

# LEARN ABOUT HAWAI'I NEI 2023 ARTISTS

## ADULTS

First Name	Last Name	Artist Statement
	Adare	Incorporating oil paint, metallic pigments, pyrography on wood, and mixed mediums, Adare loves to paint life's beautiful diversity, albeit plant, animal or person. Their paintings often share the rich history, culture, and mythology of their subject, in order to raise awareness, and call attention to environmental and sociopolitical issues. In particular, Adare has a deep felt appreciation for the 'Alalā, a majestic Hawaiian corvid because of how unique and rare they are. As a disabled artist with a rare disease, Adare is passionate about closing the gap between tolerance and acceptance. Working with programs like the Hawai'i Artists Collaborative (HAC) and Abled Hawai'i Artists (AHA) here on the Big Island, Adare also spreads their wings, flying all the way to Washington D.C. to collaborate with the Rare Disease Legislative Advocates (RDLA) and the Everylife Foundation's Rare Artist program. The 'Alalā or the Hawaiian crow are sacred to Hawaiian culture and are considered 'aumākua. These spiritual family guardians were named after their distinct call. With only 120 alive today conservationists are working tirelessly to bring the 'Alalā back from extinction.
Christine	Ahia	Celebrating the unique beauty of our native species, specifically those here on Hawai'i Island, is a wonderful thing to do! Let's keep advancing our appreciation and knowledge of all of them and Mālama 'Āina by the way we live, and teach our keiki & others to cherish our valuable environment.
Malia	Andrus	Hapawai are small brackish water snails, found in locations like loko i'a in Keaukaha with both fresh and salt water. They are small and unassuming, however, a close-up inspection of their shell will often reveal incredibly intricate designs. We found hapawai at the makahā, where the wai of the loko i'a springs and the kai surging in from the ocean swirl. They live in two worlds that are one: the wai kai. These little brackish water snails eat the limu growing on the pōhaku and makahā, leaving curly trails as evidence where they have been foraging.
Charlene	Asato	I am a visual artist and my primary focus is book arts. I find it very exciting that a simple fold changes a two-dimensional plane into a three-dimensional form and artist's books provide a wonderful avenue to convey this kinetic energy. Some of my books may open up to quiet charm or may open in an explosion of surprise. Artist books also enable the incorporation of varied art processes that I take pleasure in, i.e., calligraphy, photography, decorative paper designing, watercolor, pen and ink, embossing, linocuts, moku hanga, origami, assemblage and collage. Creating ways to meld these varied media into my artist's books presents me with an array of possibilities that is a compelling stimulus.
Wendy	Barske	I have had the privilege to be able to visit the Keauhou Bird Conservation Center and see the 'alalā a few times and have always felt very sad that they are caged and unable to fly freely. I had to turn it around in my head and look at it as they are safe and healthy and growing until we have come up with a way to keep them safe upon release. It's a dangerous world for them outside and a sanctuary inside thus the title of the piece.

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Précille	Boisvert	This body of work is an homage to our beloved hawks. I made a diligent effort this year to document my daily art practice about their flights over our orchard. It allowed me to explore my own emotions, old memories, and dreams that I had forgotten, a part of my life and of my ancestors' lives. This series is about their ascension. Hommage to a pair of 'io flying over our macadamia nut orchard. The riotous colors and imaginary landscape convey my joy at seeing them soaring daily. A whole cloth quilt of a digital collage using original watercolors. Printed commercially and quilted by my friend Catherine Wynne.

Jane	Bonus	<p>In a shadow as intangible as our own; an ignis fatuus (illusion/mirage) of our being, let us open our eyes wide and look beyond the surface; let us embrace the surrealistic lens that allows us to see Hawai'i's hidden marvels. For when we do so, we may find that amidst the chaos of everyday life lies a world filled with wonderment - a world where dreams merge with reality and nature's true beauty reveals itself in all its splendor.</p> <p>Found within this painting is:</p> <ol style="list-style-type: none"><li>1. Awapuhi a kanaloa - Hawaiian Widelip Orchid - <i>Liparis hawaiiensis</i></li><li>2. 'Oha Wai - Bellflower - <i>Clermontia peleana</i></li><li>3. Laulaha - Mushroom - <i>Rhodocollybia laulaha</i></li><li>4. 'Ākala - Hawaiian Raspberry - <i>Rubus hawaiiensis</i></li><li>5. 'Ōhi'a Lehua - 'Ōhi'a - <i>Metrosideros polymorpha</i></li><li>6. 'Ākepa - Hawai'i 'Ākepa - <i>Loxops coccineus</i></li><li>7. Nananana makaki'i - Hawaiian happy face spider - <i>Theridion gallator</i></li><li>8. Ma'o hau hele - Hibiscus - <i>Hibiscus brackenridgei</i></li><li>9. Ipohapuu - Case Making Hawaiian Moth - <i>Hyposmocoma inversella</i></li><li>10. 'Alalā - Hawaiian Crow - <i>Corvus hawaiiensis</i></li></ol>
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Diana	Carlson	The reason I chose this view of the Naio plant titled: "Naio - Ke Onaona o Ka Lani" was that it displays the cycles of the plant's life.
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Kathleen	Carr	<p>I have always been interested in conveying more than the literal interpretation of what I photograph, whether it be my experience of the subject when I am fully present, or where it leads me creatively. I have worked with a variety of techniques and alternative processes, including black and white infrared and straight photography, and now the digital darkroom allows for even more exploration. I seek to experience the radiance in all life and have my images express that radiance tangibly enough so that others may see and feel it, too. My current passions are digital infrared, landscapes, nature, underwater, figurative work, and the digital darkroom. Kathleen received a BFA (cum laude) in Photography from Ohio University in 1970, and then studied extensively with Minor White and worked for Aperture, a renowned photography quarterly. She was a staff photographer at the Findhorn Foundation, Scotland, and Esalen Institute, Big Sur, CA during the '70s and '80s. Kathleen received a National Endowment for the Arts fellowship in 1991. For decades, she taught alternative Polaroid techniques and Photoshop in colleges, art centers and the San Francisco Art Institute. She still offers private instruction in photography and the digital darkroom.</p> <p>Her award-winning work has been exhibited internationally, purchased for private collections, and has appeared in numerous books and periodicals. Her five books are Walks in the Neighborhood; Dolphins: Kindred Spirits; Polaroid Transfers; Polaroid Manipulations (Amphoto Books 1997 &amp; 2002), and To Honor the Earth (HarperSanFrancisco, 1991).</p> <p>Jim Alinder, of the Alinder Gallery and internationally respected photography authority, states, "Kathleen's pictures, with their multiple layers of image and meaning, are also exquisite evocations of life, nature, and the human form. Subtle qualities of light and tonal nuance charm the psyche. Often her pictures are ethereal journeys to places of beauty. She may take us on a walk through her neighborhood, a hike into the woods, or on a distant voyage. Kathleen's pictures are intimate interactions, quiet conversations shared."</p>
Luti	Castro	<p>My paintings are an expression of my personal connection with nature. They are a representation of my ability to see light. I paint what I see. Painting is a language in itself. The act of painting is very satisfying; it's relaxing and therapeutic. Paintings are timeless. Our ability to create art and use it as a form of communication is what defines us as intelligent beings. Painting with pigments was one of the earliest manifestations of art. In essence it's still the same today, but has evolved and continues to evolve with more depth and better materials. Painting was the inspiration for written languages and mathematics. It's the idea of sharing thoughts and feelings from one individual to another by making marks on a surface simply by using a combination of colors and shapes within a space. Art is a way to connect with people, bring people together, raise awareness and inspire new ideas. I am an artist because pieces of artwork can ride the wave of time - for many lifetimes. I believe that through my work a part of me will stay alive for a lot longer than my own body. Painting is a celebration of what it means to be human and how much can be said using colors.</p>

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Saxony	Charlot	<p>Saxony Charlot is a conservation biologist and artist born and raised on O'ahu. Growing up on a small farm in Waimanalo, she was surrounded by plants and animals from an early age. Her keen interest in the natural world and Hawai'i's native species has grown since childhood, and she spends much of her time working to preserve Hawai'i's biodiversity, both in the Main Hawaiian Islands and in Papahānaumokuākea. Her great grandfather, Jean Charlot, and grandfather, Martin, have been considerable influences on her style and work as an artist. Saxony's goal with her art is to bring greater awareness and appreciation for Hawaiian species and the many threats they face. Hawai'i's dry forest species and their ecological relationships are often overlooked, despite being of extraordinary conservation concern. The extinct kioea was likely an important pollinator for large dry forest trees such as the critically endangered hau hele 'ula. Koa bugs come in a remarkable array of colors and combinations outside of the classic green-and-gold. 'A'ali'i, one of koa bug's favored host plants, also grows in a great variety of hues. These two show how biodiversity can exist within single species, as well as on a community level. On a hazy summer solstice, a pueo sits on top of a wildfire warning sign on the road to Hakalau Forest National Wildlife Refuge.</p>
Ken	Charon	<p>KEN CHARON - Studied Art in 3 countries and a lifelong student of Art History, Ken moved to Hawai'i in 1984 after years in Paris, France where his first exhibits took place. Since then he has been included and awarded prizes in dozens of juried art exhibits in the Hawaiian Islands, operated 3 galleries in Hilo and taught children's drawings lessons. Included in 3 Schaefer Portrait Challenges at the MACC in 2003, 2012 and 2018. Served on the Board of Volcano Art Center and East Hawai'i Cultural Center. His work can be found in collections internationally, including V.P. Al Gore's and President Barack Obama's. ARTIST STATEMENT - Having acknowledged that visualizing a goal will help one achieve that goal, I have done my best to use my talents as an artist to visualize a better world, in the hope that my artwork will help promote and achieve positive change. Sometimes I develop ideas in my mind over long periods of time, and other times the idea comes to me from the subconscious in a flash and I go with it, without asking too many questions. But I always see that they will depict principles that I hold dear to me. Sometimes my painting express goals within my grasp and other times they seem idealistic and hard to achieve. But I have come to understand that my art is positive visualization. It is my expression of art therapy for my community, my planet and me.</p> <p>The recurring themes in my artwork are: Peace, Non-Violence, Interracial Harmony, Unity, Environmental Wisdom, Natural Beauty, Hawaiian and other Indigenous Cultures, Astronomical Visions, Universal Spirituality and People who are important to me. Mediums I use to explore these themes are: acrylic on canvas (mostly), drawing, woodcarving, mosaics and 3D multi-media with recycled materials.</p> <p>I have been painting professionally, first in Paris, France since 1978, and here in Hawai'i since 1984.</p>
Scott	Daniels	<p>The Island of Hawaii is filled with points of beauty and inspiration, including its native species. I love to be out among its forests or along its beaches and capturing and sharing the beauty of its landscape, plants, and animals. I also share something of the uniqueness of the species and their special place in the environment and culture of the island.</p>

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Lanaya	Deily	Having moved from Volcano to South Kohala the opportunities to photograph different native flora and fauna have changed. I have found the black-crowned night heron to be a very interesting and photogenic species. The occasional, but very special visits of the Hawaiian monk seal are captivating as well.
Yumi	Doi	This artwork is my first woodblock print submission to the Hawai'i Nei Art Exhibition. I have been submitting my watercolor paintings in the past but the woodblock print is another passion for me. I am happy to submit my most recent work.
Ellen	Dunkle	As an entomologist in Hawai'i, I appreciate the ability to spread awareness about some of the lesser known native insects (and their really adorable larval forms). Megalagrion larva in a small pool of water in lava rock with 'ala'ala wai nui and keiki fern.
Heidi	Fickinger	I am a photographer residing on the Hilo side of Hawai'i Island. Because I grew up on the edge of the Teton Wilderness in Wyoming, it was instilled in me to love, respect, protect and nurture the wild and all the native species with whom we share our beautiful blue planet. Living in Hawai'i I am acutely aware of how fragile our ecosystem is and the pressure humans have put on native species due to habitat destruction, introduction of invasive species and the lack of understanding and knowledge of how each species is so connected with the rest and is vitally important to a healthy ecological balance. I have always felt and now research has come to show that here in Hawai'i, species of all types have evolved in concert and rely upon one another to flourish. Many native species here have developed symbiotic relationships rather than using competition to overwhelm other species for resources. I feel that this 'ohana of species may be incredibly unique compared to other places on Earth and should be cherished. The loss of one species can have an effect on every other one in our Islands. Because of this knowledge a great portion of my photography is devoted to native Hawaiian species. Native Hawaiian species are unique to those anywhere else in the world having evolved in isolation for eons prior to humans making the Islands their home. The beauty of them is breathtaking and humbling for me. I try to be a quiet, but persistent advocate of our native species and try to teach others to think deeply how we can make sure the unique creatures and plants that evolved in harmony here in Hawai'i must be nurtured by all. I am in great appreciation of all the people who work together to protect and revive our native species and protect our 'āina. I am equally thankful for all those who work together to create the Hawai'i Nei exhibition each year so that we artists can learn and experience our beautiful flora and fauna and exhibit the works we create to celebrate it.
Ethan	Fronney	Blacksmithing and seashells may seem like polar opposites. I am trying to bring the ideas together to express the beauty I find on my ocean excursions. Urchin shells are a special find, I really enjoy that they are called Tests. I feel like I've "passed the test" when I bring one home intact. The form and architecture, the fragility and strength all inspire me.

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Deona	Garcia	As a multidisciplinary painter and mixed media artist of Hawai'i, my passion lies in the creation of vibrant and expressive artworks that capture the beauty of the islands and their culture. I paint colorful landscapes, dramatic erupting Volcanoes and impressionistic seascapes inspired by the diversity of the islands and my love for them. I hope to communicate the tremendous beauty and culture of Hawai'i to my audience, inviting people to discover, appreciate, and celebrate this unique place through my artistic lens.
Matt	Holton	Raised on Maui, Matt Holton's art is a true reflection of the 'āina that shaped him. Coming from a family of artists and enveloped by Hawaii's natural beauty, Matt crafts pieces that celebrate the islands' vibrant colors, spirit, and mana. Venturing to the University of Oregon, Matt delved into Philosophy and Political Science, deepening the intellectual undertones of his work. Upon returning to Hawaii, he embarked on a solo artistic journey, experimenting with various mediums from woodwork to abstracts, each resonating with the essence of his homeland. Also a dedicated distance runner, Matt brings the focus and discipline of the trail to his easel. After a three-year hiatus, he now makes his return to the canvas, rejuvenated by his new home in Volcano on the Big Island. You are cordially invited to experience Matt Holton's latest work—a synthesis of intellectual rigor, Hawaiian heritage, and the spirit of Aloha.
Kate & Will	Jacobson	Kate and Will Jacobson have been collaborating artists over forty years. Our current work is inspired by the concept of living in the center of the Pacific Rim. Hawai'i is a very elemental island with trembling blue horizons, slowly creeping rivers of lava and starry, starry night skies. There is a continual awareness and respect for the fierce power and tender fragility of life. When you look at our art, you get a glimpse into our world filled with wonder and awe. With growing evidence of how climate change will impact island cultures, we hope to raise awareness and celebrate the beauty and strength of the ocean that surrounds, nurtures and unites us all. We are widely recognized as the originators of Naked Raku. This firing technique reveals the unadorned, earthly beauty of clay. Another innovative method we are known for is Mica Infusion; using colored mica and terra sigillata to achieve the shimmering luster of our surfaces. Our work has been exhibited throughout the world, won numerous awards and is included in many corporate, private and public collections. Diatoms are microscopic organisms that comprise nearly half of the organic matter in the world's oceans. Although invisible to the naked eye, diatoms surround us, nurture us and unite us. This piece features bioluminescence; appearing transformed in light or dark environments. We use this juxtaposition to express the dichotomy of life on Earth. The intersection between science and art informs us as we explore and embrace the complexity of our times. Both are essential for the future of humanity.
Aleysia-Rae	Kaha	This piece honors a special time for my 'ohana and I, where we would look towards Kānehoalani in the early morning and be greeted with dancing 'iwa above us. In learning more about the 'iwa bird I also want to honor its relative the 'iwa'iwa fern whose shape and design are similar to the soaring 'iwa. I feel very lucky when I catch 'iwa in the sky and I'd love to see more of this fern!

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Jack	Kinkelaar	I was out plein air painting and an 'auku'u flew over me at water's edge. I decided to paint this bird this year. I love painting at Honu'apo where I get to see Mauna Loa and the Ninole mountains in the background. I have two 'iliahi trees in my Waiohinu yard. I thought it would be nice to paint them in flower
Suzi	Lacey	The Hawai'i Nei Art Exhibition not only allows me an opportunity to submit my work, but it educates me and focuses my attention on the Native Hawaiian plants: endemic and indigenous, flourishing, endangered or re-discovered. The programs offered throughout the year are inspiring and I take advantage of as many of them as possible, taking notes, doing "hands on" work and purchasing recommended books. I am grateful for all of the opportunities this provides. Thought to be extinct in the wild, a small population of <i>Delissea argutidentata</i> was discovered on a Big Island crater in 2021. Kamehameha Schools, the State of Hawai'i Department of Land and Natural Resources (DLNR) and Three Mountain Alliance (TMA) planted 30 keiki plants from seeds retrieved.



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Robert	Lilly	<p>Rob Lilly's artistic journey is a profound exploration of the intricate connections between medium, the human nervous system, consciousness, and the artist's awareness. His work delves into the realm of alchemy, where the surface of his creations serves as a mirror reflecting the inner landscape of the individual artist. In the lush and vibrant context of Hawai'i, a place steeped in culture and history, Rob Lilly draws inspiration from the islands' natural beauty and the unique spirit of aloha. Yet, beneath the surface of this paradise, lies the complex issue of Hawaii's illegal occupation by the United States of America—a legal landscape that deeply intrigues the artist. Pono Aloha: In the heart of Hawaii, the term "pono aloha" resonates deeply with Rob Lilly's artistic philosophy. "Pono" in Hawaiian represents righteousness, balance, and harmony, while "aloha" embodies the spirit of love, compassion, and connection. This fusion of concepts encapsulates the essence of his work—an exploration of balance and connection through the medium of art. The Alchemy of Art: In the world of art, Rob Lilly perceives alchemy—an ancient practice of transformation and transmutation. He believes that every stroke of the brush, every layer of pigment, is a profound act of alchemy, where the artist transforms raw materials into something greater than the sum of its parts. This is "kānaka alchemy," the art of human transformation. The Nervous System and Perception: Lilly's fascination with the human nervous system and consciousness is a central theme in his work. He acknowledges the role of the brain in the creative process, how perception shapes artistic expression, and how the nervous system becomes a bridge between the inner and outer worlds. This exploration, or "'ike loa," deep understanding, is fundamental to his practice. The Hawaiian Hawk, which breeds only on the Big Island of Hawai'i, perched in a Pū Hala Tree. The bird is a symbol of royalty, and a personal god: 'Aumakua. While killing this bird is taboo, it is a symbol of redemption that the bird is killing a rat: an invasive species.</p> <p>The Canvas as a Reflection</p> <p>To Rob Lilly, the canvas is more than a surface to paint on; it is a mirror reflecting the inner landscape of the artist. In Hawaiian, this concept is encapsulated by "ho'omaka'i," meaning to mirror or reflect. His canvases capture not only images but also emotions, memories, and moments in time. They serve as a reflection of his innermost thoughts and feelings.</p> <p>Exploring the Elements: Color, Shape, Value, and Texture</p> <p>The core of Rob Lilly's creative process lies in the exploration of the fundamental elements of art: color, shape, value, and texture. Each stroke of the brush, each choice of color, is a deliberate act of "'imi na'auao," seeking knowledge and understanding. His work transcends mere aesthetics, inviting viewers to contemplate the deeper layers of meaning within the interplay of these elements.</p> <p>The Ancient Tradition of Crafting Imagery</p> <p>The act of crafting imagery is an ancient tradition, passed down through generations of artists. In Hawaiian, this lineage is honored as "hānau mākaukau." Lilly acknowledges the profound responsibility of continuing this tradition, of carrying the torch of creativity and expression forward into the future.</p> <p>The Intriguing Legal Landscape of Hawaii</p> <p>Against the backdrop of Hawaii's natural beauty and cultural richness, Rob Lilly is acutely aware of the complex legal landscape that surrounds the islands. The occupation of Hawaii by the United States of America is an issue that resonates deeply with him. In Hawaiian, this context is explored as "kū'ē ia." His work serves as a means of raising awareness and provoking thought on this critical issue.</p>



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Caren	Loebel-Fried	Caren Loebel-Fried is an award-winning author and artist from Volcano, Hawai'i. Birds, conservation, and the natural world are the foundations of her work. Caren has created eight storybooks to date, including <i>Manu, the Boy Who Loved Birds</i> and <i>Hawaiian Legends of the Guardian Spirits</i> (University of Hawai'i Press), <i>A Perfect Day for an Albatross</i> (Cornell Lab Publishing Group), <i>Legend of the Gourd</i> , and <i>Lono and the Magical Land Beneath the Sea</i> (Bishop Museum Press) and her forthcoming, <i>Finding Home, A Hawaiian Petrel's Journey</i> (University of Hawai'i Press). Her books have received awards for Excellence in Children's Hawaiian Culture, Folklore, and Illustration, by the American Folklore Society, Moonbeam Children's Book Awards, and the Hawai'i Book Publishers Association. Caren has produced educational art for many organizations and agencies including the U.S. Fish and Wildlife Service, Midway Atoll National Wildlife Refuge, Kilauea Point Natural History Association, Conservation Council for Hawai'i, and Friends of Hanauma Bay. Caren's love of seabirds is fueled by fieldwork on Midway Atoll with the albatross census team, and research of the 'ua'u, the Hawaiian petrel, and other seabirds, on their breeding grounds throughout the Hawaiian Islands. Caren is currently writing and illustrating a new book for young people about the 'ua'u and the translocation project at Nihoku. Caren aims to bring people closer to the natural world in the hope that they will want to help care for it.
Kristen	Luning	I love to watercolor & acrylic paint the beautiful plants & animals of Hawai'i. Watercolor Batik & ink on rice paper is an interesting way bring out the beauty of Ha'iwale that inhabits the wet forest of Hāmākua.
Mark	Martel	I paint landscapes, wildlife, portraits and figures (and abstracts) in acrylic, gouache, and oil. I vary my style to suit the subject. Originally from Dayton, Ohio, I studied graphics at the University of Cincinnati then worked in advertising as an art director and illustrator. When computers replaced my drawing board I discovered my passion for painting the figure and landscapes from life. In 2013, Hawaiian aloha opened the door to a fine arts career. Today I paint plein air around the island and at my weekly coffee farm gig. As part of my practice, I also attend life drawing sessions, and sometimes teach there.
Heather	Mettler	I have been working in glass for over twenty five years and am continuously inspired by its versatility, fluidity, and textural capabilities. Glass, just like water, comes to life once it is suffused with light. Using glass as my canvas, I create bright, living pieces inspired by the flora, fauna, and ocean life of the Big Island of Hawai'i. Recently I have been focused on creating new flower designs. I am thrilled to share the beauty of the Hawaiian Islands with you through my work. This vase has been reverse etched/sandblasted with my design of the 'Iliahalo'e (Hawaiian Sandalwood) flowers and leaves, and the top and bottom have a tapa band designs anchoring the piece.

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Kalei	Meyer	<p>I am a self taught watercolor and pyrography artist. I believe my watercolor practice is unique because I initially had my start in oil painting. This influence on my art shows up in a certain type of brush control as well as deep, vivid and vibrant colors. I am inspired to celebrate and portray a romanticized realistic take on Native Hawaii plants. I am passionate about learning more, growing more and painting more of our native species. I hope that through my art I can educate others alongside myself. My pyrography is a relatively new direction for me, I love the bold design on wood and I love the natural feel of it. Although it is quite different at face value to my watercolors I believe it makes just as strong an approach to deep vivid imagery. I am enjoying the impact the designs can make in a seemingly neutral manner.</p> <p>I believe my practice will and I long for it to continue to grow in experimentation along with finding more ways to honor my kupuna, my ohana, our native species and our 'Āina.</p>
Diana	Miller	I find my inspiration in the natural environment and the native species of Hawai'i.
Daniel	Moe	A sculpted blown hot glass bubble layered with colors of glass was then designed by wrapping the glass in vinyl and hand drawn and cut with exacto. In the revealed areas, surface color was removed with pressurized sand, leaving the interior color, thus creating the form and surface design.
	Mydock	I always enjoy entering the Hawai'i Nei Exhibition because it raises our awareness of the native species on Big Island from ridge to reef.
Dena	Nakahashi	I'm inspired by the stories and drama of nature, the constant push and pull, neverending flux. We are shaped by our environments while we shape it as well. Our stories are inextricable, accounts vary, and memories change with time. I like to paint vignettes of these dramas.
Tracey	Niimi	Hi, howzit, aloha, 宜しくお願いします (yoroshiku onegaishimasu). My name is Tracey Niimi and I'm a yonsei (fourth generation Nikkei) born and raised in Hilo, Hawai'i. As a photographer and videographer, I am fortunate to have received a few awards and have had work published and broadcasted nation-wide, but I cannot take all of the credit. There is a Japanese saying, お陰様で (okagesama de), which roughly translates to, "I am what I am because of you" - it is an expression of appreciation which recognizes all of the efforts that have been made by others that have brought you to where you are today. I consider every image or video that I create to be the sum product of the inspiration and lessons I've learned being raised in one of the most beautiful environments in the world and surrounded by some of the most talented artists of our time. My wife, Danielle, and I are proud parents to our identical twin boys, Cade and Kash. I am also the son of my amazing parents, Lance and June Niimi, and brother of my older sister, Kristen Moura.
Nai'a	Odachi	As a master of science student at the University of Hawai'i at Hilo, engaging in art provides a welcome respite from the repetitive nature of data and thesis writing. My undergraduate degrees in art and geography helped me balance the creative and academic parts of my personality, and has led me to find enjoyment in creating art to bring awareness to issues of environmental conservation, which also allows me to have a legitimate reason to ignore my thesis writing, even if momentarily.

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Erzsi	Palko	The original intention for this painting was to fill the paper with beloved limu species as a tribute to their beauty and importance in ocean ecosystems. Along with the limu, some of my favorite reef fish from Keaukaha woven themselves in. As I began to sketch out the image though, two faces emerged in the lava rock. And this painting seems to have conjured up, perhaps from the secret heart of the ocean or whispers from wave-washed stone, a memory of eternal love. <a href="http://www.erssipalko.com">www.erssipalko.com</a>
Melanie	Pruitt	I experience the world and life in an amplified way. I feel things deeply and express things strongly. When I walk through a garden, I don't just see the garden, I feel the garden! From the stillness of the rainforest to the bright sunshine contrasted with deep shadows, to the playful wildlife on my island home, nature touches me and changes me. My paintings are saturated with these experiences and feelings. I express joyful celebration, deep peaceful tranquility and bright love and hope with strong color and playful ideas.
Chris	Reed	I am a Big Island nature photographer, who loves this island from Mauka down to Makai
Ernest & Lois	Rich	We are primarily a metal artists team. Throughout our careers as artist we have created many pieces of sculptural and functional art that hopefully elicit an emotional response to those who interact with our creations. These projects have included public art for gardens, parks and municipalities as well as fine art sculptures for residential and public spaces. Oftentimes we incorporate specific elements to create a storyline of the ecology, culture, history and current events of a community. We realize and appreciate the fact that our creations are influenced greatly by nature, dance and music. The medium we prefer to work is iron. Beginning with fire, hammer and anvil, our process provides a window to work the hot metal, transforming the rigid medium into flowing, delicate parts yet maintaining strength and stability. Often we incorporate other mediums as concrete, glass, wood, or stone into the creations.
Patricia	Richardson	This photo was taken in Liliuokalani Park on October 20, 2022. It was the second winter I watched this female Kōlea in her dedicated territory. She never seemed disturbed by my presence, allowing me to approach and take photos as long as I liked. She is now back for the third winter since I first noticed her. I wonder how many winters she claimed this territory before I first saw her. Before leaving for Alaska in the spring, male Kōlea put on striking tuxedos, with black breasts outlined in white. I prefer the female, with her delicate golden-flecked feathers.
Martha	Roditti	This submission is a response to Governor Green's Proclamation of 2023 as the Year of the Snail, the Kāhuli. Partnering with Department of Land and Natural Resources Forestry & Wildlife Management and the Bishop Museum there are many educational activities related to this. I am interested in endangered species in Hawaii and was fascinated by the variety of snails populating the islands. Our snail on Hawai'i, Partulina physa, was thought extinct, but a few remain. They like to crawl on 'ōhi'a leaves. At the time it seemed like a great idea to make them, but the architecture of the sculpture proved challenging. Fiberglass is used to keep the leaves and branches strong enough to hold the snails. After many failures, the Lehua flower finally came alive with knitting yarn adding color and shape.

# ADULTS

First Name	Last Name	Artist Statement
Margaret	Russo	Ever since I was a child, I've loved Hawaiian native birds and blossoms. Growing up on O'ahu, seeing a real lehua blossom or native bird was a rare sight--even on hikes into the rainy Ko'olau mountains behind our family home. One reason for moving to Volcano, Big Island twenty-one years ago was to see lehua and native birds more often. The 'i'iwi is probably my favorite Hawaiian honeycreeper. Back then, you could see 'i'iwi at the village or in HVNP. Now we go up to higher elevations such as at Kaulana Manu or the Pu'u 'O'ō trail to see them. Sadly, mosquito-borne diseases and rising temperatures are forcing native birds like the iiwi to move to higher elevations. This ceramic "mosaic" features an 'i'iwi and six lehua mamo (yellow lehua) handmade tiles, along with blue, circular handmade tiles (with dots of various blue glazes). To me, it evokes the beauty the scarlet bird and yellow blossoms in the rain. Commercial green and brown square tiles form a border the left and right. I adhered the tiles to a black wooden frame (which has a "keyhole" on the back for hanging) and then grouted them. In the past two years I have made other framed ceramic tile "mosaics" featuring other Hawaiian birds, such as the palila and the io. Although the process is more time consuming than creating a single ceramic tile, I love the results. I hope to one day portray every one of Hawai'i's native forest birds "in the rain."
Dawn	Sagar	The power of landscape art resides in its ability to transport the viewer in time and space. To achieve this, my work strives to capture ephemeral moments at a location, as light interacts with shape, with place. All of my work is about place, and our interactions with place. I've been in love with Hawai'i since the first time I visited, and am profoundly grateful to be able to call Kailua-Kona home. As a landscape artist I am continually amazed and inspired by this beautiful place. My work is in private and corporate collections, and am proud to have won multiple awards in juried shows throughout my career. I earned my Bachelor's degree in studio art from St. Olaf College, graduating cum laude and with departmental distinction in the field of painting. My MFAIA, Masters of Fine Arts in Interdisciplinary Arts, was earned through Goddard College in 2012, and focused on the power of place in landscape art.
Kalena	Shiroma	This painting portrays the mossy and saturated montane bog ecosystem of the Kohala Mountains. As an 'ohana of foresters with deep connections to this place, this piece is dedicated to our firstborn son, whom we named after the 'ōhi'a forests of Big Island.
Connie	Simon	I paint pictures with fabric. My goal is to communicate a time, feeling, or scene through colors and texture. Finding that right fabric to represent an image and then defining that image with thread. To create an art quilt I first create a mental picture. Next, I find pictures and fabric that represent those images. I mostly quilt with cotton fabrics that contain different values, patterns and colors. Once the right fabric is in place, I cover it with netting and free motion stitch to gives the images shape and definition. The borders are adding last to compliment and complete the quilt.
Virginia	Small	I want time to stop when you stand before one of my paintings. For me, art is the pursuit of beauty and meaning and connection. The history of Hawai'i and helping to preserve her fragile nature are two of my passions and I enjoy documenting them through my painting. I am blessed to live on a three acre coffee farm in Holualoa surrounded by ancient rock walls and giant trees. My idyllic land was once owned by Queen Kamamalu. As well as painting the magnificence of Hawaii's 'āina, I specialize in portraiture of her people.

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Lorie	Taylor	My artwork is inspired by my love for our island, and the vibrant colors seen everywhere you look. My vision is to infuse aloha into each creation. This pueo is collaged with small torn pieces of hand painted rice paper.
Marcia	Timboy	My work reflects internal and external environments infused with imagery and the color palette of Hawai'i nei. Stories of place, situations, people, creatures, phenomena and their interactive relationships are told through the language of hue, shape, texture, symbolic, cryptic, plain and simple. I approach art making as a means to evoke mood, memory, future dream, spells of intention, longing and fulfillment; and as a kama'āina (born and raised on Moku o Keawe/Hawai'i Island) my visual storytelling is rooted in of a sense of place. Wiliwili, <i>Erythrina sandwicensis</i> , is one of the few native deciduous trees in Hawai'i, and will grow in the harshest environments. A preferred choice wood for surfboards, early Hawaiians also believed that when wiliwili were flowering along the coast, sharks were most likely to bite.
Alex	Wang	Aloha, I am a wildlife biologist and amateur photographer and love entering things into this contest every year. I think this is my 5th or 6th year of doing so.
Janee	Weddell Hesperheide	Have you ever seen a green sea honu or an 'i'iwi bird? I can't tell you how excited I was the first time I encountered either one. I still get excited when I see one. I have my father thank for that. My father instilled a great love of birds and animals that has inspired much of my artwork. When I retired here to the Big Island, I found how unaware I was of the plight of our island's bird and sea turtles. We are rapidly close to losing our endemic birds and turtles forever. I hope through my watercolors to bring more awareness so that people of all ages can learn about these endemic animals and to continue to enjoy them. In order for us to continue to enjoy them, we need to join together to try to save these special animals.
Cody	Yamaguchi	Cody Yamaguchi is a photographer with an inspiring vision and unique perspective. Born and raised in Hilo, Hawai'i, his childhood was nothing short of amazing as Hawai'i island provided the perfect landscape to satisfy his never ending desire to be outdoors. Having a true eye for aesthetics and natural beauty, Cody is influenced by nature and fell in love with the complex detail in everything. Cody's artistic talent was evident from a very young age. He started off with black and white charcoal drawing as his main art form and slowly moved to other styles and genres of art and eventually photography. As an 8 year old he entered and placed 2nd at his first art exhibit. That was the start of Cody's recognizable artistic path as he has won several local art exhibits, awarded the Fine Arts Department award at Waiākea High School, and most recently took 1st place and best nature in the Hawai'i Photography Show 2019. Now, Cody's never ending desire to capture the great outdoors continues.
Rayme	Yang-Kaula	The ocean of Hawai'i is home to many creatures. They can be quite beautiful, but also very dangerous. Many sea creatures have evolved and adapted to their environment, using a variety of different defenses. Spines, are one of them..

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Mariana	Zopel	<p>I am a visual artist enamored with the media of mosaics since I tried it first in 2016. I approach this media through the perspective of a painter who, instead of using a brush, is using shards of porcelain and glass to “paint”. Searching for my mosaic inspiration for the Hawai’i Nei Exhibition the endangered “crown jewel” of Mauna Kea - ‘Āhinahina - Mauna Kea Silversword captured my eyes and my heart with its lonely splendor reigning over the island in the harshest subalpine and alpine desert conditions where no other plants can grow. On wind-swept rocky volcanic cinder, in extreme drought during summer, with no shade from the hot tropical sun, and with night temperatures bellow freezing at any time of the year, I had to make sure that my artistic representation of ‘Āhinahina is conveying the connection and harmony of this amazing plant with its apparently inhospitable environment. Mauna Kea Silversword being a subspecies of the Hawaiian Silversword (<i>Agryroxiphium Sandwicense</i>) with other subspecies found on Mauna Loa (Big Island) and Haleakala (Maui), I decided to not focus on the morphological differences among the subspecies but to try to represent the essence of this plant in its habitat.</p>



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Spencer	Aldosa	The art piece is a lehua blossom. There's glitter because there are different mo'olelos about it.
Emmerson	Bell	I was inspired by Vincent Van Gogh because I like drawing portraits and to draw starry skies. I found this hāpu'u in a forest clearing.
Penny	Cole	My art is inspired by Georgia O'Keefe. It is a red hibiscus.
Zaynah	Enriquez	I made this art piece because life is not just about living, it is about sharing your mana with others. It means a whole lot more than you think. In the piece I made two 'Ōhi'a Lehua trees create a Nēnē Goose.
Zandir	Escudero	I love to watch the honu they are very special and unique . We live on Plumeria street so love the smell of the flowers
Penelope	Greenlee	This 'alalā since it is a critically endangered species, the outlines of these birds are ghosts - birds that are no longer there. The 'alalā is sitting by them, remembering them.
Penelope	Greenlee	I chose the 'alalā because it is a critically endangered species and I love birds.
Tulsi & Walker	Jennings	These modest damsel fish are very common around our local snorkeling spots, like Richardson's. We thought it would be fun to create a cool art piece to try and capture the essence of the creature. We call our project "Damsels in Distress" because these fish as well as many others are in danger of losing their coral homes to sunscreen pollution. White Spotted-Damsels, or 'Ālo'ilo'i, are endemic to Hawai'i which means they are only found here. All the more reason to bring awareness to the slowly dying corals around our islands.
David	Kildahl	The Laysan Albatross is an example of solitude and serenity. Riding the air currents for thousands of miles at a time, across the Pacific Ocean. The albatrosses dedication to the ocean is admirable. Their unwavering, graceful existence inspires awe and respect.
John Lewis	Maneja	'Ākohekohe seeks lehua trees / Another must defend its territories / To witness such a beauty, one must fly to Maui
John Lewis	Maneja	Amidst struggles, fear, devastation, and misery, a 0.20-inch creature reminds us of the importance of being happy. Let things, no matter how big or small, bring joy to ourselves and share with others. Choose to smile! Be a smiley spider.
Camila	Muse	Inspired by my favorite Hawaiian bird.
Carina	Muse	Inspired by my favorite Hawaiian sea creatures.
Layne	Supnet	The honu tried and tried again till he finally reached the Limu. When he finally reached it, he took a bite and he said "mmm this is 'ono".

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Ha'aheo Elementary 6th Grade Class		As our 6th graders studied volcanoes, we became intrigued with native Hawaiian species at Kilauea Volcano. We studied the native plants and animals that make their homes upon the lava flow. This included pioneer species such as 'Ōhelo and 'Ōhi'a Lehua.
Hawai'i Academy of Arts and Science PCS		Each of these objects is engaging an issue that is affecting our island community. Human Debris, Ocean trash, Endangered Hawksbill sea turtle, Light Pollution, Toxic chemical, Sunscreen, Recycling, new Homes Hawks Bill Sea Turtle, Coral, Hermit crabs, Coastal erosion, Climate Change. Artists: Laila Center-Mertins, Ally Jones, Ariya, Van Lokeren, Tai Panzer, Nefertari Omotunde, Sora Boisson Mello-Meighan, Atlas Olson, Emma Potter, & Zoe Johnson.
Kua o Ka Lā PCS Hīpu'u Academy		This is our second canvas building on Miloli'i as a living classroom, we entered last year too. This year at Miloli'i the community held its annual Lawai'a Camp for the keiki of the island. The focus was coral so we are building on this. In our place-based culinary arts class we start every year with the foundation of where our food comes from and the culture of Ka Pae 'Āina. This was a multi-level learning class. We included culture, science, art, food sovereignty, math, and lots of fun. Mahalo nui nui: Mariposa, Kumu `Āinaola placed based CAC; Na kumu: Leii, Pilimai, Kaimi, and Shari of the Miloli'i Hīpu'u Academy Kua o ka Lā PCS
Volcano School of Arts & Sciences 3rd Grade Class		This art exhibit piece of Hawai'i Forests' Beak-A-Boo is an interactive art display. As you stop to Kilo, lift and look closely, and see if you can catch a glimpse of our native forest birds nestled and camouflaged in their forest home! We hope you can find them hiding behind branches, leaves, and flowers of the different native plants & trees of Hawai'i Island! We hope you will enjoy exploring our 3rd grade haumana's Beak-A-Boo art block prints. Mahalo to Lydia Meneses for inspiring the Beak-A-Boo idea to our students.





YOUTH

First Name

Last Name

Artist Statement

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# WEBSITES

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First Name	Last Name	Website
	Adare	roseadare.com
Christine	Ahia	www.christineahia.com
Charlene	Asato	www.chaleidesigns.com
Margaret	Barnaby	www.margaretbarnaby.com
Jane	Bonus	https://www.etsy.com/shop/JBonusArtStudios
Kathleen	Carr	www.kathleentcarr.com
Luti	Castro	www.luti21.com
Ken	Charon	charon-artfarm.com
Tina	Clothier	www.konatina.com
Heidi	Fickinger	www.heidifickingerphotography.com
Scott	Gorrell	https://www.scottgorrellart.com
Bonnie	Hahn	www.bonniesol.com
Emily	Herb	http://www.apapanepottery.com
Jack	Kinkelaar	jackkinkelaar.com
Robert	Lilly	www.artpal.com/roblillyart
Caren	Loebel-Fried	www.carenloebelfried.com
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Heather	Mettler	heathermettler.com
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