in Honolulu. The piece that you hear at the very end of the final workshop we did at SeMA, a moment during which Sung Hwan was dancing, is my attempt to copy a piece of music that I repeatedly heard being played from a CD recording at Halla Huhm Studio. This is the music used for practice and presentation of Chun Hung Kim Kibon (기본), a dance of "the basics." Halla Huhm invited Mr. Kim to Hawai'i, and Mary Jo Freshley calls him her Korean father. Sung Hwan was performing that kibon at the end of the culminating workshop at SeMA. And I, for a year, or two years, was trying to just make a copy of this music I heard, and I just could not understand the rhythm. I could not internalize it for the longest time until I learned to let go of expectations based on my prior knowledge and training — this was placing me outside the essence of the music. Part of my process of letting go involved understanding what Mary Jo Freshley described as a "hiccup" in the rhythm. There's something, there's a breath, a hesitation. This moved me to the "inside."

What's really interesting about this relationship to the workshop is that it once again threw me again into that place of learning while in Seoul. Tasked with making music for a workshop with a fluid form, I had to let go of the idea that I had to know everything precisely. It's just like trying to remake that kibon music's rhythm. An arrogant thought is, "Of course this should be easy because I'm just copying it." But one of the most difficult ways to access it was to think like that. When we finally got to Seoul to prepare for the workshops, I realized the importance of being in place, at a site connected to so much of the history linked to the works in the exhibition. It again made me think of this notion of going between "outside" and "inside." We were speaking of learning 'ōlelo Hawai'i and *Ka Lei Ha'aheo*, this textbook that Sung Hwan mentioned. We studied that book, and also studied the language in Honolulu under Ahukini Fuentres.



Top, production still, *By Mary Jo Freshley* 프레실리에 의(依)해, 2023. Courtesy of artist.
Bottom, Kim performs Chun Hung Kim Kibon (기본) at SeMA.

Ahukini came to Korea to translate and narrate the workshop in 'ōlelo Hawai'i. To witness somebody else speak in 'ōlelo Hawai'i Sung Hwan's poetic text that was a backbone of the workshop, to let go and sing witnessing fully formed elements of the workshop moving in parallel, while I myself not insisting on knowing perfectly everything that was inside, while still being inside — it was all very much a learning experience for me, again.

DC: Sung Hwan, speak to whatever you want, but I'm still interested in the idea of the protocol of closing, and then dancing Halla Huhm's teachings in Seoul via that connection to Hawai'i.

SHK: You talked about this ending. What I used to call a workshop now has a title. It's called *Movement Drawing*. Drawing as in something you're drawing, the movement, and the whole movement that you saw, the activity that you saw as a drawing, as a drawing in time, or "drawing in" as something that is like you're gathering something, as if you're catching fish. In the first *Movement Drawing* workshop, I gave the participants the prompts, the text that directed the movements of the participants, in Korean. They learned the movement as much as they could in two hours.

The second and final workshops were narrated in 'ōlelo Hawai'i by Ahukini with English and Korean titles projected in the space. Most participants did not understand 'ōlelo Hawai'i, but their movements seem as if they were directed by 'ōlelo Hawai'i because they have already learned the movements. Students moved as if they came before teachers who had directions to give. This was the structure of that workshop.

Like the undertow beneath every wave, there are two flows of teaching, of being taught. Here, learning is being delivered. One is a teacher. The other is a student, but that person eventually becomes a teacher. That circuit of learning has an infinite duration like waves, as the message of learning evolves as you experience it.

It's interesting that you thought about protocol. When we opened the exhibition, *Protected by roof and right-hand muscles*, in 2023 in the Netherlands at the Van Abbemuseum, Kumu Auli'i attended the opening and there was a performance by David. David sang a concert and the performance began with the audience lining up outside. Then I brought these groups of people, or individuals, and placed them in the exhibition space. I was thinking about what would happen in the performance, so David could move around without difficulty. Kumu Auli'i thought that was just like how it is in hula. You do the kāhea. You ask the space if you may enter, and then you enter in order. Space is not just where you just go in and see things. If Kumu Auli'i came to see the *Movement Drawing* at SeMA at the end, [I imagine] he might have felt very strongly in that way, too.

DMD: I remember now that after getting over the idea of the challenge of the workshop as a performer, as a singer, thinking, "How can I do this without knowing what precision moves have to be done? Why isn't this just a composition? Why does it deconstruct itself? What to do? What to do?" I realized the thing that brought me back was hearing Ahukini speak. Thinking about some of the things that Drew had said to me. Then, also thinking that this is a locus of witness. When I started to lean on that idea, "Oh, this is about witness in all directions," then it was a lot easier as a performer to understand where I stood.

SHK: I was reminded of another thing: We first met Kumu Auli'i at an 'ōhe kapa workshop. It was a two-day, all-day-long workshop. In the middle of the workshop, he told me about his hālau and invited me to come. Later, as I came to know him better, I learned that he doesn't go around and advertise. I found out that in his teaching not all information is for everybody.

When we were doing this workshop [at SeMA], we had the music already. I had practiced Mr Kim's kībon for

years, and Aiala had already made the costume I could dance in. But I was not certain that I was going to dance in this exhibition. We had this very heated debate a few days before about whether I should dance this or not. When you're standing in the space between what they consider to be performers in a museum context, the audience thinks that they deserve to be there. The information is provided and presented to them there. It can easily turn into a transactional experience: You go there, you pay for the ticket, or your time to be there, and the artist should perform for you, and you should understand it.

DC: You're performing. You're dancing. It's not just because you learned it. It's a culmination of this connection. It's not the ending of this connection, but it's sharing a very personal connection, which is tying all of your research together. You're inviting these people to witness that part of the process. We begin to understand the process that both of you work through.

SHK: Some of the hula I was learning from Hālau 'o Kahiwhiwa is hula kapu. We do dance for people when Kumu allows us to do it. Instead of being secretive or being cut off from the world, it's about when and where to put out some of those things we learn in order for the form to exist and also to continue. Similarly, an artist can also decide whether something should be performed or not. Can it be performed? And does it function for some of the ideas that I'm trying to respect within this process? And in a way, a workshop or performance format is the best medium to decide to leave the decision-making until the end because you can actually do it or not do it.

DC: And what people don't witness, they don't know what they didn't witness. But I think that's a really wonderful way of making that connection to protocol through your own responsibility in the aspects of what you've learned and what you choose to perpetuate. ▲

"I didn't want to show process. It's not about showing the process of an unfinished work. I want to show the machine that spins out stories."

SUNG HWAN KIM

