

E A S T   H A W A I ' I   C U L T U R A L   C E N T E R

# AFTER LIFE

A Wood Sculpture Exhibition

Henry Bianchini  
Patrick Daniel Sarsfield  
Daniel Sheinfeld Rodriguez  
Randy Takaki  
Lonny Tomono

Curated By: Andrzej Kramarz

Exhibit On View:  
June 4-July 29, 2022  
Opening Reception:  
June 3, 6:00 PM



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## **After Life**

Wood, like few other valuable commodities, grows on trees. It's used by woodpeckers, beavers, and humans for food, homes and heat. Trees promise shelter, tools, energy, and even humidity to other life. We use wood in constructions like cathedrals, and in deconstructions like fire; its formation, deformation, and transformation underpin earthly processes from oxygen generation to oil creation. Sapling to tree, germination to decomposition, trees are supple, resilient, rigid, then brittle. They can be solid, liquid, or gas – quite literally going up in smoke.

Trees adapt to their ecosystems, spanning canopies; sheltering roots; providing armatures for flowers, fruits and seeds; seducing pollinators and consumers and distributors of their germ bodies. After death, they decompose, becoming nourishment for fungi, microorganisms, and ultimately seedlings – their progeny. Humans take a parallel, opportunistic advantage of these arboreal strategies to make lumber that spans bridges, rafters for roofs, mirroring forest canopies; we craft guitars to seduce our lovers (human pollination), manufacture popsicle sticks to eat ice cream, and deconstruct wood fueling our fires.

The fortuitous preadaptations of the forest are manifest in the metaphors of sculpture, whether bent from supple pliability, carved from rigid maturity, shredded from ossified residues into paper, or charred in the alchemy of fire, transmogrified in the release of energy. Non-utilitarian art, crafted from wood, is made for nothing tangible. Rather, it is a manifestation of the abstract potential of metaphysical vision. **After Life** is an exhibition of the second life of trees, interpreted by sculptors, who, like our ancestors, return to the forest, to take a second look.

**Henry Bianchini** was born in San Diego, California in 1935. In 1965 he and his wife Dianne built a thirty foot trimaran and sailed to Hilo, Hawaii, arriving in August 1969. Building a studio in the Puna district of the Big Island, Henry began carving Ohia trees in the forest where he was living. In 1984 he began casting his own bronzes. Bianchini's career has included solo exhibitions, public art commissions, set designs, and inclusion in private and public collections.

Statement

*These works are direct carvings in Hawaiian woods, a process I began exploring in my Opihikao, Hawaii, studio in 1972. Influenced by local tiki carvers, African carving methods, and the aesthetics of Western Modernism, I found carving to be an essential activity, like drawing, but reductive, an idea elucidated by Michelangelo in the Renaissance.*

The Sorcerer, 1991  
Wood - Silk Oak  
41"H x 10"W x 8"D  
\$8000.00

Animus, 1991  
Wood - Silk Oak  
46"H x 12"W x 8"D  
\$6000.00

Ohana Kupa, 1986  
Wood - Ohia  
57"H x 16"W x 12"D  
\$12000.00

## **Patrick Daniel Sarsfield**

Born 1937 San Francisco, CA.

Education: California (SF) Palace of the Legion of Honor, Sacred Heart Cathedral Preparatory, San Francisco State University.

1970s Worked/Exhibited at The Foundry Art Gallery Studio with exhibitions on Oahu, and Maui.

1992 - 2016 Hawaii Island, EHCC and Wailoa Center exhibitions and solo shows.

- Commissions and Collections - Hyatt Regency Hotel, Waikiki.
- Maui Surf Hotel, Whalers Village, Kaanapali.
- St. Stephens Seminary, Kailua.
- Dr. Linus Pauling Jr.
- Bjarna and Inga Iverson.
- Little George's Restaurant, Honolulu.
- Jeans Machine Clothier, Honolulu.
- Shep Gordon of Island Alive.
- Ilene Kratka.
- Onal Evans, San Francisco
- Fresco for Pauli's - Monterey Boulevard
- Commissioned by the City of San Francisco to design street signs for merchants on Ocean Avenue.

Mater (1992)  
Ohia Wood  
26" x 22" x 18"  
\$5,000

## Daniel Sheinfeld Rodriguez

Born in Caracas Venezuela, Daniel Sheinfeld Rodriguez is a Process artist with a background in architecture and industrial design. Sheinfeld Rodriguez immigrated to the Big Island of Hawai'i in 2003 and currently works and resides in Hawi, Hawai'i.

His works, ranging from large-scale installations to contemporary jewelry, are forged through intense experimentation processes, following gradual stages of refinement. Unconventional fabrication techniques, spanning from crushing, burning and fracturing to thermo-forming and casting, allow him to explore and understand diverse material languages, with the purpose of creating evocative, visually appealing, and conceptually rich abstract works.

Pixelated landscapes, biomimetic and tectonic forms are the result of these unorthodox explorations.

Sheinfeld Rodriguez has participated in several group and solo exhibitions in Honolulu, Maui, Big Island, LA and Caracas.

### SILENCE (2022)

96" x 192"

Charred OSB plywood, graphite, charcoal

\$6,500 per panel

### VOID #2 (2022)

96" x 11" x 11"

Charred pressure treated Douglas fir

\$16,000

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### SILENCE

The slender scythe  
with its polished curves  
never seemed  
so  
enticing  
so  
welcoming  
perhaps  
if I can't speak anymore  
you'll start listening



## LONNY TOMONO: ABSTRACTION IN TRADITION

Lonny Tomono bridges craft and sculpture, Asian and Western elements, and the practical with the conceptual in his striking artwork. His learning path was not a standardized one: he studied fine arts at the University of Hawai'i and sculpture at SFSU and San José State University, then moved on to work with Japanese temple carpenter Makoto Imai at the Green Gulch Zen Center in Marin County. Energized and inspired by his work with Imai, he moved to Japan and served a five-year apprenticeship with Imai's own teacher Seichiro Kitamura, a fifth generation temple builder in Kyoto. Each step of this journey has served to inform Tomono's profound and elegant sense of artistry, of form, and of function. The mental preparation for working that flows into his open mind each morning as he focuses on sharpening his hand-tools brings for him an almost spiritual communion with his media and the traditional techniques he uses to approach his work.

But the beauty, simplicity, and harmony inherent in Japanese architecture infusing his work on an almost visceral level is paralleled with an expressive force that reveals a highly sophisticated conceptual underpinning. Tomono could have continued to work as a temple carpenter, yet felt the pull to coalesce the sometimes contradictory values of Japanese traditional arts and Western contemporary arts into more personal creations. Although his primary artistic output for the past several years has focused on the bench form, these are not purely functional furnishings. Exploring carpentry components such as joints, pins, and notches, he elevates them from their purely utilitarian usage, monumentalizing, coloring, or fitting them in ways that they become investigations into geometric and organic abstraction. Working with the wood, accepting its cracks - which he often accentuates with carbon-toned epoxies - as an honorable sign of aging, Tomono is forging a new visual vocabulary as he builds on time-honored aesthetics and traditions. Rather than being torn between two worlds, he is energized by the challenge of almost subconsciously working to join the best of both, smoothing out edges as he intuitively measures the tangible dynamisms that nourish his muse.

Untitled, 2022	Sapling, 1993	Au Pair, 1990	Untitled, 2021
80"H x 6"W x 6"D	84"H x 5.5"W x 5.5"D	64"H x 12"W x 5"D	26"H x 22"W x 25"D
Cypress wood	Reclined wood	Sugi wood, stone	Mango wood
\$2,400	NFS	\$2,000	\$2,000

**Randy Takaki** was born in 1952, and lived his entire life on Hawaii Island. Mourning the loss of a son, Randy began to see “guardian” figures in shadows, bent metal, and broken trees. For the subsequent decades he worked out of his studio in Volcano, generating thousands of figurative works, inspiring awe in community, visitors and curators alike. Often reclusive, Randy installed exhibitions at East Hawaii Cultural Center for 40 years, supporting and befriending young and established artists. He died in 2016, having completed 5,800 figures.

**All proceeds will fund the production of Randy Takaki's Book**

*Each piece is \$250.00 except those marked NOT FOR SALE*

Guardian (#1)  
(date unknown)  
10"H x 1.5"W  
Wood

Guardian (#2)  
(date unknown)  
8"H x 1.5"W  
Wood

Guardian (#3)  
(date unknown)  
14"H x 2.5"W  
Wood

Guardian (#4)  
(date unknown)  
7"H x 1.5"W  
Wood

Guardian (#5)  
(date unknown)  
10"H x 1.5"W  
Wood

Guardian (#6)  
(date unknown)  
15"H x 1"W  
Wood

Guardian (#7)  
(date unknown)  
14"H x 2"W  
Wood

Guardian (#8)  
(date unknown)  
10"H x 2.5"W  
Wood

Guardian (#9)  
(date unknown)  
2 3/4" H x 5/8"W  
Wood  
*NFS*

Guardian (#10)  
(date unknown)  
60"H x 6.5"W x 1"D  
Wood  
*NFS*

Guardian (#11)  
(date unknown)  
12"H x 4.5"W x 5"D  
Wood

Guardian (#12)  
(date unknown)  
9.5"H x 1"W  
Wood

Guardian (#13)  
(date unknown)  
17"H x 1.5"W  
Wood

Guardian (#14)  
(date unknown)  
4"H x 0.5"W  
Wood  
*NFS*

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