



**MACC BIENNIAL**

2023

SCHAEFER  
INTERNATIONAL  
GALLERY



Enrico Battan  
 Rick Beck  
 Carol Bennett  
 Henry Bianchini  
 Dennis Chamberlain  
 Melissa Chimera  
 Sandra Clark  
 Charles Cohan  
 Aspen Dewey  
 Judah Ebberson  
 Sally French  
 Robert Gann  
 Barclay Hill  
 Caroline Holmes  
 Dennis Holzer  
 Joyce Jeffers  
 Eduardo Joaquin  
 Claudia Johnson  
 Linda Kāne  
 Sook Kim  
 Codie M. King  
 Zenobia Lakdawalla  
 Mary Ann Leigh  
 Ethel Mann  
 Sheri Levin McNerthney  
 Meleanna Aluli Meyer  
 Daniel Moe  
 Bon Moore  
 Jim Powlan  
 Madalyn Purcell  
 Abigail Romanchak  
 Annamarie Sheehan  
 Bruna Stude  
 Erik Sullivan  
 Susan Thomas  
 Ricardo Vasquez  
 Keith Yurdana  
 Wayne Zebzda

**MAUI ARTS & CULTURAL CENTER**  
**SCHAEFER INTERNATIONAL GALLERY**  
**KAHULUI, MAUI, HAWAII**

EXHIBITION DATES: **JULY 5 - AUGUST 26, 2023**



*This exhibition is organized and presented by Maui Arts & Cultural Center and supported in part by County of Maui – Office of Economic Development, and Hawai'i Tourism Authority through the Community Enrichment Program.*

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Informational text panel next to the painting.



Informational text panel next to the painting.



MACC BIENNIAL  
2023



## INTRODUCING MACC BIENNIAL

MACC Biennial 2023 marks the start of a new chapter for Schaefer International Gallery, a new signature exhibition to complement our triennial Schaefer Portrait Challenge. The beginnings of the MACC Biennial trace back to an initial spark of discussion, as we sought to create a new opportunity for artists residing in Hawai'i that would be open to a wide expanse of media and genres. We sensed from artists in communities across the islands that there was a need for this type of new forum, which translated into an immediate buzz of enthusiasm with the launch of the call to artists. That momentum continued with a total of 390 entries received statewide, of which 40 artworks by 38 artists were selected for exhibition in the MACC's Schaefer International Gallery.

A biennial exhibition like this captures a cross-section of the many veins of important work being done by artists of varied backgrounds and interests, some pursuing work that vocalizes current prominent issues, and some invested in quieter expressions of timeless forms. As the exhibition continues to move forward on a two-year rotation, each iteration will become a marker of the breadth of experiences running through Hawai'i, of our collective memory at each given point in time. In the open call format, artists of any background at any stage in their career, whether emerging talents who are just beginning to engage or established creatives with substantial years of exhibition history, have the potential to exhibit alongside one another.

Spread across an archipelago, we are uniquely positioned in that each island has a distinct character and a noticeable dynamic within its respective artist community, yet the chances for those artists to engage in conversations across

the waters are often limited. If we can build more moments of connectivity through the MACC's gallery space and beyond, not just to our immediate community on Maui, but neighboring islands included, then that makes the immense undertaking of this type of exhibition all the more fulfilling. Before we realize, two years will go by and the MACC will be engaging Hawai'i Nei to connect/reconnect for MACC Biennial 2025, as part of a vital role that the arts continue to play in our post-pandemic pursuit to reestablish communities.

From the board and staff at Maui Arts & Cultural Center, we thank the artists for offering their compelling stories and profound expressions, and juror Dr. Andreas Marks for his thoughtful approach to assembling a vibrant spectrum of work. Our sincere gratitude goes to an anonymous circle of donors who have provided support for the three substantial awards in this exhibition: the Juror's Choice Award for \$5,000, and the Awards of Excellence in Two- and Three-Dimensional Media for \$2,500 each. We are fortunate to receive support for MACC Biennial 2023 from Hawai'i Tourism Authority through the Community Enrichment Program, and County of Maui – Office of Economic Development, which help to make our exhibits programming and a multitude of MACC offerings possible.

**ART VENTO**  
President & CEO  
Maui Arts & Cultural Center

## ACKNOWLEDGMENTS

It has been a journey of newfound potential and fresh momentum to be a part of this exhibition in its inaugural edition, an undertaking which has been years in the making. The collective excitement we saw with the announcement of MACC Biennial and the call for new work was a validation of what we knew to be true – that this type of open call exhibition held great meaning for our artist communities. I feel incredibly fortunate to have met and connected with so many artists throughout the course of the exhibition, from application entry, to jurying, to receiving the final selection of works in the gallery.

Mahalo to Dr. Andreas Marks for his enthusiasm in jurying the exhibition through a rigorous two-round process, first evaluating the collective volume of submissions digitally and then observing selected works in-person by traveling across the islands. In addition to witnessing his expertise and perceptive eye at every stage of review, we found many moments of vibrant conversation during the week of jurying across Hawai'i and his return to Maui for the opening of the exhibition. We sincerely appreciate his thoughtful approach to making his selections and the chance for him to connect with the artists in-person within the gallery space.

Any statewide open call requires a tremendous amount of coordination, and we express our deep gratitude to our partner venues on the neighboring islands for enabling us to facilitate the jurying process. Our first stop was the Downtown Art Center in Honolulu, with assistance from Executive Director Sandra Pohl and her team. From there, we traveled to Kaua'i and received works at Kapa'a Hongwanji, thanks to Roberta Yanagawa. Our third stop was

Hawai'i Island, where Emily Leucht, Director at Wailoa Center, and her team welcomed us in Hilo. Our final jurying site brought us back to the MACC, where we were fortunate to receive help with artwork intake from volunteers Jan Sato, Hana Kraker, Jeannie Kono, and Diane and Graham DeVey.

Our sincere gratitude goes to Neida Bangerter, former Director of Schaefer International Gallery, for her instrumental role in the efforts that transformed the Biennial from a mere idea into a realized initiative. Thank you to Maui Arts & Cultural Center staff, whose support was essential in bringing this exhibition to life, our Marketing Department, Bob Burrichter and Ruby Hernandez, for circulating communications and publicity, and Senior Programs Manager, Aleah Makuakāne, for arranging travel schedules. Mahalo to my team in the gallery, Peter Holland, Exhibits Coordinator, for working extensively through every layer of organization and implementation, Adam Carbajal, Exhibits Preparator, for his invaluable work on the gallery installation and for designing the exhibit catalog, and Shannon Cuadro, for her additional help in the installation process.

Lastly, mahalo nui to all artists who created and submitted work for consideration in MACC Biennial 2023. You are the defining voices of our time, and we honor your creativity and innovation.

**JONATHAN YUKIO CLARK**  
Director  
Schaefer International Gallery



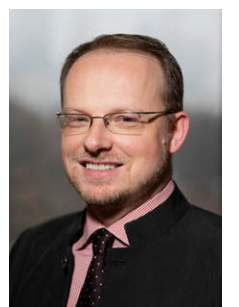
## STATEMENT FROM THE JUROR

As the curator of over 60 exhibitions from pre-modern to contemporary art and visual culture that have opened at 38 museums, I am deeply honored to have been invited to jury the first MACC Biennial. This type of open call opportunity is highly significant, as it provides a platform for emerging artists to exhibit innovative new work alongside more established and widely recognized peers. As such, the Biennial celebrates the vibrancy and variety of Hawai'i's art scene—at all levels of practice. For me, contemporary art should be without boundaries, but it can respond to the past to lead to new findings. Most importantly, it must excite with compelling ideas and accomplished technique. I anticipate that visitors will be blown away by the phenomenal quality of the artwork that is presented here, as I have been.

For the jurying process to be fair to all contenders, submissions were considered using four criteria: originality, conceptual coherence, artistic quality, and technical execution. In more detail, the work should not be a derivative of other artists or created with the assistance of an instructor. It should be innovative, challenge established conventions, and offer a fresh perspective. It should follow a clear and coherent concept that is effectively communicated

and consistent with the artist's stated intentions. Lastly, the work must demonstrate artistic talent and technical skill regarding composition, use of color, texture, form, and concept, reflecting mastery of specific techniques or media and exemplifying skillful use of materials and attention to detail.

It was a pleasure working with Schaefer International Gallery Director Jonathan Yukio Clark and Exhibits Coordinator Peter Holland, who immaculately and tirelessly organized the jurying process and are responsible for installing a stunning exhibition of the selected artworks. The decision-making along the way to arrive at the final 40 works was not an easy task, given the generally high level of submissions. I congratulate all who entered artwork for consideration, and especially the award winners, whom I thank for creating such illuminating and thrilling pieces.



**DR. ANDREAS MARKS**

Mary Griggs Burke Curator of Japanese and Korean Art  
and Director of the Clark Center for Japanese Art at the Minneapolis Institute of Art

## ENRICO BATTAN

O'AHU



### Collapse

glass | 17 x 10 x 17 inches

Love can be a beacon of hope that prevents the collapse of our emotional selves, but the pain and hurt caused by lost love can also lead to the collapse of our very being. The use of industrial glass is meant to look rock solid, yet with heat and gravity we can greatly distort this material. In *Collapse*, it was my intention to focus on when we are at our lowest point – with no hope and no plan – just falling apart frozen in time, without an idea on how to proceed. By caring for our emotional selves as we would our physical selves, we can overcome heartbreak and find happiness once again.

*Enrico Battan's passion for glass art was sparked at an early age when visiting his grandmother in Venice, a passion which he pursued by obtaining his bachelor's degree in art from the College for Creative Studies in Detroit. He is currently a candidate in the MFA program in studio art at University of Hawai'i at Mānoa. His work explores themes of mental and physical collapse, ruin, history, and memory, drawing inspiration from the world around him to reflect his experiences and emotions.*

## RICK BECK

HAWAI'I ISLAND



### Loop Screw with Green Wingnut

cast & fabricated glass,  
fabricated steel

53 x 19 x 10 inches

In exploring the patterns of components that are integral to the function of an object, my work touches on concepts of fragility and purpose. This piece is about the implied function of an imagined mechanical form, with a suggestion of movement based on our expectations of how objects operate. While the vocabulary of the sculpture is mechanical, the intent is figurative.

This work was created entirely using solar power, from the process of casting the glass to fabricating the steel.

*Rick Beck has been working in glass since 1978, and he holds a BA from Hastings College, Nebraska and an MFA from Southern Illinois University at Carbondale. He has participated in residencies at the Appalachian Center for Craft at Tennessee Tech University and Penland School of Crafts. In addition to numerous solo gallery and museum exhibitions, he is a recipient of a North Carolina Arts Council Grant and a National Endowment for the Arts regional visual arts fellowship through the Southern Arts Federation.*

## CAROL BENNETT

KAUA'I



### Mahaulepu Beached Net

shellac, India ink, acrylic, charcoal, oil pastel on wood | 45 x 87 inches

Beach-walking at Mahaulepu revealed this discarded net. Tied between trees, it displayed physics at work – parts took the stress, others were slack. This parallels social networks, where each knot is organically, uniquely bound but part of a whole. Nets are an ecological mess, but are good for re-purposing. As I painted in 6-hour sessions, passages of color and gesture knitted together over time. I masked the plugs in recycled plywood, which became “plug-fish” months later, and I found chunks of mesh metal while beachcombing that I used for spraying final passages of fish, their shapes mimicking the net’s negative spaces.

*Carol Bennett received a BA from UCSB College of Creative Studies and a BFA in painting at the Art Center College of Design. While residing in Los Angeles, she worked as a scenic artist with I.A.T.S.E. (International Affiliate of Theatrical and Scenic Employees) painting billboards, backdrops, and stage sets before relocating to Kaua'i. She has worked on many large-scale installations for public and corporate spaces, including recent projects at Daniel K. Inouye International Airport and Skyline. Her work is in the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts and Honolulu Museum of Art, and she has shown in solo museum exhibitions and at galleries in New York and London.*



### Side Stroke

shellac, India ink, acrylic ink, oil paint on wood | 48 x 48 inches

“The body floats and the mind drifts” – Barbara Rose.

Swimming is my daily practice – a moment that I elevate to something heroic and iconic. My women in water are strong, independent, bold, and graphic, with an abstract-realistic duality between the figure and her reflection. I fashion crude tools to paint my grounds, which provide an underlying organic structural movement composed of forms such as wood grains that swirl like water, or polka dots that could be bubbles or spores.

I've been painting myself swimming for 40 years. I've changed. The paintings have too.

## HENRI BIANCHINI

HAWAI'I ISLAND

### Plea for Peace III

wood, pigment | 65 x 21 x 29 inches

This piece of wood fell in my driveway! While moving it, I discovered its soundness and spent two months exploring its possibilities. I had done two other *Plea for Peace* works, one of which is a public bronze artwork in Los Angeles. While I work in many materials, I am essentially a direct carver, and in this case, I went much further in using color on wood. This particular work gave me a sense of freedom as I allowed the material to dictate in its own voice what it needed.

My only real success is that I am still working. Art is an understanding of an inner life, and materials are beside the point. But after the material is worked sufficiently and infused with spirituality, then it is at that point a metaphor for life, a synthesis for meaning.

*Henry Bianchini originally sailed to Hawai'i from Southern California on his self-built trimaran, "Island Dancer," in August 1969. He settled in Opihikao shortly after, where he would establish his own foundry, kiln, and production studio that he continues to work out of today. Throughout a career spanning over fifty years in a variety of sculptural media, he has exhibited in numerous solo and group exhibitions and has completed many projects for public and corporate spaces, including several commissions through the Hawai'i State Foundation on Culture and the Arts.*



## DENNIS CHAMBERLAIN

MAUI



### JARDINIERE 2

glass | 19 x 14 x 14 inches

My work revolves around the interplay between light, color, and form. I utilize dynamic patterns and intense color combinations with the intent to draw the viewer in for closer inspection. Up close, the macro view gives way to intricate designs and complex interactions between layers of colors, saturations, and intensities.

*Dennis Chamberlain received a BA in sculpture and an MFA in applied design from San Diego State University. As an Associate Professor of Art at Metropolitan State College in Denver, Colorado, he led the foundations program and the sculpture program for several years. He has been working primarily in glass for 30 years, with his work in numerous exhibitions and collections around the world.*



## MELISSA CHIMERA

HAWAI'I ISLAND



### Inheritance, Natural History

oil, photo transfer silk stitched on linen | 40 x 40 inches

This work is a reflection on my complicated lineage as the descendant of Filipino and Lebanese immigrants in Hawai'i. The painting features me on my wedding day among immigrant field laborers brought for commercial interests by foreign entities. Filipino field workers were among many immigrant groups who not only gained economically for themselves and their descendants, but also aided in the transformation of Hawai'i from a subsistence-based sovereign nation into a cash-crop economy. The layered imagery and patterning examine the social, economic, and environmental consequences of the privatization of land and wealth, the building of empires, and the troubled land-use legacy we are faced with here in Hawai'i.

*Born and raised in Hawai'i, Melissa Chimera is a conservationist whose work consists of research-based investigations into species extinction, globalization, and human migration. She has exhibited throughout the US, Asia, and the Middle East with solo and curatorial projects, and her work is included in the collections of Honolulu Museum of Art and Arab American National Museum. She is the recipient of the Catherine E. B. Cox Award, finalist for the Duke University Lange-Taylor Prize, and was Anchorage Museum's 2022 artist-in-residence and University of Toledo's Mikhail Endowment grantee for her work concerning immigrant narratives.*

## SANDRA CLARK

MAUI



### Fuji Trailings

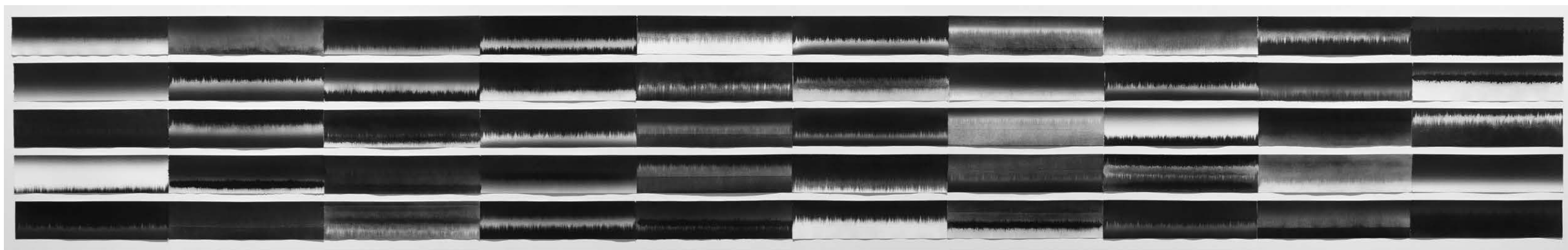
dyed textile, walking pole | 50 x 44 inches

While living as a teenager in Tokyo, I was entranced with the aesthetics of everyday Japanese life and studied many of Japan's traditional art forms. This kimono piece was inspired by my many climbing trips to Mt. Fuji at different seasons of the year – the change in foliage colors, the shifting light from sunrise to sunset, and the beautiful gradations of the mountain. The walking pole was not only a support for the trek, but also a record of my journey, of how far and how high we climbed as we increased in elevation. At each station there were small colored silk flags, which are integrated into the back of the kimono.

*Sandra Clark holds a BA from Pennsylvania State University, an MA from Northern Illinois University, and an MFA from the School of the Art Institute of Chicago. She is Professor Emeritus of the State of Illinois University System, where she was Chair of the Department of Art, Fiber & Design. She has exhibited in art museums and shows worldwide, with highlights including the Smithsonian Institution, Philadelphia Museum of Art, China Silk Museum (Hangzhou), Textile Museum (Washington, D.C.), Polytechnic University (Hong Kong), and Artists of Hawai'i at Honolulu Museum of Art.*

**CHARLES COHAN &  
ABIGAIL ROMANCHAK**

O'AHU / MAUI



**Ke Ano**

collagraph, monoprint blends | 30 x 206 inches

*Ke Ano* is a collaborative body of work honoring the silence of Haleakalā. This installation of layered monochromatic blends is inspired by spectrograms (two-dimensional visualizations of sound measuring time, frequency, and pitch) of silence specific to Haleakalā crater, documented by acoustic ecologist Gordon Hempton. Hempton believes, “silence is an endangered species on the verge of extinction and by listening to natural silence, we feel connected to the land, to our evolutionary past, and to ourselves.”

As a Maui native I am aware of the rapidly changing landscape of my birthplace. For me, Haleakalā crater is one of the last remaining places on Maui devoid of human noise. Through the tactile transfer of audio to visual, we hope these printed impressions inspire a contemplative inner silence too.

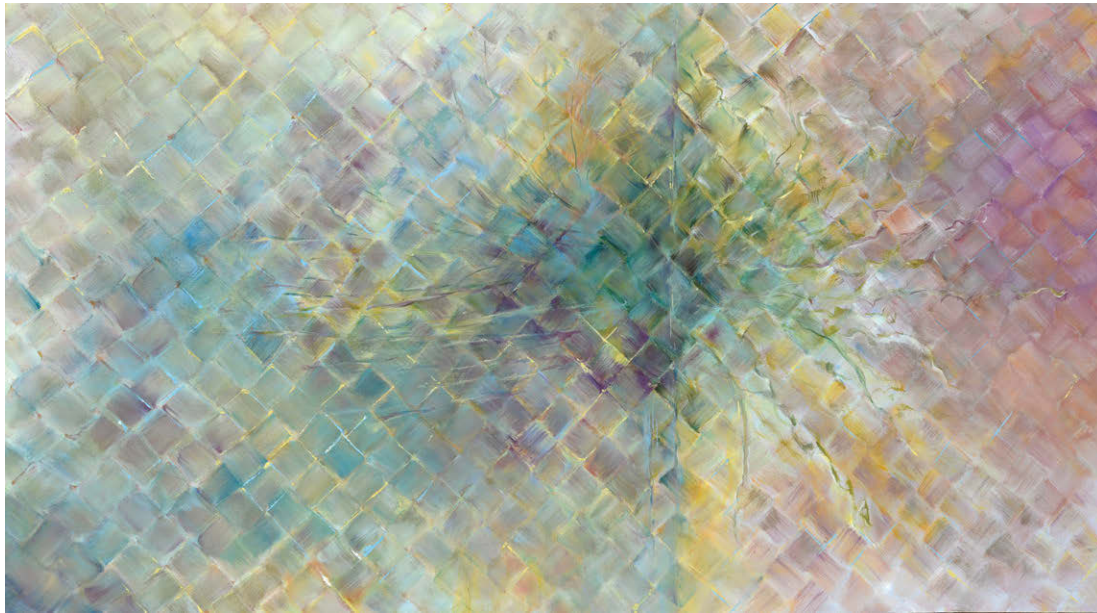
*Charles Cohan received a BFA in printmaking from California College of the Arts and an MFA in printmaking from Cranbrook Academy of Art. He is Professor of Art and Chair of Printmaking at the University of Hawai'i at Mānoa. He has exhibited internationally and throughout Hawai'i, including in The Contemporary Museum Biennial of Hawai'i Artists 2005, with recent presentations in Australia and Japan. His awards include a US Department of State Artist Residency Research Grant for travel to Cuba.*

*Abigail Romanchak holds a BFA and MFA in printmaking from the University of Hawai'i at Mānoa. She has participated in numerous solo and group exhibitions internationally and throughout Hawai'i, including The Contemporary Museum Biennial of Hawai'i Artists 2010, with her work represented extensively in public and private collections. She was awarded a fellowship from the Native Arts and Culture Foundation in 2015.*

*Cohan and Romanchak have collaborated on several bodies of print work, including an exhibition at Honolulu Museum of Art in 2017.*

## ASPEN DEWEY

HAWAI'I ISLAND



### The Line of Connection

oil on panel | 24 x 40 inches

How does the sky meet the ocean?  
How does the water join the sky?  
How does the land greet the water?  
How do the people relate to the land?  
How does our land unite the people?  
How do the people connect with the people?

The connection between these questions is present in this piece. My initial inspiration was the makaloa grass that I found in the Ka'ū district, which became the base for this image, its pattern, and underlying thought. I was also interested in the use of a transparent color palette that changes interpretation with the perspective of each person.

*Aspen Dewey studied and apprenticed at Kipaipai Art Foundation on Hawai'i Island, an experience that has led to a more dedicated pursuit of studio art. While trained in realism and traditional glazing, she has recently moved into new veins of abstraction.*

## JUDAH EBBERSON

MAUI



### Exposed

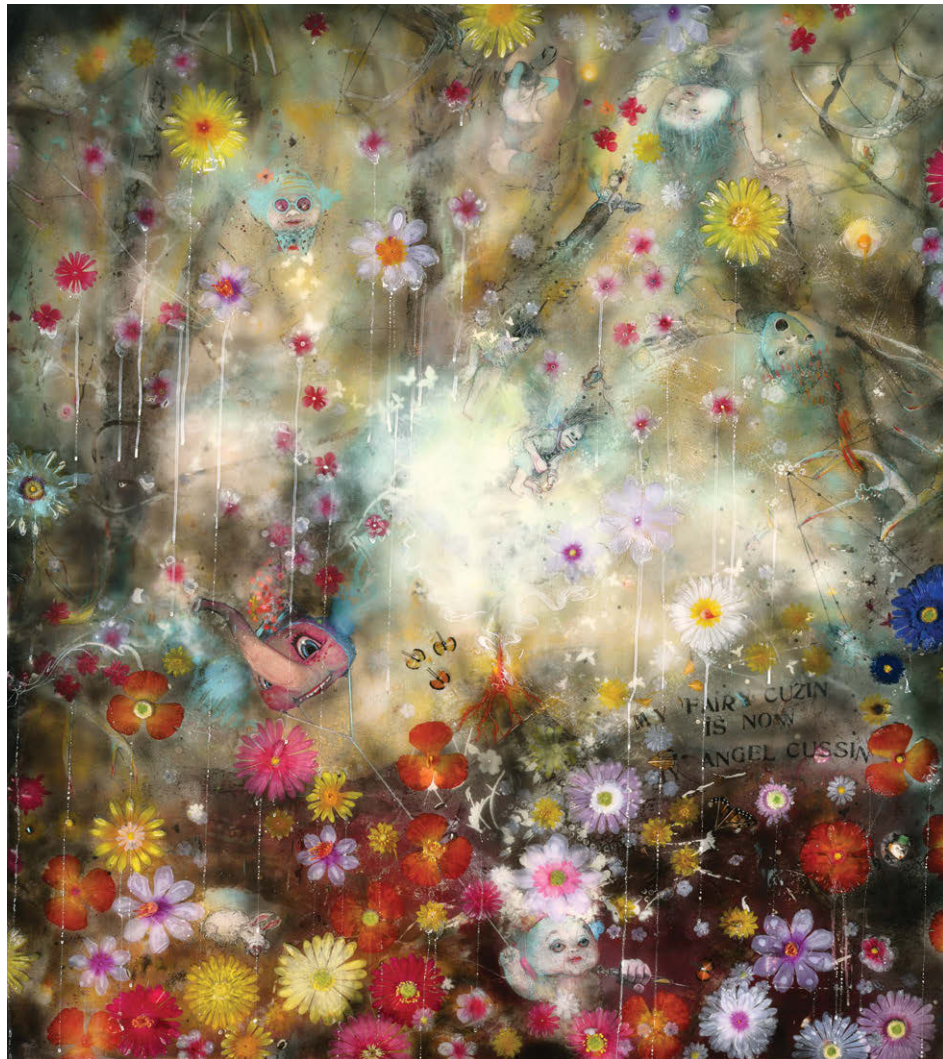
epoxy resin, mica powder, alcohol ink, silicone | 36 x 24 inches

I'm obsessed with our psychological dysfunction as a species. This work channels the vulnerable qualities of ourselves that we often guard from exposure, which, for me, manifests as a personal struggle with being an artist. I layered transparent media and pigments to create depth and dimension, offering viewers the ability to peer behind the veiled surface if they choose to look closer.

*Judah Ebberson grew up in an arts and craftsperson family, studying various two- and three-dimensional media from a young age. He has worked as a landscape designer installing sculptural works in outdoor spaces, and in graphic design. He uses unconventional combinations of materials in his current work and is active in both the Maui and New York art scenes.*

## SALLY FRENCH

KAUA'I



### My Fairy Cuzin

atomized acrylic, wax pencil, iron oxide, pastel, silk flowers, toner, paper, sanded polymer resin, polymer varnish on birch panel | 59 x 52 inches

This is an intuitively-derived painting, with its imagery and stories evolving as a diary over the months of 2022-23. As the composition resolved, some stories and characters became buried while others became more prominent. Although visually related, I did not see the thread between images until I learned of the passing of my dearest cousin. It became instantly clear that the story I was telling was hers. She was both sides of the spectrum – a child prodigy with no fears, and a weary, angry child who wanted to end her life. Each remaining character in my painting was an aspect of her. When I stamped “My Fairy Cuzin is now my Angel Cussin,” I realized that she is truly free and exactly where she wants to be. As if to confirm our connection, the memorial table featured a large blow-up photo of her young self, flying a kite, precisely as I had unknowingly portrayed.



JUROR'S CHOICE AWARD

### Futterwacken

atomized acrylic, wax pencil, India ink, rhinestones, faux fur, rag paper, sanded polymer resin on birch panel | two panels - 58 x 54 inches; 58 x 58 inches

Futterwacken: A non-sensical dance by the Mad Hatter in Tim Burton's *Alice in Wonderland*.

Alice: “What is he doing?”

Cheshire Cat: “Futterwacken!”

*Futterwacken* addresses the current cultural discourse over the use of nuanced pronouns when one human greets another. Will this change be sustaining, or is it a “non-sensical dance” that will be remembered as an anomaly particular to this moment?

*Born in Stockton, California, Sally French currently maintains her Kalaheo, Kaua'i studio and home as an artist residency and as a space for her own art practice. She has exhibited extensively in Hawai'i for over 50 years, including at Honolulu Museum of Art, The Contemporary Museum, First Hawaiian Center, and Hawai'i State Art Museum – with numerous artworks in the Art in Public Places Collection. She was the recipient of the Schaefer Portrait Challenge 2022 Jurors' Choice Award, with other honors including a Warhol Foundation Grant, Hawai'i State Foundation on Culture and the Arts Individual Artist Grant, The Contemporary Museum Biennial of Hawai'i Artists 1995, and University of Hawai'i at Mānoa 2014 Visiting Artist in Printmaking.*

## ROBERT GANN

MAUI



### Corrosion of Civility

acrylic on canvas | 47 x 46 inches

Conceptually, the feeling of the work is meant to evoke its title. *Corrosion of Civility* speaks to the reality of the world in 2023, where the principle of doing for others what we would have them do for us has been abandoned and viewed as old-fashioned. A distinct aspect about my work is what I call “floating layers” – a technique I have developed that creates space between layers, yielding a three-dimensional painting. My process is simple. I build layers and then I tear some off. Then I build more and tear off until I can look at the composition and let it go.

*Robert Gann is a self-taught artist who has participated in national and regional exhibitions. He practices his studio work full-time in addition to organizing virtual group exhibitions.*

## BARCLAY HILL

MAUI



### Daylight Portal #15

copper, glass, wood | 20 x 21 x 4 inches

This sculpture is a portal, possibly leading into another reality, dimension, or the unknown. I'm drawn to the combination of copper and translucent glass and the effect that it creates when light passes through it. As a sculptor, I aim to create unique shapes and forms that channel balance and flow. I built this sculpture from wood, layering and inlaying glass into the form and finally covering the surface with old 20-gauge copper that has developed wonderful natural patinas. I pieced the copper together into a collage-type arrangement using brads and rivets to give it an aged industrial effect.

*Barclay Hill graduated from San Diego State University, where he studied geography, climatology, and art. Well traveled, he lived abroad for many years before moving to Maui in 1985, and has been working as a professional artist since. His work has been included in numerous art exhibitions in California, Australia, and Hawai'i, most recently in Schaefer Portrait Challenge 2022 and the Hawai'i Craftsmen Annual Statewide Exhibition 2022.*

## CAROLINE HOLMES

O'AHU



### Coral Head

ceramic | 21 x 10 x 10 inches

This ceramic sculpture explores our embedded human impact on coral reefs in crisis, taking inspiration from coralline forms observed when diving. I used hand-building techniques to create an open vessel with a heavily textured surface, then colored it with a custom blend of mason stains, crackle glaze, and alcohol inks to give it an intriguing marine quality. The piece is meant to spark curiosity and open a dialogue about our human connection with corals and all the life they support.

*Caroline Holmes first became interested in the intersections of her own art with oceanic environmental communication at Cal Poly Humboldt, where she received a BFA. She is currently a candidate in the MFA program at University of Hawai'i at Mānoa. She has shown her recent body of work, Her Rising Tide, at California Conference for the Advancement of Ceramic Art and The Morris Graves Museum in Eureka, California.*

## DENNIS HOLZER

MAUI



### Phoenix

pheasantwood | 32 x 18 x 19 inches

*Phoenix depicts the legendary bird being reborn from the ashes of its predecessor, carved from a single piece of pheasantwood. It came from a large tree that grew on Kaua'i before it was shipped to Maui, where I purchased part of it in 2008. Knowing that it was a rare and special piece of wood, I waited for 15 years for this piece to finally reveal itself. I feel the result was worth the wait.*

*Dennis Holzer has been creating wood sculptures on Maui for the last 25 years, spanning a variety of styles from relief carving to sculptural furniture. He has received several awards in the Hawai'i Forest Industry Association Annual Woodworking Exhibition and Mālama Wao Akua Art Exhibition, and his work is included in collections locally and internationally.*

## JOYCE JEFFERS

MAUI



### Handsome One

coconut cordage, rooster feathers, thread | 60 x 60 inches

The coconut and the rooster were originally brought to Hawai'i by the Polynesians, and they have both become synonymous with Hawai'i as a tropical paradise and tourist destination today. Removing the cordage and feathers from their sources allows them to morph into a new vision, where the allure of feathers as soft, inviting, soothing, warm, and protective contrasts with the rough, utilitarian strength of the cordage I am manipulating. This form is as much about the space between as it is about the cord that binds together. I work to trap the elusive, to transform ideas into a physical object, a thought made tangible by the twist of a fiber, mark of a stitch, placement of a feather.

*Raised with diverse cultural influences in Panama, Germany, and the US, Joyce Jeffers spent time in the UK and Chile before relocating to Maui in 2015. She studied at Leith School of Art, Edinburgh and received a BA from Edinburgh College of Art, Scotland. She has exhibited widely, including juried shows such as the Hawai'i Craftsmen Annual Statewide Exhibition 2022, and she has received several awards. Her work is included in public and private collections in the US and Europe.*

## EDUARDO JOAQUIN

O'AHU



### Sabong

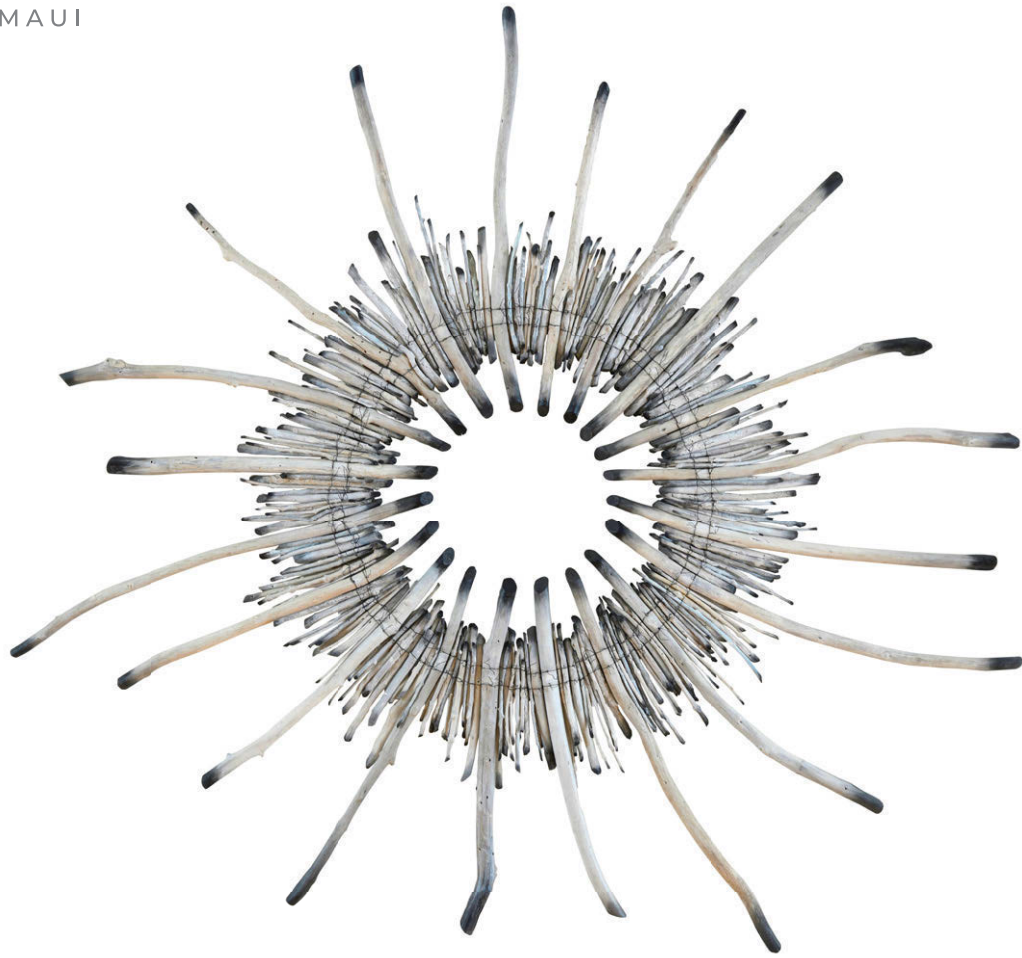
oil on canvas | 60 x 48 inches

Sabong is the blood sport of cock fighting, which is a widely accepted and legal practice in the Philippines. Its roots stem from pre-colonial traditions, dating as far back as 6,000 years ago, and it has been ingrained into the culture ever since. As millions gather every day to gamble on these fights, the rings act as an equalizer, bringing together the lower and upper classes. The work calls into question the intricate and complex nature of cultural practices and perspectives. As an individual who was born in the Philippines but raised in Hawai'i, tensions arise when I reflect upon traditions such as sabong. How much does environment shape our morals? Does my perspective make me an outsider?

*Born in the Philippines but raised on O'ahu from a young age, Eduardo Joaquin is currently a BFA candidate in painting at University of Hawai'i at Mānoa, where he has been a recipient of the John Young Scholarship, Jean Charlot Award, and Geraldine P. Clark Fellowship. His recent work reflects upon the tensions in his practice rooted in Western tradition and his Filipino identity, with numerous group exhibitions including Schaefer Portrait Challenge 2022, and a solo show at the University of Hawai'i at Mānoa Commons Gallery.*

## CLAUDIA JOHNSON

MAUI



AWARD OF EXCELLENCE  
IN THREE-DIMENSIONAL MEDIA

### Solace

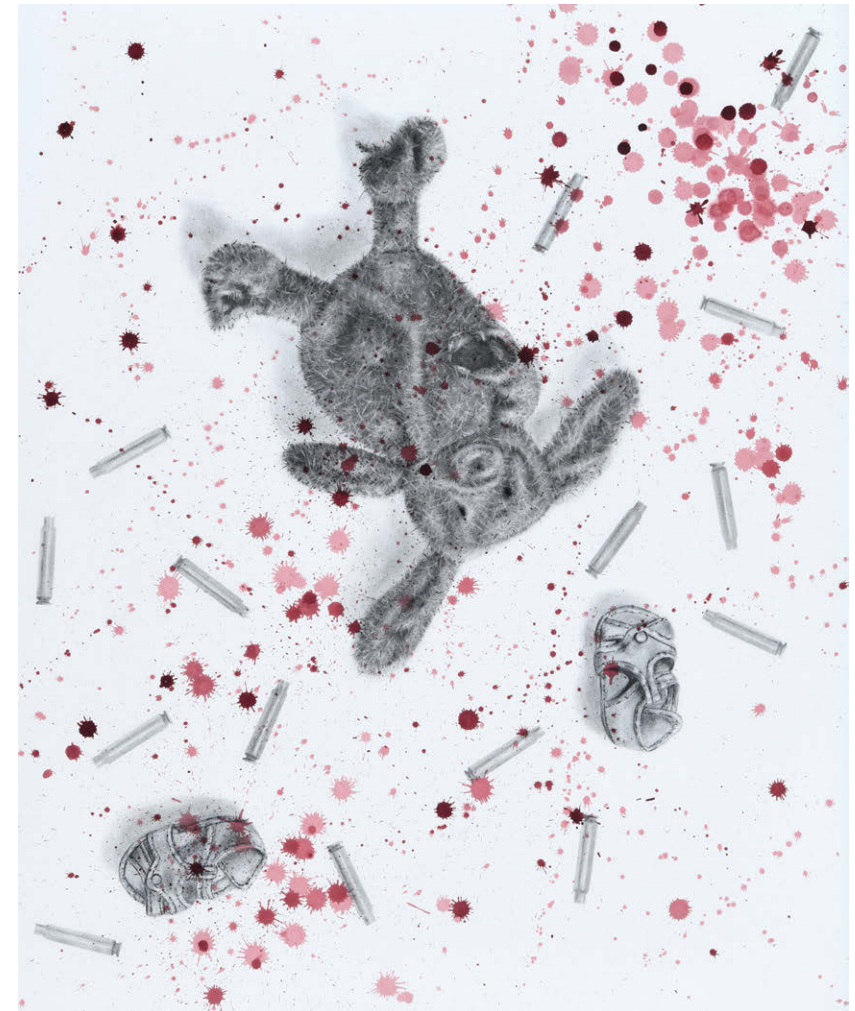
strawberry guava, Java plum, paint, varnish, wire | 66 x 66 x 6 inches

An art practice that is conducive to long hours of quiet, repetitive activity can be a solace during challenging times. The pandemic and subsequent isolation shifted my focus from commission projects to more personal, introspective studio work. Referencing Native American medicine wheels, *Solace* became a kind of prayer ritual in the midst of difficult events, globally and personally. Each step in the art making process, the gathering of materials, the cutting, the sanding, the painting, the bundling and tying together of sticks... repeated, again and again, like a mantra, became my “bridge over troubled waters” during those dark days of loss and uncertainty.

*Claudia Johnson received her MA in studio art with an emphasis on fiber sculpture from San Francisco State University, and after relocating to Maui, worked with Hui No’eau Visual Arts Center for over a decade as their Program and Exhibits Director. She has exhibited her artwork in juried and invitational shows throughout Hawai’i and the US for the last 30 years, including The Contemporary Museum Biennial of Hawai’i Artists 2005 and Hawai’i Art Now at Honolulu Museum of Art. She has been recognized with numerous awards and corporate commissions, with her work included in the Art in Public Places Collection of Hawai’i State Foundation on Culture and the Arts.*

## LINDA KĀNE

O’AHU



### Bullets and Bunnies

charcoal, watercolor | 40 x 32 inches

This work didn’t start with a sociopolitical intent, but when there was another mass shooting at an elementary school leaving several children dead, it instantly turned into a battleground for my personal outrage. Along with hearing about this tragedy, I learned that my grandson was practicing active shooter drills at his preschool here in Hawai’i. How did this become an acceptable protocol for toddlers? When will the outcry “Enough is Enough!” result in change?

*Linda Kāne holds an MFA from University of Hawai’i at Mānoa and has received numerous awards for her work, including the Juror’s Award in multiple years of Hawai’i Craftsmen’s Fiber Hawai’i Exhibition and first place in the Honolulu Japanese Chamber of Commerce Art Exhibition Commitment to Excellence. She has held solo exhibitions in Hawai’i and Seattle, and her work has been included in group exhibitions at The Contemporary Museum, Tokyo Metropolitan Art Museum, University of Hawai’i Art Gallery, First Hawaiian Center, and Maui Arts & Cultural Center.*



## SOOK KIM

O'AHU



### Journey Through Dreaming

oil, mixed media on canvas | 36 x 48 inches

The most important thing I want to express is that you should never stop dreaming. Through dreams, you can make endless and exciting journeys that fill you with love and hope. This portrait of myself catches a moment of daydreaming and thinking about my next journey in life. I used newspaper clippings from New York, Paris, and Rome to highlight the vast distances we can go just by traveling in our dreams, weaving together colors that I associate with the love of travel. Butterflies, to me, perfectly represent all of these concepts: Flight - Travel, Beauty - Love, Feeling - Butterflies in your stomach when your dreams are about to come true.

*Sook Kim attended Academy of Arts College in Hong Ick, Seoul in 1975, Dankook University in 1979, Leeward Community College in 2016, and is currently enrolled at the University of Hawaii at Mānoa. Her work has been included in multiple years of the Honolulu Japanese Chamber of Commerce Art Exhibition Commitment to Excellence, receiving the Rising Student Award in 2018, and Schaefer Portrait Challenge 2022.*

## CODIE M. KING

HAWAI'I ISLAND



### Slow Burn

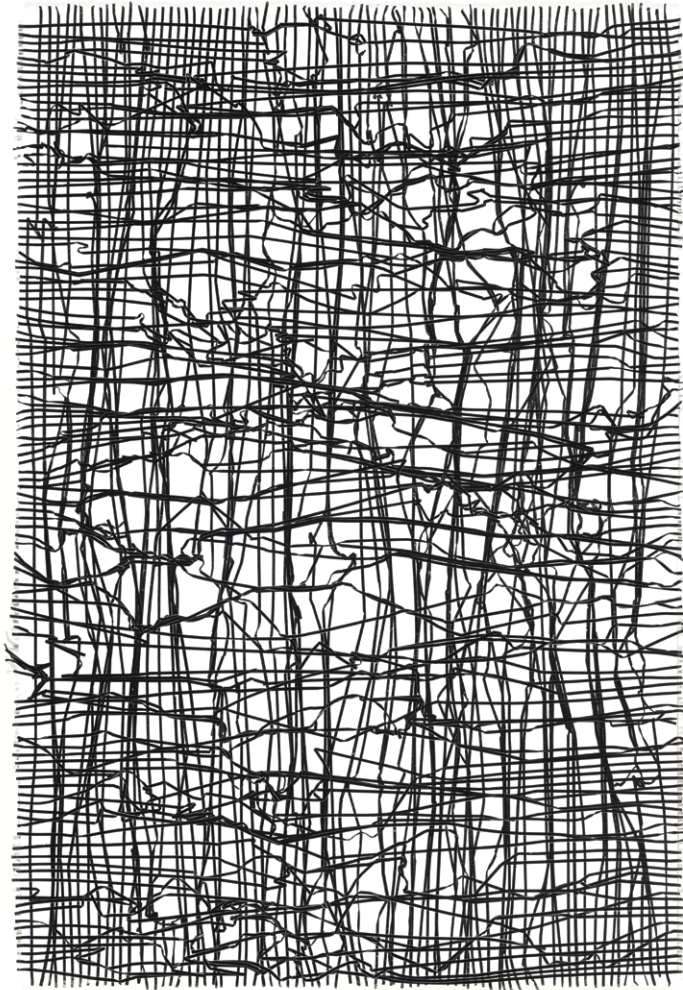
cement, pigments, clay, plastics, pumice | 12 x 72 x 24 inches

*Slow Burn* explores my perception of the reciprocal relationships of humans intertwined with our environment's struggles and sustainability. The hard, stone-like surfaces of my organic forms are intricately detailed, yet uncomfortable in a deeper, darker consciousness. These cement sculptures are formed by using soft molds such as balloons, socks, and leggings, and mixing in a variety of pigments, plastics, clay, and soil-enhancing additives into the cement. Once released from their molds, the forms are wire-brushed, hand-sanded, and polished, lending them a tactile quality that entices exploration. The carved, burnt, and sealed wood planks ground the installation.

*Codie King received an MFA from the New York State College of Ceramics at Alfred University in 1986 and a BFA through the Program in Artistry at Boston University in 1984. She was awarded the British Government's Royal Society for the Encouragement of Arts, Manufactures, and Commerce Silver Medal in 1984. After over two decades as Director at Wailoa Center in Hilo, she is now dedicated full-time to her studio work. She has participated in the Artists in the Schools Program of Hawai'i State Foundation on Culture and the Arts, and her work was recently included in the Hawai'i Craftsmen Annual Statewide Exhibition 2022, receiving the John Young Award.*

## ZENOBIA LAKDAWALLA

MAUI



### Line Formations

hand-cut relief print on gampi, collaged on BFK | 44 x 30 inches

I believe that each material has its own innate qualities, which I explore by testing its limits. In *Line Formations*, the lines are arranged to resemble a grid, yet they are freeform and have a life of their own. The unwieldy nature and weightlessness of each hand-printed and hand-cut line is altered by its saturated state (the addition of water and paste), as well as air, gravity, and my own body movements. The lines are left to follow their own natural path and create unpredictable forms and patterns as they respond to external forces.

*A multidisciplinary artist and designer, Zenobia Lakdawalla grew up in Mumbai, India, and received an MFA in design from Massachusetts College of Art, Boston. She has resided in Hawai'i for the past 20 years, where she has taught at University of Hawai'i Maui College and participated in many group shows, including the Paper Water Wind invitational exhibition at Maui Arts & Cultural Center in 2022. Her work is in public and private collections, including the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## MARY ANN LEIGH

MAUI



### One Tiny Curved Tile at a Time

ceramic | 19 x 11 x 11 inches

I rolled slabs of clay, set them on bats, then set them on the wheel, trimmed edges, cut concentric circles, and sliced them. I laid out the curved tiles, starting from large pieces for wide circles down to tiny curves at the base and three spouts. One spout is easy, so I challenged myself to do three, which wasn't complicated until I started splitting off to create the three spouts. I integrated support as I went along, and was surprised when the spouts stood up. I showed the piece to my civil engineer son, who informed me that I had accidentally, inadvertently, and unintentionally cantilevered the interior of the three spouts. Who knew?

*Mary Ann Leigh has been developing her studio pursuit of ceramics on Maui for over 20 years, with her work selected for over 50 juried shows and receiving numerous awards, including multiple years of the Hui No'eau Annual Juried Exhibition and Hawai'i Craftsmen Annual Statewide Exhibition, and the Juror's Choice Award, Best in Exhibition in Hawai'i National Parks 2016 Centennial Juried Exhibition at Maui Arts & Cultural Center. Her work is in the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## ETHEL MANN

HAWAI'I ISLAND



### Today This

oil on canvas | 36 x 24 inches

My work takes many forms but is always a personal diary and an exploration of possibilities. For me, discoveries in the creative process are paramount. An image may be satisfied with 15 minutes of my time, or it may ask me to engage with it for years. I obey the muse, following the wind, allowing each image its own voice. This painting saw many iterations stemming from my lifelong career of process orientation. It is a matter of letting go, of discovery, and of being present in the moments of creation.

*Ethel Mann received an MFA from University of California, Berkeley in 1988, where she was awarded the Eisner Prize in 1987 and 1988. She exhibited in numerous venues in the San Francisco Bay Area before relocating to Hawai'i Island in 2009. Since establishing her Hawai'i studio, she has shown at East Hawai'i Cultural Center and Wailoa Center, where she received first place in Abstract Only in 2019, and was included in Schaefer Portrait Challenge 2022.*

## SHERI LEVIN MCNERTHNEY

MAUI



### Transitions

weaving | 60 x 32 inches

*Transitions* is a study in optical color mixing, executed in woven cotton using a doubleweave structure and warp interchange. The result is a color relationship that transitions in three dimensions: in the warp, in the weft, and on the reverse face.

It is said that the only thing constant is change. This piece is a metaphor for all transitions: personal, cultural, political, spiritual. Transitions are the fabric of life.

*Sheri Levin McNerthney studied color relationships with Richard Nelson, which she applies to her work in fiber and watercolor. She has been selected for regional and international juried exhibitions, including the Biennale of Natural Dyes at National Silk Museum, Hangzhou, the International Shibori Symposium at Shibori Museum, Arimatsu, and multiple years of the Hui No'eau Annual Juried Exhibition and Hawai'i Craftsmen Annual Statewide Exhibition. Her work is included in the collection of the National Silk Museum, Hangzhou, and the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## MELEANNA ALULI MEYER

O'AHU



### Mahina O Mahealani Kou Inoa

digital collage | 40 x 30 inches

Trained as a photographer, I am now returning to this practice, as life has taken me more broadly into other mediums. Working digitally allows me to use a constellation of images, which suits my need to create composite work that is lyrical, poetic, and deeply personal.

Mahina, he Mahealani kou inoa. Moon, Mahealani is your name.

'Ike Kanaka, Kanaka wisdom, allows me to push contexts and images that are multiple in meaning, lending the viewer opportunities to imagine more than what meets the eye. She, the moon, is named in her phases, as she lights all, surpassing all in her brilliance.

*Meleana Aluli Meyer received a BA in design and photography from Stanford University, where she was awarded the Borelli Arts Prize, and an MA in educational foundations from University of Hawai'i at Mānoa. As a visual artist, arts educator, filmmaker, and published author, she has engaged with communities throughout Hawai'i in outreach programs, arts education curriculum design, and social justice advocacy. She has shown in numerous juried and invitational exhibitions, including 'IKE KANAKA at Maui Arts & Cultural Center and 'Ai Pōhaku at the University of Hawai'i in 2023, with her work represented in major collections, including Bishop Museum, Honolulu Museum of Art, and the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## DANIEL MOE

HAWAI'I ISLAND



### Bull Mask

hot-sculpted and blown glass | 21 x 12 x 8 inches

The concept of *Bull Mask* was inspired by the raw energies of life itself. The strength of the bull comes to its full potential through the sharp points of his horns. Humans demonstrate power over such a natural force by subduing the bull and inserting a ring through the nose, used to control him.

The horns, ears, eyes, and snout of this sculpture were created one day, and assembled with a team of people several days later onto the sculpted glass bubble head. The elements of the curly head hair and chin beard were sculpted with molten hot gathers of colored glass.

*Daniel Moe received a BA in hot glass from the University of Wisconsin in 1991 and spent the following decade practicing, apprenticing, and learning the craft of glass blowing, including studying at the Pilchuck Glass School. He relocated to Hawai'i Island in 2000, where he now maintains a hot glass studio in Kalapana. He received the Merit Award in Glass Arts in the Hawai'i Craftsmen Annual Statewide Exhibition 2022, and his work is in the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## BON MOORE

KAUA'I



### Interwoven Thoughts

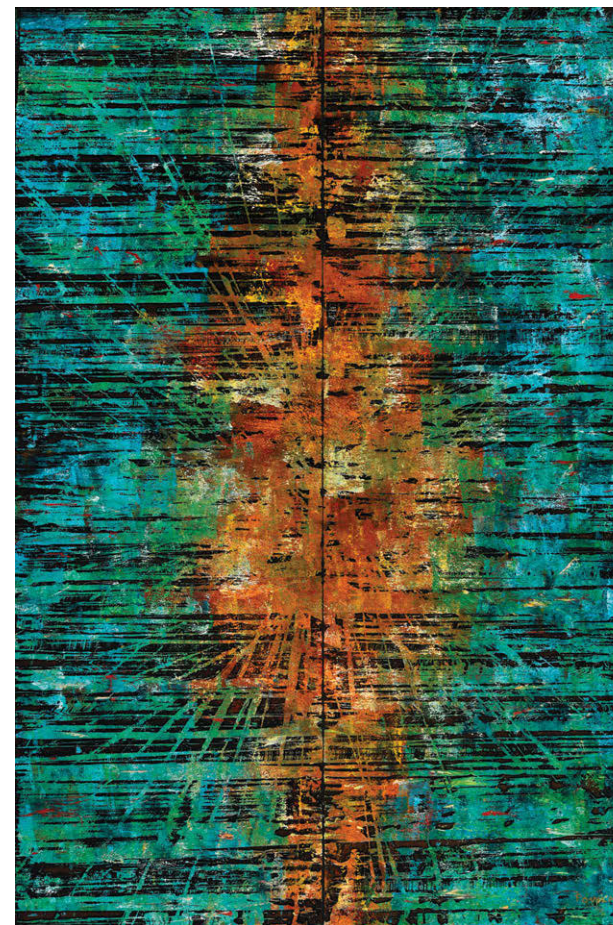
woven textile | 16 x 19 x 5 inches

The strength and simplicity of plant fiber, especially coconut fiber, inspires me to explore my creativity. The slow process of extracting, cleaning, and weaving helps me to connect with my thoughts and feelings. Imagining unseen shapes hidden within, my intuition guides my fingers, and the form begins to appear. Made from the fibers of coconut husk, ocean hibiscus, sansevieria, and foxtail palm, this piece evolved into a body expressing the movement of my wandering thoughts. I hope my work will help to preserve the knowledge of finger weaving and turn people on to the beauty of natural fiber art.

*Bon Moore graduated in visual design from Takarazuka Art University in Hyogo, Japan in 2004. Since moving to Kaula'i in 2010, she has found inspiration in the natural beauty of the island's local flora, using plant fibers with weaving techniques that draw from Tahitian cordage, traditional basketry, and Japanese sandal-making. She has been included in numerous group exhibitions in Hawai'i and Japan, receiving awards from Kaula'i Society of Artists and Hawai'i Craftsmen. Her work is in the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## JIM POWLAN

MAUI



### Heartbeat

ink, oil on etched copper | 37 x 25 inches

With all my work – whether on copper, silk, or panel – I want the piece to read like a painting that reveals much more at a closer look. The copper is first deeply etched, then inked and painted with oil before clear coating with a UV lacquer.

In this composition, I purposely left small amounts of exposed copper to show a reflection, so that the viewer becomes part of the work, in the hopes that they will see themselves as art and feel their own heartbeat. While I often take the copperplates that I use in printmaking and mold them into something sculptural, this specific piece was never used to print from. I blend Eastern and Western styles, modern and traditional, to create something new and a style of my own.

*Jim Powlan began studying painting and printmaking in college and returned to these mediums 17 years ago after a sustained break. He has been included in numerous juried and group exhibitions, including Pacific States Biennial Print Exhibition, Honolulu Printmakers Annual Exhibition, Hui No'eau Annual Juried Exhibition, and Hawai'i Craftsmen Annual Statewide Exhibition, with his work in public and private collections.*

## MADALYN PURCELL

O'AHU



### You'll Miss Us When We're Gone

oil on canvas | 48 x 48 inches

The title of this piece suggests a post-apocalyptic time frame. My interest in appliances continues in this painting that converses with Henri Rousseau in the naive language of dreams. But now the message has changed, as the painting expresses the elemental importance of appliances to our way of life – in this case the vacuum cleaner. This machine is not merely utilitarian, but is the product of generations of engineering and design. Its subtle contours and pearly red cover are for no other purpose than seduction of the user's senses. If you have used one often, you know its almost magical, life-improving qualities. The vacuum bequeaths time for creativity and joy.

*Madalyn Purcell holds a BA from Stanford University and an MFA in cinema from New York University. After a career in the film industries of New York and California, she relocated to Hawai'i to raise her family, eventually earning a JD from the University of Hawai'i and practicing law. She has studied drawing and painting at the Honolulu Museum of Art School.*

## ANNAMARIE SHEEHAN

MAUI



### Close Focus

acrylic on Ampersand Claybord | 16 x 20 inches

Watching the light play off a bowl of glass balls interested me in the way shape, density, and position reflected light. I am drawn to the way light passes through the objects as I move them around. Using Ampersand Claybord panel with its smooth, highly absorbent clay surface allows me to scratch through to add contrast, texture, and fine details. The title, *Close Focus*, invites you to explore the interplay, and hopefully encourages you to see beauty around in the simplest forms.

*Born in Germany, raised in Canada, and residing in Hawai'i since 1975, Annamarie Sheehan is a self-trained artist who lives and works in Kula, Maui. She has studied with several accomplished artists on Maui, and has been shown in numerous juried exhibitions such as the Hui No'oeau Annual Juried Exhibition and Mālama Wao Akua. Her work is included in the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## BRUNA STUDE

KAUA'I



### Ocean is my Ink No. 10

underwater photography, platinum/palladium print on kozo paper  
two panels - 71 x 30 inches each

I am interested in the consequences of human actions on the environment, advocating for the importance of perception and awareness of these effects. In my photographic work, I examine the fragility and vulnerability of threatened habitats. The works in my ongoing *Suite Empty Ocean* find their inspiration from Chinese contemporary ink drawings and the ocean waters. In a similar fashion to the brush becoming an extension of the artist's body, my underwater camera becomes my brush, and the ocean my ink. This work was created from my underwater photographs, inverted on a Fuji film contact negative, then printed on kozo paper using a platinum/palladium process with the additional use of lime juice and rain.

*Born in Croatia, Bruna Stude is a self-taught artist whose pursuit of photography came after she left her home for a life at sea. She currently lives and works on Kaua'i in an indoor-outdoor space that blurs the boundaries of studio darkroom and natural environment. She has exhibited internationally and throughout Hawai'i in solo and group shows, including Honolulu Biennial 2019, The Contemporary Museum Biennial of Hawai'i Artists 2012, and the Songzhuang Biennale of International Photography, with her work in collections including Honolulu Museum of Art, Bibliothèque nationale de France, and the Art in Public Places Collection of Hawai'i State Foundation on Culture and the Arts.*

## ERIK SULLIVAN

O'AHU



### Pain Body

ceramic, wood, glue, paint | 30 x 24 x 18 inches

In *Pain Body*, I sought to capture the journey of a woman who faced cancer during the pandemic at a young age, and the struggle of being unable to express her pain at a time when everyone was navigating their own turmoil. My focus was to form a visual narrative that evokes the emotional complexity of this experience, while also providing a sense of catharsis and hope. Through this sculpture, I aimed to create a tangible representation of the physical and emotional pain, using materials such as wood and clay as metaphors for the human body and inviting viewers to engage with the powerful story of resilience and survival.

*Erik Sullivan was born in Spokane, Washington, and earned a BFA in painting from Eastern Washington University in 2019. He is currently an MFA candidate at the University of Hawai'i at Mānoa, focusing on a multidisciplinary practice of ceramics and painting that explores the intricacies of the human experience. He has exhibited in group shows across the US and received the Thurston Twigg-Smith Best in Show Award in the Hawai'i Craftsmen Annual Statewide Exhibition 2022.*

## SUSAN THOMAS

O'AHU



AWARD OF EXCELLENCE  
IN TWO-DIMENSIONAL MEDIA

### Flower

shooting targets, plastic, graphite, ink on paper | 80 x 90 inches

Gun violence in America has affected everyone, of every age. It is overwhelming, and at times, I fear complacency. For this piece, I chose the shooting target as a medium because of its inherent visceral feeling of gunshots. The human form and neon colors demand attention and give rise to feelings of anticipation and anxiety about hitting a target. Working methodically, I followed the pattern of a target and, in direct contrast, it grew into a flower, a hybrid image of conflicting messages for the viewer to consider.



### American Pie

bullets, doily, plate, fork, cake stand | 7 x 13 x 13 inches

I collect objects that interest and appeal to me because of their physical and material nature, their function and history, and their implied meanings. I then combine these found objects to create a new kind of dialogue that examines perceptions through material and imagery. In this work, I'm interested in gun culture in America, speaking to concepts of idealism and identity within the framework of acceptance and denial; questioning the norms and habitual ways we redefine meaning.

*Susan Thomas received a BFA in glass from the University of Hawai'i at Mānoa in 1992 and began a career as a conservation technician in the museum field shortly afterwards, which she continues to this day while maintaining an ongoing studio practice. Her work has been included in group and juried exhibitions throughout Hawai'i, including Artists of Hawai'i at Honolulu Museum of Art, the Honolulu Japanese Chamber of Commerce Art Exhibition The Family, and multiple years of the Hawai'i Craftsmen Annual Statewide Exhibition, where her work has received several awards.*



## RICARDO VASQUEZ

MAUI



### The Maui Table

koa wood | 34 x 46 x 15 inches

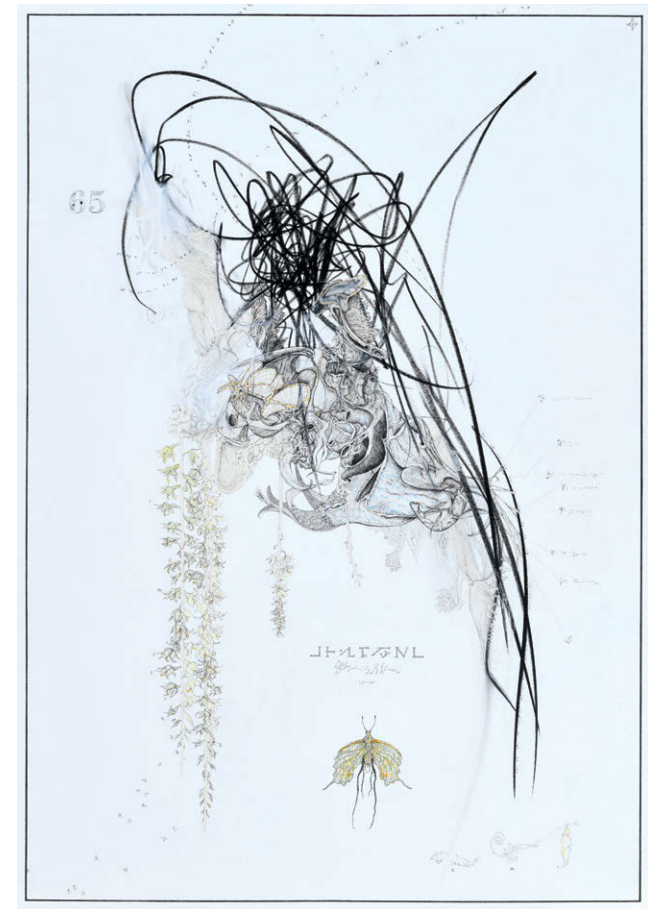
Inspired by the beauty of the island of Maui, this table invites a conversation about the naturally appearing shapes surrounding us. I translated images of surf breaking upon beaches, palm fronds swaying in the wind, and volcano peaks rising above their cloud lei into the contours of the legs, the subtle arch elements and curves of the body, and the elevated top with its playful pattern of veneers.

In my work, I combine hand craft with high tech processes, showcasing the most valued of Hawaiian woods, *Acacia koa*.

*Ricardo Vasquez began his journey of woodworking with yacht interiors, progressing to fine cabinetry and furniture, and eventually sculptural art. He has exhibited in numerous juried and invitational exhibitions, including The Woodworker's Journey and Roots of Inspiration at Maui Arts & Cultural Center, and multiple years of the Hawai'i Forest Industry Association Annual Woodworking Exhibition, where his work has received notable accolades, including Best of Show in 2010 and 2011.*

## KEITH YURDANA

O'AHU



### Liminal No. 4

graphite, acrylic, ink on paper | 43 x 31 inches

I stood in front of a drawing surface. Before thoughts and memories announced themselves. The empty paper, like a visual silence I could step into. A blank gift, welcoming all expressions to hover through stillness of unmarked space and grow.

A sensation rose within me. I moved into gestures that scored the surface. My lines, like cells dividing. Expressive marks, expanding in ways the big bang broadened into universe. Swelling new energies in all directions, forms, and functions.

A space where automatic drawing births marks previously unknown, and raw scrawls ripen into renderings. Like buds opening to blossoms before my eyes. Each gesture a bloom. "Pollinated" by its relationship with neighboring marks that bear the fruit of compositional movements, grown from interactions within a picture plane.

Drawing – like the beginning of a small universe. Weaving natural elements with time to birth a world previously unimagined.

*Keith Yurdana received a BFA from San Jose State University and an MFA from University of Washington. His experiences of travel and living abroad at an art residency in Beijing contributed to an interest in diversity, nature, perception, and science. He has exhibited in solo and group exhibitions throughout the US and within Hawai'i, including the Paper Water Wind invitational exhibition at Maui Arts & Cultural Center in 2022 and Downtown Drawings at Honolulu Museum of Art at First Hawaiian Center in 2020.*

## WAYNE ZEBZDA

KAUA'I



### Volcano Go Boom Series

India ink, pastel on paper | 26 x 30 inches

This is a suite of drawing studies derived from a rock sculpture titled *Volcano Go Boom*. I usually sketch out ideas before making a sculpture, but this time, the sculpture came first and became a model for the drawings. To create these drawings, I made a stencil, which ended up becoming its own drawing as well.

*Born in Hartford, Connecticut, Wayne Zebzda relocated west to San Francisco in 1976 to pursue a BFA in painting at the San Francisco Art Institute. While based in San Francisco, he engaged in temporary art installations and interventions on the streets and gained formal support for public site projects. He moved further west to Hawai'i in 1987, where he is currently based on Kaua'i and continues a multi-versed practice of sculpture and painting. He has shown his work in numerous group and solo exhibitions, including at Maui Arts & Cultural Center, The Contemporary Museum Biennial of Hawai'i Artists 2008, Honolulu Museum of Art, Artspace San Francisco, and Sculpture Chicago, and he has received several commissions for large-scale public works of art, including from the Hawai'i State Foundation on Culture and the Arts.*



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