



EAST HAWAII CULTURAL CENTER

Halldór Ásgeirsson
Heimir Björgúlfsson
Solomon Enos
Leslie Gleim
Hamilton Kobayashi
Mucyo
Michelle Schwengel-Regala
Arngunnur Ýr

Curated by Kōan Jeff Baysa

TERRA FORME

August 6–September 30, 2022

Opening reception with artists: August 5, 6:00 PM

Detail from *Flume* (c.2016) painting by Hamilton Kobayashi



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TERRA FORME

EHCC's international group exhibition, Terra Forme, regards the earth as a vast, diverse, and dynamic living entity. Adapted from the science fiction term *terraforming*, the exhibition title describes the long-term transformation of an alien environment to support human life. Magma, molten rock originating in the mantle of the earth's core, breaks through the crust and emerges as lava in one of two ways: from the convergence or divergence of tectonic plates like those in Iceland and Africa, and from hotspots formed by magma plumes forming beneath moving tectonic plates like the Hawaiian-Emperor Sea Mount chain that forms the Hawaiian Islands. Volcanoes and seamounts continually add significant mass to the earth's landforms and seabeds, but only in deep time, geologic time, will they develop into usable, productive land.

In 2021, the curator flew to view dramatic volcanic eruptions in two disparate global locations: Fagradalsfjall on the Reykjanes Peninsula of Iceland and Kīlauea on Hawai'i Island, and he was further fascinated by volcanoes that lay beneath different forms of water: glaciovolcano Öraefajökull in Iceland, whose eruption will cause certain catastrophic flooding when its superheated magma comes into explosive contact with its thick ice cap; and the steadily rising seamount off of Hawai'i Island, Kama'eahuakanaloa, already 400,000 years old, that is predicted to break the ocean surface in about 50,000 more years to become Hawaii's youngest island. A gathering of artworks by artists from Iceland, Hawai'i, and Africa, *Terra Forme* embraces concepts of geomorphology, deep time, and indigenous beliefs.

The three paintings by the late and beloved Honolulu artist Hamilton Kobayashi are kindly loaned from private collectors on Hawai'i Island: Liam Simmons and Bernard Nogues. *Halema'uma'u Crater* and *'Ohi'a Trees* from

the Nogues Collection depicts a stand of 'ohi'a lehua trees behind which a thick cloud of escaping steam rises from a quiescent caldera. The contrasting tufted red flowers and grey gnarled trunks of the trees embody a legend of lovers ill fated by Pele. *Fissure 8* from the Cunningham Gallery Collection evinces the artist's consummate skill in capturing the fierce energy of quickly flowing lava contrasted with the calm beauty of a full moon and dramatically darkened clouds above. *Flume*, the other painting from the Cunningham Gallery Collection, conveys the near palpable intense heat of the lava fountain with its enormous billowing plume of ash set against an otherwise serene early evening sky with a moon in full radiance. In contradistinction to Kobayashi's paintings are two astonishing horizontal triptychs by the US and Iceland-based artist, Arngunnur Ýr. The tri-paneled images, united by a continuous horizon line, create panoramic combinations of geographically disparate locations. They invite conjectures about what connects them. Öraefajökull contains the highest peak in Iceland. It is the country's most feared and potentially most destructive volcano; the artist is establishing a home on Onomea Bay north of Hilo, Hawai'i; Mill Beach is found along the spectacular Oregon coastline; Jarlhettur is an atypically gray and stark mountain ridge in southern Iceland. Honolulu-based Solomon Enos, a Native Hawaiian artist, illustrator, and visionary, presents a strikingly different vision of new lands with *Nā Mokupunilele*, his recent series of *Flying Islands*. He conceived of these large sky bound landmasses with trailing clouds as "purely expressions of raw nature, as islands of glowing hot rock, drifting up into the heavens. These images simply emerged as I contemplated the forces at work at the core of the Earth."

A lava lake is a rare characteristic of volcanoes. It is represented in artworks by three artists including Hamilton Kobayashi's paintings of Kīlauea

and Halema'uma'u. Present for at least half a century is the lava lake in the inner summit crater of Mount Erebus, the highest active volcano in Antarctica. While part of a research expedition to the southernmost continent, Honolulu-based artist and science illustrator Michelle Schwengel-Regala was drawn to its particular features. With the most conceptually abstract artwork in the exhibition, she has created a thrice-twisted sculptural abstraction of knitted matrices in anodized aluminum that suggests “the craggy edges of calderas . . . and the recycling of rock occurring at global hotspots.” With the same material woven in nesting layers, her installation positions mid-air and landed “lava bombs” that in real life are dangerous, potentially deadly projectiles of viscous lava fragments that harden in their aerial trajectories after being ejected by violent volcanic eruptions. The Kigali, Rwanda-based artist Mucyo presents an multimedia artwork referencing Mount Nyiragongo, which claims the world’s largest permanent lava lake and is located in the Democratic Republic of the Congo near its border with Rwanda. The shrine-like installation includes materials from the volcanic site, including mica chips, pumice, and lava fragments complementing a large bleach-process painting.

The stunning aerial photography of volcanic activities by Honolulu-based artist Leslie Gleim dramatically documents the awesome power and beauty of lava flows adding landmass to our islands. *Fissure 8, Kīlauea Volcano* shows fast-moving glowing lava snaking threateningly close past homes; in contrast is *Kīlauea, Volcano Park* that shows only part of the vast expanse of new land that dwarfs the road that winds within it. *Kīlauea Volcano* captures an area appearing organically veined as the fiery molten interior shows through the cracks in the cooling black crust; *Life of the Land, Ka Lae* frames an area where a lava flow has met the sea whose constant pounding will ultimately erode volcanic rock into a black sand beach. That space can be similarly

transformed nearly overnight by intensely hot lava shattering into tiny fragments as it meets the cold water of the sea. Evoking a similar dynamic morphology is the floor-based installation of spiraling individual lava droplets created by Reykjavik, Iceland-based artist Halldór Ásgeirsson. The volcanic glass tears were formed from Icelandic lava melted by a burner wielded by the artist. In other performances, the artist has melted lava from two different countries together. Remarks Ásgeirsson, “The basic idea behind these works with melting lava is simply the fundamental element of nature - earth . . . The meaning of borders and national identities are changing and the environment is no longer ‘localized’ but rather observed within a global connection.”

Kīlauea has added nearly 900 acres of new landmass to Hawai‘i Island and active lava flows often obliterate flora developing within older lava fields. The overlapping lava fields are distinguished by differing colorations and degrees of plant growth. Gleim offers two images that show the beginnings of plant life being re-established in lava. *Life of the Land II* presents contrasting brilliant greenery emerging in black lava crevices; *Life of the Land* shows a small tree and ferns thriving in the patterned lava surface of an older flow. ‘Ohi‘a lehua trees have been observed growing as early as four years after a flow, but it takes another 200 to 400 years for them to mature and become well-established. It can take up to 25,000 years for a lava flow area to develop into a viable ecosystem. Another aspect of the volcano ecosystem is seen in the paintings of Los Angeles-based Icelandic artist Heimir Björgúlfsson. His ornithological research led him to depict Hawai‘i bird species that have a particular relationship to volcanic craters. The koa’e kea or white-tailed tropicbird is a white seabird that made the volcano its home in the dormant Halema‘uma‘u crater. With the 2008 eruption, the birds remained, adapting to new conditions in the volcano. The second painting apposes three winged

creatures living in the lava fields: a pueo (owl), lelele (butterfly), and koa'e kea.

Volcanic activities act as significant agents of change not only of topography; they shape thinking as well. Icelanders believe that elves live inside stones and are represented by the numerous small colored wall works by Ásgeirsson, who releases them through his molten lava performances. Foraging for food, Icelandic trolls in Iceland survive only in the dark of night. When caught in sunlight they immediately turn to stone and countless single large rocks can be seen in the vast island's landscapes. Indigenous communities have often interpreted volcanic eruptions as manifestations of godly displeasures. The Rwandan artist Mucyo presents two imposing bleach-process paintings, one red, the other black, that refer to the female siblings that personify the volcanic region surrounding the Rift Valley in Africa. The Nyiragongo stratovolcano is said to be always angry, holding bad spirits in her belly. To calm her and to protect the people who live around them, her little sister, the Nyamuragira shield volcano, releases and relieves pressure from her by erupting more frequently. Lactating women express their breast milk onto the grounds of the volcano in gratitude for protection. Together, Nyamuragira and Nyiragongo are responsible for nearly half of Africa's historical volcanic eruptions. The artist's installation with volcanic materials sourced in Rwanda and the Democratic Republic of the Congo includes live recordings of female elders reciting mythologies in their native tongue. Disagreements between female deities are also found in the Pacific. The quarrels between Pele, the volcano goddess, and her sister Nāmakaokaha'i, a powerful ocean deity, are manifest as lava flows to the sea. Hānaumoku, the large monochromatic work by Enos, contains "a female form radiating through a range of textures, smoke, fire, wood, and stone . . . It is the lava, the cool

and hot magma, the myriad minerals and heat clashing with the icy cold depths.”

The artworks presented in *Terra Forme* reflect the violence of volcanoes, splendor of eruptions, and formation of new lands, reminding us that the earth is an evolving living entity. The exhibition embraces an expansive range of artists’ expressions of volcanic activities from the sheer power and physicality visualised in the works by Gleim and Kobayashi, to the abstracted sculptural installations of Ásgeirsson and Schwengel-Regala; from the fantastical landscapes of Enos and Ýr, to the large scale portrayals of volcanic goddesses in Polynesia and Africa by Mucyo and Enos; from the evolution of lava landscapes with flora and fauna depicted by Bjorgulffson and Gleim to the use of volcanic materials sourced from Iceland and Rwanda by Ásgeirsson and Mucyo respectively. The powerful works created by the artists of *Terra Forme* help us appreciate phenomena that fall outside the boundaries of human experience and lifetimes, and cause us to reflect about time on our planet and its place in the cosmos.

*For Hamilton Kobayashi (Hawai’i, 1946-2022)
and Jean Francheteau (France, 1943-2010)*

*From ostensibly different perspectives, art and science, both were passionate
about volcano phenomena.*

*Mahalo to Bernard Nogues and Cunningham Gallery for loaning their
Kobayashi paintings to the exhibition.*

*Kōan Jeff Baysa
1 August 2022*

Halldór Ásgeirsson

Artist Statement

Halldór Ásgeirsson has from the beginning worked mainly with the four elements earth, water, air and fire, which he expresses through different mediums such as paintings, sculptures, photos, poetry, performances, installations, and environmental works.

The theme of his works is often based on the natural characteristics of his country like volcanic activity. In 1992 Halldór began to weld lava stones. When the stones are heated they melt and become red and fluid before being transformed into a black glass.

The magma under the surface of the earth is fluid. Volcanic eruptions appear on the surface at different times and places on the earth and are often looked upon by us, human beings, as a statement of war by nature. Art and culture are common expressions of humans, no matter what their background or where they come from. Culture is based on human dialogue – nature, unified in the same world. The melting point of lava is usually between 1200 – 1300°C. The heat emitted from the gas burner of welding equipment is over 2000 °C so the lava becomes fluid in a few seconds. At the same time it cools quickly in the air before turning finally into a black glass, not unlike obsidian. What happens during the process is a kind of transformation of the material from rough lava into a fine black glass. The basic idea behind this work with melting lava is simply the fundamental element of nature – earth. In the beginning of the 21st century our vision is more global than ever. The meanings of borders and national identities are changing and the environment is no longer “localized: but rather observed within a global connection”.

Biography

Halldór studied art at the University of Paris 8 Vincennes at Saint-Denis during the years 1977-80 and 1983-86. At his first solo exhibition in Gallery Suðurgata 7 in Reykjavik in 1981 attention was drawn to works based on the four elements: fire, water, air and earth, which have followed Halldór's art practice ever since. On the same occasion he exhibited his first experiments with his own sign language, which has also continued to develop.

A turning point in Halldór's art practice arrived in 1993 when he brought fire into contact with lava. By welding lava stone at 1200 – 1400 degrees the material melts and turns into a black enamel much like obsidian. Fast cooling in the atmosphere causes the lava to harden midway if it is allowed to drip. With this

process Halldór creates fine black threads and glass-like pieces resembling organic phenomena that become the source for other works such as ink drawings on paper and installations. The lava-enamel led Halldór to experiments with water in glass containers and the projection of such onto the wall with light. These methods were developed further in collaboration with composer Snorri Sigfús Birgisson and later the music group CAPUT. They reached a peak at the World Expo in Japan in 2005 where six modern Icelandic compositions were jointly interpreted.

Halldór has exhibited in many places around the world; in museums, galleries, art centres, experimental art spaces and outdoor art exhibitions. In Shinto temple in Japan he melted the volcanoes Hekla and Fuji together in a performance. Halldór has worked on volcano works in France, Italy, Japan and China, and ahead is a project of the volcanic islands of Java in Indonesia and Sicily in Italy.

<i>A Dream Of The Volcano</i>	Floor Installation 60" Diameter	Lava stone from Reykjanes peninsula, Iceland. Welded lava from same area	Price on request
<i>Lava Elves</i>	Wall Installation 126" x 196"	Welded from Reykjanes peninsula, Iceland. Painted with acrylic on cotton paper	\$400 each

Heimir Björgúlfsson

Artist Statement

I am interested in mankind's clash with nature, however subtle or absurd, and its unpredictable consequences. I examine how animal species adapt to changing habitats and endure the effects of urbanization and climate change and how our experiences with the natural versus the man-made are shaped by our cultural identities and character. I seek the awkwardness within such situations and the coincidental narratives that take shape. I strive to dialogue with the viewer through

collage and assemblage-based works that introduce more questions than answers. I am not after any solution, solely the questions raised.

The smell of sulfur is strong, but not unpleasant to a sinner I

The *koa'e kea* or white-tailed tropic bird is a showy white sea bird that took up residence in the crater Halema'uma'u after its eruption went dormant in 1924. But when it erupted again in 2008, the birds didn't move out; they co- exist with the volcano with remarkable resilience. The bird has a mythological history as well, as the embodiment of Puna'aikoa'e, the chief of O'ahu under the protection of Pele, goddess of the volcanoes. I am amazed by this partnership between an active volcano crater and a tropical seabird species.

The smell of sulfur is strong, but not unpleasant to a sinner II

This painting is a mix of the Pueo (owl), Pulelehua (kamehameha butterfly), and Koa'e kea (white-tailed tropic birds), species all found around the lava fields of Hawaii, but as always in a sort of collaged impossible situation.

<i>The smell of sulfur is strong, but not unpleasant to a sinner I</i> (2022)	31"x 22.25"	Acrylic and spray paint on canvas	\$5,200
<i>The smell of sulfur is strong, but not unpleasant to a sinner II</i> (2022)	31" x 22.25"	Acrylic and spray paint on canvas	\$5,200

Biography

Born in Reykjavík, Iceland, in 1975, Heimir Björgúlfsson lives and works in Los Angeles, California. He received his MFA from the Sandberg Institute in 2003, and his BFA from the Gerrit Rietveld Academy in 2001, both in Amsterdam, The Netherlands. In 1998 he graduated from the Sonology program at the Royal Conservatory in The Hague, The Netherlands. His work has been exhibited widely in Europe and the United States in solo and group exhibitions. In 2012 he was nominated for the Carnegie Art Award in Stockholm, Sweden, and in 2006 he was nominated for De Volkskrant Visual Art Prize in Amsterdam, The Netherlands.

Solomon Enos

Artist Statement

The Story of the Archipelago Continues. Amongst the myriad projects in the works, here is a body of art for *Terra Forme*, themed around the Kama'ehuakanaloa seamount, the newest addition to our family of islands. There are several mo'olelo that speak to the creation of the whole pae 'aina, and the one I am referencing in particular is about the sibling rivalry between Pelehonuamea and her sister, Nāmakaokaha'i. Pele the volcano goddess, as she is more commonly known, was pursued by Nāmakaokaha'i, a powerful ocean goddess, across the Pacific. Pele had stolen away her husband Aukelenuia'ikū, and together they fled, making islands to hide from her embittered sister's waves. Each fire was quenched, until Pele and her family made their home on Hawai'i Island. Though safe now, every so often we see them quarrel when the lava flows to the sea. And with Kama'ehuakanaloa, the reminder now of a new age of challenges from which we need to prepare new paradigms like islands.

Biography

Solomon Robert Nui Enos is a native Hawaiian artist who was born and raised on the westside of O'ahu, in Mākaha Valley. His family is active in the community: his father, Eric, is founder of the Ka'ala Cultural Learning Center; his mother, Shelly, works at the Wai'anae Coast Comprehensive Health Center; his brother Kamuela works at MA'O Organic Farms and was named as a commissioner for President Obama's Advisory Committee for Asian Americans and Pacific Islanders; his brother Kanoe is a social worker; and his brother Kanohi is an artisan and wood-worker who makes indigenous tools and implements. Solomon is proud of his family and credits them for much of his original inspiration and for their support for his becoming an artist.

Solomon received his first commission as a sixth grader, illustrating curriculum materials for younger elementary students at Mākaha Elementary, and he has been on a roll ever since. Among other books, he illustrated *Akua Hawai'i: Hawaiian Gods and Their Stories* (Bishop Museum Press, 2005) and the centennial edition of *The Epic Tales of Hi'iakaikapoliopole* (Awaiaulu Press, 2006). Solomon

has worked for and with many organizations on O‘ahu’s Leeward side, including Mākaha Elementary School, Nānākuli Intermediate School, MA‘O Organic Farms, Ka‘ala Cultural Learning Center, Hoa‘āina O Makaha, and Wai‘anae Coast Comprehensive Health Center. Each of these organizations has given Solomon an opportunity to see in concrete ways how art, the land, and the people can all take care of and inspire each other. He has also done artwork for the Sheraton Waikiki, Royal Hawaiian Hotel Royal Beach Tower, Aulani-Disney Hawai‘i Hotel, and other commercial spaces.

<i>Hānaumoku</i> (2022) (40 tiled pieces)	96” x 45”	Acrylic on Bristol board	\$4,000
Flying Islands Series: <i>Mokupunilele</i> 1-4 (2022)	30” x 24”	Oil on canvas	\$2,000 each

Leslie Gleim

Artist Statement

On the surface, this small body of work can be viewed for the sheer beauty of the tropical landscapes contrasted against the dramatic power and destruction of the volcanic eruptions depicted. At a conceptual level, one can view this work as bearing witness to the island’s transformative power along with humanity’s ability to thrive and co-exist upon it.

Now, let’s allow ourselves to step back and look at an alternative view, a “bird’s eye” view of ‘islandness’. From this viewpoint, we begin to “read” the work as a (metaphoric) microcosm that speaks to the life of the land itself.

In this brief moment in time, we have a prime view of the birthing of new land, an apocalyptic volcanic event, and nature’s ability to replenish itself. We have become a witness to the island’s regenerative process as it grows and builds upon millions of years of evolution with each unpredictable volcanic cycle.

“Life of the Land” (working title), was conceived in 2017 while photographing from a helicopter above a lava field on Hawai‘i Island. Since that moment in the lava field, Leslie has been extensively photographing (via helicopter) the human impact and interaction upon the islands as well as documenting the geographical changes resulting from the volcanic eruptions, including the 2018 eruption and its

aftermath. More recently, she has photographed the 2021 eruption in Kilauea's caldera.

Biography

Leslie, originally from southern Ohio, has lived in Honolulu since 2007. She holds a Master's degree in education and has worked for 43 years in early childhood education. She currently works in the role of pedagoga (pedagogy specialist) in the Mid-Pacific's Reggio-inspired preschool.

After coming to Hawai'i, her passion for photography expanded beyond the classroom and in 2011 she began taking classes through Pacific New Media. By 2014, her photographic journey was leading her towards fine art black and white macro photography, with a focus on floral subjects. Out of this passion grew a large body of fine art work created within Oahu's Botanical Gardens. Titled *Thresholds*, the work was part of the 2016 invitational, "Solo Shows by Emerging Photographers" that was sponsored by Pacific New Media and curated by David Ulrich.

Leslie has had work exhibited in the juried "Contemporary Photography in Hawai'i: a Survey Exhibition" by Pacific New Media in 2015, 2016, 2017, 2018 (when she received Juror's award), 2019, 2020 and 2021. Her work was in the 2016 "Hawai'i Photography Show"; at the East Hawai'i Cultural Center Hilo, Hawai'i; LoosenArt Group Exhibit "Stranger Than Fiction" in Millepiani, Rome; "Trees" group exhibition at Jadite Gallery, NY, NY; and the Photoplace "Botanical" group exhibition, PhotoPlace Gallery, Middlebury, Vermont.

Leslie's work has been published and featured in various magazines and blogs, including Lens Work, Shots magazine, Leica Camera blog, Shades of Grey Fine Art Photography magazine, and recently in the Fall 2021 Parabola magazine. Her work was included in David Ulrich's books, *Mindful Photographer: Awake in the World with a Camera* (2022), and *Zen Camera: Creative Awakening with a Daily Practice in Photography* (2018).

Leslie's work has been selected for numerous local and international awards, including the International Landscape Top 101 Photographs, 2021 Rfotofolio Selection - Merit Award, 360 Awards, Minimalist Photography Awards, Prix De La Photographie (PX3), Moscow International Awards, International Photography Awards, and B&W 15th Annual Spider Awards. She was a Photolucida 2019 Critical Mass Top 200 finalist.

Leslie's work is represented by the Susan Spiritus Gallery in Irvine, California.

<i>Life of the Land, Volcano National Park</i> Hawai'i Island 2018	22" x 28.5"	Archival Inkjet Print	\$2,800
<i>Life of the Land II, Volcano National Park</i> Hawai'i Island 2017	22" x 31.5"	Archival Inkjet Print	\$2,800
<i>Fissure 8, Kīlauea Volcano</i> Hawai'i Island 2018	28.5" x 23.25"	Archival Inkjet Print	\$1,900
<i>Kīlauea Volcano</i> Hawai'i Island 2021	20" x 14.5"	Archival Inkjet Print	\$1,900
<i>Life of the Land, Ka Lae (South Point)</i> Hawai'i Island, 2017	26.5" x 22.5"	Archival Inkjet Print	\$1,800
<i>Kīlauea, Volcano National Park</i> Hawai'i Island 2017	26.5" x 22.5"	Archival Inkjet Print	\$1,800

Hamilton Kobayashi

Biography

Hamilton Kobayashi (b. 1951 d.2022) graduated with a BFA from the University of Hawai'i in 1974, painting passionately under the tutelage of Ben Norris. To support his family, upon graduation he stopped painting, married his wife Faye, and together they raised three children. To support his family, he opened a framing business in the Ala Moana area then later moved his business to Kaimuki. He did not paint for about thirty years. In 1995 he built a friendship through weekly visits with Satoru Abe, a renowned Hawai'i-based American painter and sculptor. His passion for painting was thus reignited and was encouraged further by Faye. Kobayashi's works masterfully capture the power and energy of Hawaii's ever-changing land and seascapes, the volcanic landscapes of Hawai'i Island and the Ka Iwi coast of O'ahu.

<i>Flume</i> (c. 2016)	31" x 38" framed	Oil on canvas	Cunningham Gallery Collection
<i>Fissure 8</i> (c. 2018)	22" x 27" framed	Oil on board	Cunningham Gallery Collection
<i>Halema'uma'u Crater and 'Ohi'a Trees</i> Volcano National Park, Hawai'i Island (c. 2016)	25" x 35" framed	Oil on canvas	Bernard Nogues Collection

Mucyo

Artist Statement

"In the volcanic region surrounding the Rift Valley in Africa, the Nyiragongo volcano is always angry. It is said that she is holding the bad spirits within her belly. To calm her and to protect the people who live around them, her little sister Nyamuragira volcano is releasing pressure from her by erupting more frequently, making her the most active volcano in Africa."

<i>Nyiragongo</i> (2022)	110" x 53"	Bleach, Velvet	\$6,000
<i>Nyamuragira</i> (2022)	113" x 53"	Bleach, Velvet	\$6,000
<i>Magma</i>	60" x 44"	Bleach, Black Sand	\$4,000
<i>Nyiragongo's Wrath</i>	Installation: Dimensions variable	Bleach, Black Sand, Velvet	\$8,000

Biography

Mucyo is a Rwandese / French contemporary Visual Artist who graduated from Paris 8 University in Fine Art. Mucyo experimented for the first time the technique of "delavement" (bleaching) in 2004 during his studies of Arts at the

University of Vincennes, going on to develop and explore his own unique style. During this same period, he discovered in a more intimate way the universe of street art through influential graffiti artists of the Parisian scene.

He makes his pictorial experiences by drawing inspiration from urban art and African culture. In an incisive and percussive graphic design, he draws faces, moments of life, personalities on dark fabrics, burned by bleach, accentuating the "Vintage" effect.

Says Mucyo: "I have always had strong emotions in front of these old deteriorated photos, degraded by time: it is a very strong source of inspiration. My work is characterized by a pictorial act in two stages. The subject of the canvas, the bottom of the canvas itself. At first, I draw the subject on the canvas with bleach ... Second, I work on the bottom of the canvas through drips and splashes of bleach in order to magnify the subject itself. I lose control of the painting at this time ... the traces of bleach transform the canvas itself."

Recently Mucyo has started to add Chinese ink and gold paint to add more depth and emotion to his work, creating his own unique universe, not repeatable. He explains, "I can influence the direction, the movement of the burn ... but never predefine it. Unlike painting or adding external elements to create an emotion, I burn the tissue, I remove the color, the material to create the emotion. I burnt the dark side to bring out its light. My work is a mix of abstract and figurative. The goal is to leave a mark that in an instant, that must captivate the viewer's eye ... making it a source of questioning."

Most of his creations are made during his various trips to Africa, America, Asia and Europe, where he immerses himself in the local experience in order to absorb his surroundings as much as possible before paying tribute to the country's history, culture or people through his pieces.

"Ultimately, that's all I want to do: traveling, experimenting, connecting and sharing by creating...people give me hope and I have faith in them...what I give back is nothing compared to the riches they allowed me to feel and see just by opening their doors and hearts. I want to give back to the people who inspired me...and to the ones who will inspire others...If I could be a source of inspiration to even one soul, then a part of my mission will be done. That is why I value donations or fundraising for great human and animal causes...anything that touches social, environmental, political, and humanitarian issues is an essential topic to address to the public. We are who we are because of others...it is the artist's duty to spark awareness, issues, beauty or magic to anyone who opens his

eyes, mind and heart...I communicate through a picture the way a musician uses a note to create an emotion.”

And by his painting, Mucyo immediately captures our eyes and invites us to embrace a presence, strong and brief, striking a look, an anonymous face or a graceful movement.

Michelle Schwengel-Regala

Artist Statement

During a research expedition thousands of miles away from home, I observed many facets of Antarctica’s Mount Erebus. Though this, the world’s southernmost active volcano, was outside the scope of my mission, bearing witness to it prompted me to turn my attention toward volcanism, including the dynamic past and present activity here in Hawai’i. My SciArt career began with extremely detailed technical science and medical illustrations, but in recent years I have expanded my scope to include more abstract sculptural forms such as these knitted matrices.

Biography

Growing up in a rural region of Wisconsin’s Driftless Area, Michelle was attuned to nature at a young age, poring over field guides and noting the phenologies of her non-human neighbors. While imagining past landscapes at the glacier’s edge, she developed an obsession with ice and conjured visions of Antarctic journeys. In college she used art as a way to study biology, beginning a 15-year career as a science and medical illustrator. Relocating to Hawai’i shifted her compass and pointed her science communication directive toward fine art, manifesting as drawings, sculptures, installations, and participatory projects, all with natural history at the core of their stories. Recent residencies across Polynesia and under Antarctic ice refueled her research reservoir to power repertoire spanning metalpoint drawings referencing albedo, abstract textiles based on data sets, and collaborative projects about endangered marine and forest ecosystems created with community participation. By mixing subject matter as well

as media, she connects with a broad range of audiences, prompting curiosity and care for our natural world.

<i>Matrix in Motion: TroPolar Ring of Fire</i> (2022)	30" x 26" x 9"	Anodized aluminum	\$1,650
<i>Lava bombs</i> (2019-2022)	Dimensions variable	Anodized aluminum	*

*The Lava Bombs are priced by structure at \$50/layer/piece. Two layers = \$100, four layers = \$200, etc. One sculpture has two core spheres encircled by three more layers = \$250.

Arngunnur Yr

Biography

Arngunnur Ýr is a visual artist who lives in Iceland and San Francisco. She has her BFA from The San Francisco Art Institute and MFA from Mills College, Oakland, CA, USA. She has also studied at the Icelandic School of Visual Art and Rietveldt Academie, Amsterdam, Holland. She has exhibited worldwide in the last thirty years, and her works are in international collections of banks, businesses, museums and private collectors. Collections include Mills College Art Museum, Reykjavík Art Museum, Kópavogur Art Museum, Hafnarfjörður Art Museum, Árnes Art Museum OECD, EFTA, Microsoft, NIKE, Hótel Rangá, Icelandair, and many more.

<i>Mill Beach-Öræfajökull Onomea Bay Triptych</i> (2022)	8" x 30"	Oil on birch panel	\$11,600
<i>Öræfajökull-Onomea-Jarlhettur Triptych</i> (2022)	9" x 30"	Oil on birch panel	\$12,000

Kōan Jeff Baysa

Biography

Kōan Jeff “KJ” Baysa, a physician and farmer who merges the areas of science and contemporary art, has participated in medical missions in conflict zones and organizes art activism projects. A Clinical Immunology Fellow at UCSF, he practiced medicine in the Bay Area, Manhattan, and Honolulu and looks at the cultural constructs of disease and the well being of the individual in the context of the health of the planet. An alumnus of the Whitney ISP, he is a member of AICA, the international association of art critics, and IKT, the international association of curators of contemporary art. The Artistic Director of iBiennale, the globally itinerant art event, he is a curatorial advisor for the Fresh Winds Biennale in Iceland and the Congo Biennale in the Democratic Republic of the Congo. He is the Co-Founder and Co-Curator of the Joshua Treenial.

Positions: Program Board Advisor-Art Omi; Cultural Advisor-World Council of Peoples for the United Nations; Alumnus-Advisory Committee of the Vera List Center for Art and Politics; Cultural Agent-Curators Network; International Advisor-Dag Hammarskjold Plaza; Advisory Board-Kaus Australis, Rotterdam.

A Ford Foundation grantee surveying contemporary art in Vietnam, he has curated exhibitions in China, Japan, Chile, Croatia, Mexico, Korea, Austria, Canada, Ireland, England, Ukraine, Holland, United Arab Emirates, and throughout the US.

He is the Pacific Editor for d'Art International, writes catalog essays and reviews, and has lectured at the United Nations, MoMA, Whitney Museum, Metropolitan Museum, National Academy of Sciences, Phillips Collection, Hanoi University of Culture, and the Krasnow Institute for Advanced Study. Dr. Baysa travels globally for art events and divides his time between New York, Honolulu, and Los Angeles.

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