

# ART & ANARCHY 2021



ADARE ◇ CLAYTON AMEMIYA ◇ JISOO BOGGS ◇ TOBIAS BRILL ◇ KEN CHARON ◇  
KEVIN DIMINYATZ ◇ BOB DANHIEUX DOUGLAS ◇ PIERRE FICHEFEUX ◇ STEPHEN  
FREEDMAN ◇ TIM FREEMAN ◇ JEFF GERE ◇ JON GOEBEL ◇ MAKAIWA KANUI ◇  
JAMES KANANI KAULUKUKUI, JR. ◇ JENNIFER KO ◇ KASEY LOU LINDLEY ◇  
MONIKA MANN ◇ MICHAEL MARSHALL ◇ HIROKI MORINOUE ◇ MIHO MORINOUE  
◇ KEREN MOSCOVITCH ◇ JACQUELINE VIOLA MOULTON ◇ MAYUMI ODA ◇  
ANGELALYNN PENEPOL PADUA ◇ GABRIEL REED ◇ JECA RODRÍGUEZ-COLÓN ◇ DANIEL  
SHEINFELD RODRIGUEZ ◇ EZRA ROSE ◇ RANDALL SHIROMA ◇ LANA W

An invitational exhibition held in conjunction with the *Pacific Association for the Continental Tradition* (PACT) philosophy conference on the theme of *Anarchy*. The artists include students and faculty from the *University of Hawai'i at Hilo* and *Hawai'i Community College*, graduate students from the *Institute for Doctoral Studies in the Visual Arts*, as well as a selection of Hawai'i artists, mostly from the island of Hawai'i. Sponsored by the *University of Hawai'i at Hilo* Departments of Art and Philosophy, and the Volcano Art Center.

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*Hale Ho'omana Varez Hall*  
*Niaulani Campus*  
September 10 – October 1, 2021  
Wednesdays -- Sundays (10:00--4:00)



Paul Signac. *Opus 217. Against the Enamel of a Background*  
*Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon*, 1890. Oil on canvas.

## Introduction & Exhibition Review: *Art in the Time of Anarchy*

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Although anarchism is still popularly associated with a descent into chaos and violence, as a political philosophy it was never about bringing about disorder and chaos, but rather the liberation of humanity from oppressive order. What the anarchist philosophers were advocating was a new kind of order, different from the authoritarian order that enforced such great inequities in society. Pierre-Joseph Proudhon, the first modern political philosopher to declare himself an anarchist, proposed a *spontaneous order*, emerging without central authority, where everyone does “what he wishes and only what he wishes.”<sup>1</sup> Proudhon also described this as an anarchic order: “as man seeks justice in equality, so society seeks order in anarchy.”<sup>2</sup> As the American anarchist Emma Goldman later put it: “Anarchism stands for a social order based on the free grouping of individuals for the purpose of producing real social wealth, an order that will guarantee to every human being free access to the earth and full enjoyment of the necessities of life, according to individual desires, tastes, and inclinations.”<sup>3</sup> The anarchist writers were utopian thinkers believing that human beings could live in harmony with one another and with the natural world if it were not for the exploitation of human beings and the natural world driven by capitalism.

The main goal of anarchism as a political philosophy was the maximization of both liberty and equality. The emphasis on equality led to a critique of capitalism shared with the socialists; but the importance of liberty led to a critique of the hegemony of state-enforced socialism. As Mikhail Bakunin expressed it: “we are convinced that freedom without socialism is privilege and injustice, and that socialism without freedom is slavery and brutality.”<sup>4</sup> The goal of maximizing liberty and equality led to the anarchist distinctive opposition to government. For Bakunin, equality of political rights and equal liberty were incompatible with the state. Post-anarchist philosopher Saul Newman sums this up: “The demand for emancipation, central to radical politics, has always been based on the inseparability of liberty and equality. Anarchists were unique in the contention

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<sup>1</sup> Pierre-Joseph Proudhon, *Solution to the Social Problem*, ed. H. Cohen (New York: Vanguard Press, 1927), 45..

<sup>2</sup> Pierre-Joseph Proudhon, *What is Property?*, eds. Donald R. Kelley and Bonnie G. Smith (Cambridge: Cambridge University Press, 1994), 209.

<sup>3</sup> Emma Goldman, “Anarchism: What it Really Stands For,” in *Anarchism and Other Essays* (New York: Dover Press, 1969), 62..

<sup>4</sup> Michael Bakunin, *The Political Philosophy of Bakunin*, ed. G. P. Maximoff (New York: The Free Press, 1953), 269.

that this cannot be achieved—indeed cannot even be conceptualized—within the framework of the state.”<sup>5</sup> The anarchists thus focused on this goal of emancipation from all forms of state power.

Since its origins in 19<sup>th</sup> century Paris, anarchism has influenced the visual arts in diverse ways, and we see the beginnings of this in in the dispute between Proudhon and



Gustave Courbet. *The Stone Breakers*. 1849. Oil on canvas.

Émile Zola concerning the paintings of the anarchist artist Gustave Courbet. The artist’s paintings had been harshly criticized by the French Academy for their “rude subject matter, rough and ‘unfinished’ brushwork, shallow perspectives, and overall lack of painterly decorum.”<sup>6</sup> In works like *The Stone Breakers* (1849) and *A Burial at Ornans* (1849-50) Courbet depicted impoverished French peasants in unflattering realism, men in tattered clothing laboring away at a quarry and grim-faced mourners at a burial. The paintings were an affront to establishment values in art and Courbet was accused of deliberately pursuing ugliness. Proudhon defended his friend’s paintings in his book *Du principe de l’art et de sa destination social (On the Principle of Art and its Social Purpose)* (1865), arguing that Courbet’s realism, in contrast to other realist works which merely aimed to imitate the photograph, had turned art to critical ends in advancing a social critique. This view would be taken up by other anarchist writers such as Peter Kropotkin who called upon young artists to take up the cause of the oppressed, and Goldman who praised any creative work that “portrays social wrongs earnestly and boldly.”<sup>7</sup> Zola, not yet the famous novelist but then a young Parisian journalist, took issue, however, with Proudhon’s view of art in a scathing review. While he expressed support for Proudhon’s anarchist critique of society, Zola argued that Proudhon had put forth an “impoverished definition of art” in constraining art to a political agenda.<sup>8</sup> He argued that content was only of secondary importance in art, and that a work of art “exists only through its originality.” Zola emphasized artistic freedom in the style of a work. In emphasizing the style, the “manipulation of formal elements such as color, texture, light,” Zola had turned “stylistic originality into an anarchist act.”<sup>9</sup> This anarchist emphasis on artistic freedom, questioning the

<sup>5</sup> Saul Newman, “Post-Anarchism and Radical Politics Today,” in *Post-Anarchism: A Reader*, eds. Duane Rousselle and Süreyya Evren (London and New York: Pluto Press, 2011), 48.

<sup>6</sup> Allan Antliff, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall* (Vancouver: Arsenal Pulp Press, 2007), 23.

<sup>7</sup> Emma Goldman, Forward, *The Social Significance of the Modern Drama* (Boston: Gorham Press, 1914), 1.

<sup>8</sup> Allan Antliff, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall*, 27.

<sup>9</sup> Allan Antliff, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall*, 29.

Academy's established order about what art should be, would of course be momentous in opening the door to modern art. Since this dispute, artists would be influenced by anarchism in both these ways, some taking up the anarchist cause and pursuing critical ends in trying to liberate human beings from various forms of oppression, and others pursuing artistic freedom, liberating art from constricting agendas, and opening up the possibilities of what art could be.

In 1886, again in Paris, the anarchist art critic Félix Fénéon would become influential in the development of modern art in championing a new direction in painting, a movement which he named in coining the term "neo-impressionism."<sup>10</sup> This group of painters including Paul Signac, Camille Pissarro, his son Lucien, Georges Seurat and others in Paris, as well as another circle of painters in Belgium, were almost all avowed anarchists. These artists drew attention to the inhumane nature of capitalism in



Paul Signac. *In the Time of Harmony: The Golden Age is Not in the Past, it is in the Future*. 1896. Oil on canvas.

the destitute poverty of the working class, the brutalization of laborers reduced to machines performing endless repetitious tasks, and the violation of both harmonious social relations and of humanity's relationship to the earth. The renowned geographer and anarchist writer Élisée Reclus had warned in 1864 that violent exploitation of the earth would render it uninhabitable; and he praised the "truly civilized man" who "understands that his interest is bound up with the interests of everyone and with that of nature."<sup>11</sup> In addition to depicting the horrors of the capitalist economic order, the neo-impressionists would also paint utopian visions of human beings living in harmony with one another and with nature. It is worth noting that Signac's painting, *In the Time of Harmony*, was originally titled *In the Time of Anarchy*. This strongly suggests that, for Signac as well as other neo-impressionists, harmony was the goal of anarchism. Here is where Fénéon would prove to be especially astute in drawing the connection between anarchist politics and the style of neo-impressionist paintings. The neo-impressionist technique of using small dots of paint and scientific principles of color theory produced paintings that, in allowing the viewer's eyes to blend colors optically, glowed in a shimmering radiance and created an overall harmonious effect upon the viewer. Here were paintings that not only took up the critical ends of anarchism and

<sup>10</sup> See the recent virtual exhibition at MoMA: *Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond* (<https://www.moma.org/calendar/exhibitions/5075>).

<sup>11</sup> Allan Antliff, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall*, 43.

opened up a new direction for painting, there was also perhaps something about the artist's manipulation of the formal elements of the work of art that was in some way anarchistic. As Allan Antliff explains, "the neo-impressionists fused politics with reality, giving their ideals a material presence in the form of social critiques on canvas that pointed toward an anarchic future."<sup>12</sup>



Wassily Kandinsky. *Composition V*. 1911. Oil on canvas.

Since these beginnings, anarchism has had a profound influence in the visual arts, as well as in literature, poetry, music, theater and film. Many major 20<sup>th</sup> century painters, such as Kandinsky, Picasso, Ernst, Rothko, and Pollock, were active in the anarchist movement or acknowledged the influence of anarchism in their work. Kandinsky, in particular, acknowledged the influence of Neo-

Impressionist color, pointing to the influence of Signac's *In the Time of Harmony* in his process of abstraction in works like *Composition V*, which he described as having an "anarchistic" order. Whereas *In the Time of Harmony* evoked that sense of harmony that was the goal of anarchism, *Composition V* seems discordant and turbulent. Yet the discord of contrasting colors and disjunction of barely discernible motifs, Kandinsky explained, were intended to communicate the chaos and disharmony of his time and thus startle the viewer. Kandinsky, like Signac, was a utopian anarchist whose aim was to provoke the public to turn away from complacency, using art as a means of transforming society.<sup>13</sup>

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<sup>12</sup> Allan Antliff, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall*, 45.

<sup>13</sup> Rose-Carol Washon Long, *Constructing the Total Work of Art: Painting and the Public. Vasily Kandinsky: from Blaue Reiter to the Bauhaus, 1910-1925*. Exhibition catalogue (New York: Neue Galerie New York, 2013) 33-47.

The Exhibition

As the issues that motivated the initial anarchist critique are in many ways even more critical today, we thought that an art exhibition on the theme of anarchy would be both visually and intellectually stimulating, and in that expectation, we were certainly not disappointed. There is a lot of very strong work in this exhibition, and the artists explore the theme of anarchy in diverse and striking ways. Hiroki Morinoue's work *Brazil Rain Forest* was chosen



as the cover/poster image for the exhibition not only because it is a masterpiece of *Mokuhanga*, the traditional Japanese woodblock printing process, and a stunningly beautiful work, it also is perhaps particularly apt for introducing the theme of anarchy. For at first glance most viewers would probably not think of it as having anything to do with anarchy. It challenges the common perception of anarchy. How is this anarchy? On the one hand, the image is nice example, brought out particularly well in *Mokuhanga* prints, of the spontaneous natural order that was valued by the early anarchist thinkers. But when one pays close attention to the work and realizes that both it, and Morinoue's other work, *Brazil 2080*, are about the deforestation of the Brazilian rain forest, the connection with the anarchist political critique becomes obvious. On close inspection one notices that the artist has burned holes through the print, exposing a fiery red background underlying the print, suggesting the fires burning the forest. The warning by Élisée Reclus in 1864 that the exploitation of the earth would render it uninhabitable seems now perhaps sadly prescient. Just in the last few weeks and months the consequences of climate change in the devastation brought on by floods and fires and storms has been particularly shocking. The denial of climate change by those who maintain that it is a hoax has become considerably more absurd in the light of these catastrophic events taking place across the globe. The deforestation of the Brazilian rain forest has also taken a dramatic turn in the last few months as the latest studies show that the Amazon rain forest is now emitting more carbon dioxide than it absorbs. In calling attention to this issue, Morinoue's prints have something important to say in addition to being superb visual works of art.

This certainly may also be said of the incredible lithograph *Deluvium* by Hiroki's daughter, Miho Morinoue. This work makes a strong impression as one enters the gallery. One is immediately drawn to it, and then on closer inspection one is astounded. In stunning detail an apocalyptic scene of a great deluge unfolds in nightmarish and even whimsical imagery. The artist describes it as "a scene where myth and reality co-exist and co-mingle in the moments preceding a great cleanse or change."



Miho Morinoue and *Deluvium*

Morinoue explains that the origins of the work date to her time in New Orleans in 2006 and an earlier drypoint print depicting "a sprawling scene along the Mississippi river, a tangled surreal reality of poverty, mermaids, drunk liberals, a bit of voodoo, and an homage to Hiroshige's wave." One might note that this situates the origins of the work shortly after Hurricane Katrina. Morinoue's depiction of this deluge seems all the more appropriate today after all the flooding around the world in the last few months. But *Deluvium* seems perhaps to be about not just the flooding, but rather the whole catastrophe of climate change that threatens to inundate our whole civilization. Morinoue further explains that the "narrative explores the relationship between human beliefs and civilization as they relate to the enveloping force of nature that sustains and destroys." The deluge of climate change makes it crystal clear that we do need to seriously reexamine the relationship between human beings and the powerful force of nature if we are to survive the challenging times we are only just beginning to experience.



We may be facing the great deluge of climate change, and the chaos that would follow a collapse of civilization, but Mayumi Oda's two wonderful silkscreen works, displayed on either side of Morinoue's *Deluvium*, encourage us to not give up hope. A legend in the Big Island community and a long-time peace activist, Oda remembers the atomic bombings of Japan she witnessed as a child. Looking at her work in this exhibition, it is easy to see why she became known as the "Matisse of Japan." *Gift for Peace* depicts a Crane against the background of a red circle, and in *Discovering Zero* we see a Turtle emerging into an *ensō* or zen circle. She explains how both the Turtle and the Crane have been symbols of longevity and bearers of good fortune and how there was always a special place in traditional Japanese homes where special art would be displayed.



Randall Shiroma’s sculptures have appeared in many prestigious galleries and exhibitions, and this one, *Winds Of Change—Brave ‘Apapane & Ho’oponopono*, is a masterful work in stone. One is drawn into its surfaces, the smoothness of the outer circumference contrasting with the sharp cuts on the inside, the hole in the center, the shades of gray in the color of the stone. It is a visually striking form for sure, and it looks like it could be a natural artifact, again exhibiting spontaneous natural order; but it also could be a human artifact, like something manufactured for some purpose, but now broken, fragmented. Clearly the stone by itself is an impressive piece. But then the addition of the ‘apapane raises some questions. What is this about? The ‘apapane are, of course, the endangered Honeycreeper that are still abundant here in the summit regions of Kīlauea volcano.



The ‘apapane are endangered as a result of the development of modern civilization that has been built on the dualism that separates human beings from the natural world. Shiroma’s statement suggests the ‘apapane seek healing of this rift in *ho’oponopono*, the Hawaiian practice of reconciliation, making things right.

The nice small watercolor *Kīholo* by Kasey Lou Lindley also addresses the ecological crisis. At first glance it may appear to be an abstract expression of chaotic anarchy, or spontaneous natural order, but on closer inspection, and after reading the artist’s statement, one realizes that it evokes the anchialine pools, known in Hawaiian as *Wai ‘ōpae*, the fresh water (*wai*) pools where shrimp (*‘ōpae*) reside. As Lindley explains these pools are one of Hawai‘i’s most threatened ecosystems. Her work thus takes up the challenge of transforming society through art; as she explains, her hope is to “encourage curiosity, respect, and preservation.”

Several works evoke spontaneous natural order, with a few of them focusing on the volcanic landscape. Jisoo Boggs ceramic work *Anarchy in Nature* takes up this theme. In hiking through the volcanic landscape, one is always impressed with nature’s artistry, or as Hawaiians understand it, Pele’s creative expression, and *Anarchy in Nature* evokes this natural order of the lava quite well. The piece seems to suggest the lava resulting from a fissure eruption. As the artist explains, the work also addresses “the relationship between the laws of nature and the laws of the human ecosystem.” The *Untitled Lava Rock Pattern* by Pierre Fichetfeux also obviously takes up the patterning found in the volcanic landscape, and this is a particularly interesting work in that it is created by allowing the sun to leave the pattern of lava rocks laid out on a piece of roofing paper. My own work, the pit-fired ceramic vessel, which I have titled *The Sacred Earth*, also evokes the volcanic landscape; and it also is intended to evoke, through the form of a sacred vessel, a sense of reverence for not only this particular place, but also for the earth itself, thus challenging the

traditional dualism that separates human beings from the planet upon which we live. Clayton Amemiya is one of Hawai'i's renowned ceramicists. His anagama fired vessels and forms always beautifully express natural spontaneous order. Part of this is the result of the anagama firing process in which the pieces are glazed by the ash melting in the fire. As he explains, "At times, the intensity of the firing causes the accumulated ash to form drips." The work in this exhibition, *Jomon II*, also suggests the natural patterning of the volcano landscape, which is clear in his statement that "another element in my work is to carve lines and grooves on the surface, reminiscent of patterns on lava and sand."

The cyanotype print *Inside Outside* by Keren Moscovitch is like, Fichfeux's *Untitled Lava Rock Pattern*, also a sun print. As the artist explains, the work also explores "the collision of human and nonhuman ontology." One of the philosopher-artists from the *Institute for Doctoral Studies in the Visual Arts* (IDSVA), Moscovitch obviously takes up a philosophical reflection on the problem of subjectivity, the contrast between interior spaces and what is outside, and, as she explains, "the question of boundaries that haunts all intimate engagements."

The works by Lana Yu and Gabriel Reed both seem to be explorations in natural order. Yu's work, *Natural Order in Gold*, is part of a series on natural order she began in 2008. As she explains: "I liken the crinkled surface to natural formations we might see in nature, like the topology of the earth. While it appears random or chaotic it is hardly so. Each fold, each peak and valley, was created by a force that sprung out of a natural or physical interaction. In this way there is an order." Reflecting on the anarchy of this time of global pandemic, she raises the question of how beauty may arise out of anarchy or chaos. Reed is a philosopher-ceramicist in the IDSVA program. He has given a number of interesting and insightful philosophical reflections on ceramics at previous PACT conferences. His saggar-fired stoneware orb is similar to Amemiya's anagama work in allowing the firing process to spontaneously create the color and patterning, transforming the simple orb form into a visually exciting work of art.

Stephen Freedman is another one of the Big Island's exceptional ceramic artists. Like Amemiya, he is a master potter, and is also particularly known for his glaze work. He is a very philosophical artist, as his sculptural works are always thoughtful explorations. His *Tray #1* serves up a reflection on the dystopian side of anarchy. As Freedman explains: "Each anarchy is a repudiation of an existing order, a hopeful monster launched by entropy into an unstable universe, seeking a novel paradigm." Another work that takes up a repudiation of a traditional sense of order is Angelalynn Penelope Padua's *Anarchic Materialism #3*. The artist is another of the philosopher-artists from the IDSVA program. The work combines a ceramic work and a large skull of perhaps an elk in a way that challenges, as she puts it, "the laws of construction governing ceramics and bone." Although the artist was not able to attend the conference or ship her work for the exhibition because of complications resulting from the pandemic, her work is included here in the catalogue as it was created for the exhibition.

The works by Tobias Brill and Monika Mann take up the dystopian side of anarchy. Brill's acrylic painting *Small World* is an explicit depiction of, as he puts it, "American, dystopian

anarchy, as we teeter on the brink of destruction.” Mann’s ceramic masks, *Faces of Hierarchy*, represent, she explains, the hierarchy that the anarchist thinkers are intent on undermining. Her mixed-media sculpture, *The Window*, is a reflection on the anarchist political critique of the state, evoking the anarchist Black Flag that is the negation of all flags.

Jeff Gere is a well-known, as he puts it “kinesthetic aerobic storyteller” from the island of Oahu. What most people who know Jeff from his puppet shows and storytelling performances, don’t know is that he is also an accomplished visual artist. His three collages in this exhibition are visually interesting, thoughtful, humorous, anarchic assemblages of photos cut from magazines.

Jacqueline Viola Moulton is another of the philosopher-artists from the IDSV program, and her work, an installation titled, *frown / cry / frown / sad -- THE FUTURE IS ANIMAL*, is a personal reflection on the oppressive hierarchical order that separates human beings from the other animals we share this earth with. The installation includes an image of the cover of *National Geographic* which displayed a photograph of the gorilla Koko taking a photo of herself in a mirror. After she learned human sign language, Moulton explains, Koko made the sign for sad. There is also a photograph of the artist, echoing the photo of Koko, taking a picture of herself in a mirror. There is also a poem and then a mirror in which the viewers can then see themselves, and then perhaps reflect on the sad, mournful future that is the result of how human beings see themselves in relation to animals.

Another of the philosopher-artists from the IDSV program is Jeca Rodríguez Colón, a multi-disciplinary artist from Puerto Rico. Her work, *No te Partas*, is also a very personal reflection involving a self-portrait photograph, printed three times with handwritten text superimposed over the photographs. The artist explains: “This piece presents an image of what may seem like a broken individual, an individual (me) at the border of emotional overload, with the repeated phrase ‘*no te partas en pedazos para mantener a los demás completos*’ (do not break into pieces to keep others complete).” The work calls attention to the oppression of women, especially mothers during this time of the pandemic. Her other work, *Remandando*, also deals with the challenge of attempting to hold the broken pieces of the self together. Here we see red strings emerging from the paper hanging down over the now blurred phrase we see in the other work. Here she explains the phrase is like a mantra which is “an invitation to an anarchic maternal state, to go against the social prescription of the governance of the household and remind oneself that at times we may break, and if we do, we can always patch up the pieces back together.”

Another very personal reflection of resistance to oppression is the work *I am the Fire* by the artist Adare, a classically trained painter and differently-abled trans person. Adare’s work often calls attention to the oppression of queer, transgender, and non-binary individuals. Resistance to these forms of oppression has been a major theme of much anarchist art since the 1960’s and *I am the Fire* speaks out in defense of these oppressed: “Their spark is bright. Declaring their names, their pronouns, and their human rights loud and proud. They’re redefining what it means to live their authentic, brilliant truth and incinerate what no longer serves them. They are their own fire!”

Michael Marshall is a longtime faculty artist and former chair of the Art Department at the *University of Hawai'i at Hilo*. His sculpture *Middle Ground* calls attention to the sharp polarization that has divided American society for a long time, but which has become particularly acute in recent years. A burnt log is suspended horizontally, with one end painted blue and the other red. It seems the middle ground is the



burnt ground. On the pedestal we find the statement that there are “very fine people on both sides” made by President Trump in 2017 after the violent rally by white nationalists in Charlottesville, Virginia. It should be noted that Marshall is an African-American who understandably must have felt burnt by such an incendiary statement. Jon Goebel is also one of the faculty artists and current chair of the Art Department at the *University of Hawai'i at Hilo*. He is known for his mastery of traditional printmaking, and in this work, *Bones*, he has produced bio-plastic 3D prints of coral reef fragments. The sculpture calls attention to the bleaching of coral reefs which is one of the catastrophic effects of climate change.

Ken Charon is a well-known artist in the Big Island community. His formative years were spent in Paris where he developed his passion for painting. His acrylic painting, *Arab Peaceniks: Rami & Manar*, is a fine example of his colorful portraits, which along with his vivid Hawaiian landscapes, have won many awards. In this painting, he brings to our attention two Palestinian peace activists in the Gaza strip who have risked their lives and endured brutal treatment in prison for their activism promoting peace between Palestinians and Israelis. Another work that expresses a peace message is *Drop Flowers Not Bombs* by Jennifer Ko, a student in the *University of Hawai'i at Hilo* art program. Ezra Rose, a recent graduate from the same program, delivers a strong anti-war message in his lurid oil painting, *The Plight, Death, and The Devil*. Rose's painting reminds us of the financial interests that most profited from the “War on Terrorism,” something that is still sadly quite timely considering the recent ignominious end of the American war in Afghanistan unleashed after the attacks on 9/11 now exactly 20 years ago. Another work that suggests an anti-war message is the installation titled, *No matter what, there is always a fucking rainbow*, by Daniel Sheinfeld Rodriguez. Here we see seven ammo cans lined up and opened, revealing the insides

spray painted with rainbow colors. In his statement, Rodriguez recalls a time when he was driving by the military base at Pohakuloa when a sonic blast from the artillery range almost blew his car off the road. Here he turns the weapons of war into art calling attention to the weight of the military presence in Hawai'i. Pierre Fichfeux ironically takes the opposite approach turning art into a weapon in his work bearing the long title *Quand se brise la table d'harmonie ou la musique adoucie les morts / Repurposed piano for time of social unrest*. The first part roughly translated reads *When the soundboard breaks or the music softens the dead*. Here we see pieces of a burned-out soundboard and parts of piano constructed to suggest a machine gun. Fichfeux, who is originally from Paris, tells the story of how pianos were thrown out of the windows of upper-class homes and into the street and then used as parts of the barricades during the Paris Commune of 1871. Here art, in this case pianos, were literally used as weapons defending the insurrection that briefly took control of Paris and tried to establish a direct democracy. Of course, anarchists, as well as feminists and socialists, played key roles in the movement.

Hilo based artist Bob Douglas is known for his photography and printmaking. His simple intaglio print, *Betrayed*, expresses his objection to the 2016 Presidential election in which the worst possible person ascended to the nation's highest office, betraying the promise of the nation symbolized by the grey lady of the harbor in New York welcoming people who were seeking to live in a society where equality and liberty were valued. In many ways Trump represents everything the anarchist thinkers detested—a society driven by greed and a conception of freedom that is nothing more than unbridled selfishness and thus completely incompatible with equality.

It would, of course, be unforgivable to have an art exhibition on anarchy on the Big Island without including art that carries the message of the *Ku Kia 'i Mauna* movement that in the summer of 2019 dramatically halted the construction of the Thirty Meter Telescope on the summit of Mauna Kea. Now some in the movement might object to being associated with anarchism as a result of the lingering perception of anarchism as a descent into disorder and chaos. The Hawaiian sovereignty movement is obviously not about abandoning the sovereignty of a state which some anarchist still maintain is the goal of anarchism; they just want their own nation back. Still, the movement to protect Mauna Kea is about resisting the oppressive order of the current state. Their opposition to the telescopes is not really a problem with science, but rather with a political and economic order that has wrested from their hands control of their sacred lands. It was, after all, American capitalists who overthrew the Queen and ended the sovereignty of the Hawaiian nation. At the time of the overthrow, the summit of Mauna Kea was under the control of the Queen. Still, there are many that cannot understand why there should be a problem with telescopes on the summit. It is still a common assumption that the unfortunate history of the overthrow of the Hawaiian nation shouldn't block the progress of science, and the new telescope does promise to make valuable discoveries in being able to look deeper into space and further back in time than ever before. In Hawaiian culture, however, there is a very different understanding of the relationship between human beings and the natural world. The *'āina* or land is not just a mere resource for human use. In stark contrast with the dualism of Western thought which separates

human beings from the natural world, in Hawaiian culture human beings are in a close kinship relation with the *‘āina*. As the crisis of climate change becomes more and more apparent, perhaps we have a lot to learn from Hawaiian culture in learning how to *Mālama honua*—to take care of the earth. It would be a real tragedy, if the telescope enabled the fulfillment of the dream of astronomy to find our place in the universe just as we were about to go extinct because we never found our place on earth.

In her work titled *Ala Hehe Hulu Kupuna*, Makaiwa Kanui honors her revered elders (*kupuna*) in a simple ink pen illustration depicting the kupuna tent that was erected across the access road to the summit. Bob Douglas’s Mokuhanga print *Kia ‘i Rising 20* expresses support for the movement after having spent over a month camped out on the *mauna*, participating in the blocking of the access road to the summit. In the image we see black lines in front of a rising sun. The black lines he explains: “represent the ancient spear or *ihe*, held firmly by the *kia‘i*.” We have also included here in the catalogue Bob Douglas’s *Mauna Kea Sunrise*. This is a large painting on a 4’ x 8’ sheet of plywood which was on the mauna for some time in the *kūpuna* tent. The work is now in a private collection and was too large anyway for this exhibition. We had considered putting a smaller giclee of the work in the exhibition. Instead, we decided to include the large painting in the catalogue as it is a significant work.

There are also two rather striking pen and ink with acrylic paintings by James Kanani Kaulukukui Jr. The first, titled *Kukulu* (The place where the sky apparently meets the horizon), depicts two figures who seem to be holding up an orb within which one can make out the snow-capped summit of Mauna Kea. The artist explained that the image depicts the three *pikos*. In a classic sourcebook of Hawaiian cultural practices, concepts and beliefs, it is explained that the word *piko* can refer to a summit or peak, but there is also the notion of the triple *piko* of a person, the three areas of the body that connect the individual with the past, present, and the future. The crown of the head connects one with the past, one's ancestors; the umbilical cord connects one through the mother symbolically to all blood-kin in the present; and the genitals connects one to "even those yet unborn."<sup>14</sup> The summit of Mauna Kea is a *piko*—but perhaps not just in the literal sense of being the summit of the mountain, but also in the sense of the triple *piko* of a person. Obviously, since Mauna Kea was the first-born from which the whole of the *‘āina*, and then the *ali ‘i*, and then the people descended, it is like the crown *piko* of a person connecting the Hawaiian people through their genealogy to their origins. Perhaps Mauna Kea is also like the umbilical *piko* connecting the people in the present, especially as it has become a gathering place, a connecting point, something like a community center in becoming a place for resistance against the oppressive order of the state. Finally, perhaps Mauna Kea is also like the genital *piko* in connecting the

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<sup>14</sup> Mary Kawena Pukui, E.W. Hartig, and Catherine A. Lee. 1972. *Nānā I Ke Kumu (Look to the Source)* (Honolulu: The Queen Lili‘uokalani Children's Center, Lili‘uokalani Trust, 1972), 182.

Hawaiian people with their future. For many Hawaiians in the sovereignty movement what is at stake is nothing less than their continued existence as a distinctly Hawaiian people.

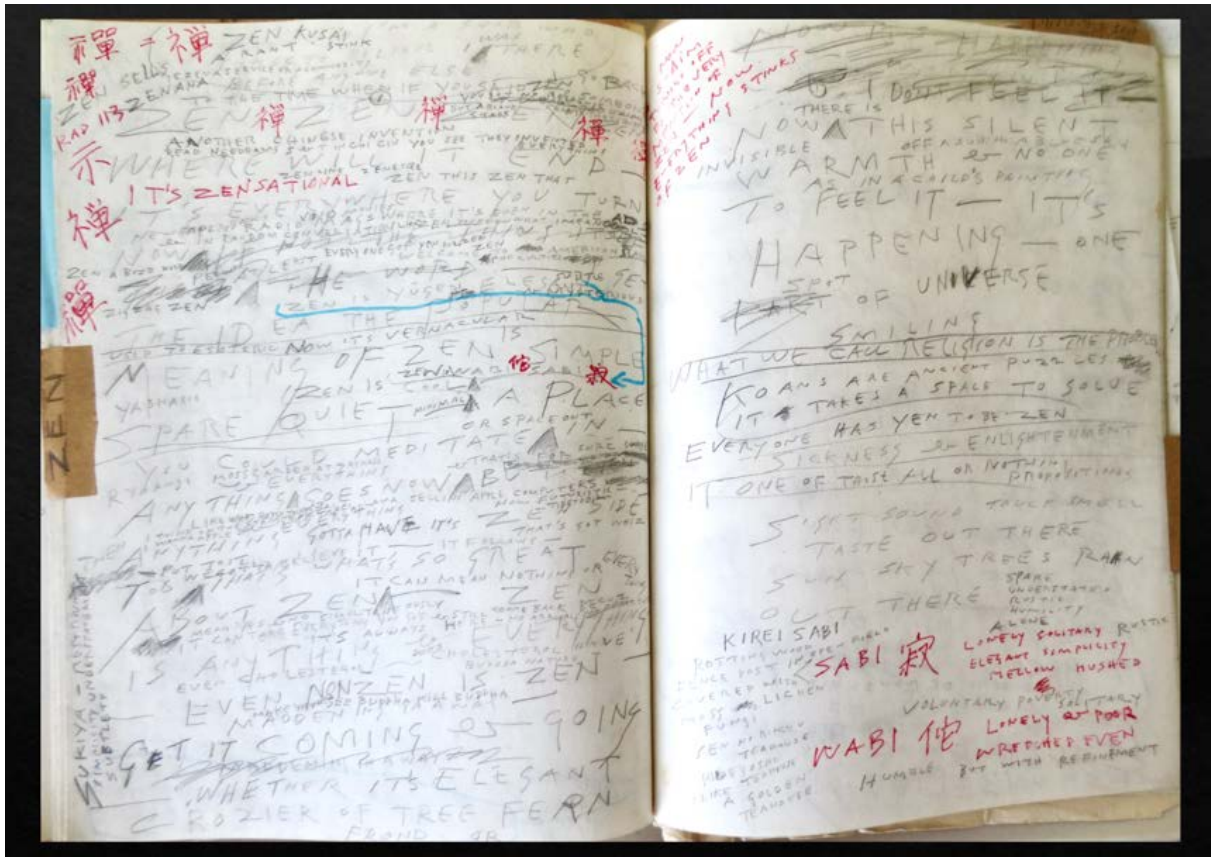
The second work by Kaulukukui Jr. is titled *Crossing Guards*, and here anyone who spent time on the mauna during the occupation that blocked the access road would recognize the scene. The white peak of Mauna Kea rises behind the central guardian figure, some figures are



crossing over Saddle Road from the *Pu'u Huluhulu* encampment on their way over to the kupuna tent where something important is about to take place—perhaps a protocol ceremony, a musical performance, or a reception for distinguished guests. There were always crossing guards who made sure that traffic on the highway stopped allowing the *kia'i* to cross over safely. One gets a sense that the central crossing guard figure here in the painting is honoring those guards; but perhaps this figure represents more than those human crossing guards, an even more powerful presence that protected the whole movement, allowing it to proceed safely. Whatever one thinks of the controversy over the telescopes and the summit, the community of *kia'i* is deserving of a great deal of respect for the way the whole thing was conducted. Strictly adhering to their protocol of *Kapu Aloha*, they demonstrated how non-violent civil disobedience really can work. There are many other elements in the painting from Hawaiian lore such as the *mo'o*, the guardian dragons or lizards. All together it is a rather stunning image that is worth some time to study and reflect upon.

If there is any hope of meeting the challenges ahead, it is quite clear that the transformation of society, which anarchists hoped to bring about through art, must first take place deep within the psyche of human beings. Kevin Diminyatz's work *Psychopomp* seems to be about this. Another one of the faculty artists in the art departments at *Hawai'i Community College* and *The University of Hawai'i at Hilo*. There is considerable depth to the painting, impossible to see in only a digital image, and thus it demands close personal inspection. He explains how the color scheme in the top surface layer of the painting is taken from the Signac paintings like the one that was originally titled *In the Time of Anarchy*. A psychopomp is a term from the Greek *psychopompós*, literally meaning the "guide of souls." In this context, the psychopomp is the one who guides one through to the other side, breaking the traditional order. The artist is thus like a psychopomp in challenging the traditional order and opening up the horizon of something radically different. As the artist

asserts, “it is the artist who takes the human form of anarchy, testing all norms and boundaries of society.” Diminyatz is also a long-time student of zen and practitioner of zazen meditation. The painting *Psychopomp* is like a meditation, and also like a palimpsest, a piece of writing that has many layers, with traces of earlier writing still remaining beneath the surface of the later writing. In this, Diminyatz has been influenced by the notebooks of Albert Saijo, the beat poet who spent his last years here in Volcano and who was a close friend of the artist. The painting is perhaps also a *koan* which Saijo explains here are “ancient puzzles it takes space to solve.” It might be said that *Psychopomp* is a Zensational painting, another very fine example of what art can be in this time of anarchy.



a page from the notebooks of Albert Saijo.





Hiroki Morinoue. *Brazil Rain Forest*. 2018. Mokuhanga print, 31" x 24 ½".

## *Brazil Rain Forest*

This piece is about a possible future and the deforestation of the Brazilian rainforest and the impact it will have on us globally. There is said to be 150 acres lost every minute of every day, and 78 million acres lost every year. Just as our reefs flourish life in our sea and air, this rain forest provides clean air, medicine and supports the diversity of life on Earth in many ways.

## HIROKI MORINOUE

[Hiroki Morinoue](#) is a native of Holualoa, Hawaii, and holds a bachelor's degree in fine arts from the *California College of Arts and Crafts*. Morinoue has worked successfully in a variety of media including mixed media paintings, printmaking, ceramics, photography, and sculpture. He has long been a patient observer of the rhythms, cycles and patterns of nature. Morinoue has shown his works in galleries across the mainland and Japan. His art may also be seen in the State Foundation for Culture and the Arts collection, The Contemporary Museum, The Honolulu academy of Arts, The National Parks Collection, The Fine Arts Museums of San Francisco, The Ueno no Mori Museum in Tokyo, The First Hawaiian Bank, Neiman-Marcus' Honolulu & Chicago Collection, Verizon Hawaii Collection. His arts in public places include Honolulu State Library, Honolulu Convention Center, Pahoia High School and Library, First Hawaiian Banks. He is a co-founder and the artistic director of *Holualoa Foundation for Arts and Culture*, now known as the *Donkey Mill Art Center*, a non-profit organization that offers art education and cultural activities to enrich the lives of people and the community since 1994.



Hiroki Morinoue. *Brazil 2080*. 2018. Mokuhanga print, 31" x 24 1/2".

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Mayumi Oda. *Gift for Peace*. 1989. Hand-pulled silkscreen, 33" x 33".

There is a Japanese proverb that says: "*Tsuru wa Sennen, Kame wa Mannen*—a crane lives a thousand years, a turtle ten thousand years." Both the Turtle and the Crane have long been symbols of longevity and bearers of good fortune. There was a central area in all traditional Japanese homes where special art was to be displayed. This is where the Turtle or Crane would be placed. I wish everyone the good fortune of health, longevity and well-being. A New Time is coming, let's go through it with a fresh mind, not a fearful one.

## MAYUMI ODA

While meditating in front of a Nepalese Sarasvati statue on New Year's Day in 1991 at her California home, Mayumi received a calling that brought a sudden halt to painting. Having witnessed the horrors of atomic bombings as a child and later, watching her beloved Japan become a leader in nuclear-energy, and seeing the effects of depleted uranium, Mayumi had to pursue a global cause greater than her art or feminism. For the next 10 years, Mayumi put her focus and energy toward stopping the unfolding of a plutonium world. In 1992, Mayumi co-founded Inochi.us (Life Force) under which she established the Plutonium Free Future chartered to educate Japan's nuclear policy makers. Through the years that followed, she embarked on a mission that went as far as speaking to the United Nations World Court of Justice in the Hague. Mayumi received recognition for her commitment to a nuclear-free world over the past 25 years at the 2016 Bioneers Conference in Berkeley, CA. By 2000, Mayumi's lifelong concern for the earth and her view of it as a source of healing and nourishment moved her to begin cultivating a five-acre parcel on the Big Island of Hawai'i. Since then, Ginger Hill Farm has served as her home, a retreat, a place for educating others about organic and sustainable farming, and where she shares that which makes Hawai'i a wonderful place to live.

[Mayumi Oda](#)



Mayumi Oda, *Discovering Zero*. 1996. Hand-pulled silkscreen, 33" x 33".

There is a Japanese proverb that says: "*Tsuru wa Sennen, Kame wa Mannen*—a crane lives a thousand years, a turtle ten thousand years." Both the Turtle and the Crane have long been symbols of longevity and bearers of good fortune. There was a central area in all traditional Japanese homes where special art was to be displayed. This is where the Turtle or Crane would be placed. I wish everyone the good fortune of health, longevity and well-being. A New Time is coming, let's go through it with a fresh mind, not a fearful one.

## MAYUMI ODA

Her storied life as an artist began as a small child as Mayumi's mother sought to bring a joyful creativity early in her daughter's world. That nurturing instilled a desire to make her mother happy and so, becoming an artist was born of mutual love and an innate knowing rather than a conscious decision. Drawing for twelve hours each day for three years in school formed a discipline while honing Mayumi's eyes, hands, and mind to draw anything that she wanted. As a Zen Buddhist, Mayumi's father also imbued the importance of concentration and being present – things she embraced even more as an adult practicing Zazen meditation. This was the preparation for a prolific and evolving artistic journey for the next four decades. Intensely spiritual, sensitive and yet, exceptionally strong-willed for a Japanese woman, Mayumi has always painted authentically, from the heart, never for commercial appeal. As a young woman and emerging artist, Mayumi was highly inspired by female beauty. Painting Goddesses contributed to an inward self-awareness while presenting an outward, positive expression of feminism. At different periods as a woman, wife, and mother, painting served as an escape, awakening, or expression when life presented challenges and opportunities. As her art received greater attention, travel and exposure to more people and influences ensued well into the 1980's leading to diverse subjects, styles, and collections comprising several hundred paintings. She would come to be known as the "Matisse of Japan".



Miho Morinoue. *Deluvium*, 2019. Lithograph, 37" x 75½".

*Deluvium* or deluge is a large-scale drawing depicting a scene where myth and reality co-exist and co-mingle in the moments preceding a great cleanse or change. Both dark and whimsical, the narrative explores the relationship between human beliefs and civilization as they relate to the enveloping force of nature that sustains and destroys. "The origins of this work started in 2006 during the Bush Jr presidency. I drew inspiration from an earlier drypoint print I made in New Orleans titled *Mermaid Lounge*. That piece depicted a sprawling scene along the Mississippi river, a tangled surreal reality of poverty, mermaids, drunk liberals, a bit of voodoo, and an homage to Hiroshige's wave. I revisited the narrative concept on a larger scale in *Deluvium*; portraying protectors or gods, goddesses, and mythological creatures as they adapt to the worst or best of human behavior and give rise to new and perhaps ordinary heroes. Frozen in this imaginary scene you may find a Hindu goddess Kali who turns her back and neglects her reverence for humanity, exhausted by the pandemonium. Her trophy necklace of skulls unravels, bouncing across the landscape like glass beads on a tile surface and unleashing the ego mocking the silly ways of humanity. In the dark water, Nüwa and Fuxi from the Chinese myth of creation flee from their disastrous attempt at creating a human civilization they hoped would create life anew.

## MIHO MORINOUE

[Miho Kanani Morinoue](#) is a Hawaii based artist living in Holualoa, Hawaii. Raised by two visual artists, Hiroki and Setsuko Morinoue, she has an extensive background in both art and dance. She has had a 10-year career with *Complexions Contemporary Ballet Co.* in NYC and has danced with Esse Aficionado, Lar Lubovich, Lee Whitchel and Neo Labos. On separate commissions she has collaborated closely with choreographer Dwight Rhoden as a rehearsal director and costume designer for dance companies throughout the mainland. Her costume designs are represented in companies such as Alvin Ailey American Dance Theater, Ballet Arizona, Ballet Met, North Carolina Dance Theater, Pittsburgh Ballet, and many others. Her art can be found in the collections of the Library of Congress, DC and the Whitney Museum of American Art, NY. Currently she teaches dance at Kona Dance and Performing Arts and serves as Program Director for the Donkey Mill Art Center, home to the Holualoa Foundation for Culture and the Arts.



Randall Shiroma. *Winds Of Change—Brave 'Apapane & Ho'oponopono*. 2021. Basalt and copper, 20" x 10" x 26".

I have been working on a suite, “Winds of Change”, a narrative of Brave ‘Apapane, a clairvoyant, who no one understands him. Brave ‘Apapane brings tidings of the future, he visits Pele in her dreams and tells her of the winds of change in the earlier part of the suite. Here Brave ‘Apapane seeks the philosophers stone; the physical representation of the unitary concept of existence, knowing of its pivotal importance Brave ‘Apapane seeks it in *Ho’oponopono*.

## **RANDALL SHIROMA**

[Randall Shiroma](#) is a recipient of the prestigious Eureka Fellowship from the Fleishhacker Foundation. His works can be found in the collection of the Hawai’i State Art Museum, The Contemporary Museum, First Hawaiian Center, and in California at the San Jose Museum of Art, the Triton Museum, and the Fresno Art Museum. His public commissions include Hawai’i; Honolulu, Maui and the Big Island, California; South San Francisco, San Jose, Sacramento, City of Hope and Nevada; Reno. He was born and raised in and resides in Hawai’i.



Kasey Lou Lindley. *Kīhōlo*. 2012. Watercolor, 10" x 10".

Nature in its purest form is anarchy. When nature's cycle is left to its own devices, without human intervention, it is able to self-regulate and maintain a healthy state of equilibrium. Because of human-induced alterations to the land, ecosystems are collapsing at an accelerated pace. In the long-term nature will survive without us, but in the short-term we cannot survive without it. What can we learn from nature's cycle to live more harmoniously with our environment and ensure optimal health and well-being for generations to come?

The painting *Kīhōlo* is part of a larger body of work entitled *Wai'ōpae: Anchialine Pools*. Created in an effort to honor and bring attention to this unique and fragile ecosystem, my hope is to encourage curiosity, respect, and preservation.

*Wai'ōpae* is the Hawaiian name for anchialine pools - *wai* means fresh water and *'ōpae*

means shrimp. Anchialine pools are natural bodies of brackish water; a mix of fresh and salt water. They are located near the ocean and are fed by underground passages in lava or limestone. They are populated by a unique and sometimes rare collection of invertebrates; one in particular, 'Ōpae 'ula (shrimp) are endemic to Hawaiian anchialine pools. They are found nowhere else on Earth and are the most common anchialine pool shrimp found in Hawai'i. 'Ōpae 'ula are crucial to the anchialine ecosystem because they graze down micro and macro algae to keep the pools balanced and clean.

Anchialine pools are also one of Hawaii's most threatened ecosystems. Fragile, rare, and home to a variety of endemic flora and fauna. They are vulnerable to overharvesting, habitat destruction, introduced invasive species, water contamination, and land development. Anchialine pools are important because they are unique coastal ecosystems that support Hawai'i biodiversity, fisheries, cultural activities, and natural habitat. Healthy anchialine pools filter run-off and provide habitat for the 'Ōpae 'ula, along with numerous other endemic species.

## KASEY LOU LINDLEY

[Kasey Lou Lindley](#) was born in San Francisco, California and raised in Utah. She studied at the New York Studio Program, received her BFA from the *Ringling College of Art & Design*, and her MFA from the *University of Connecticut*. Since 2006, Lindley has exhibited nationally and internationally. In 2017 she was the recipient of the Cynthia Eyre Award and the Melusine Award for Painting from the *Honolulu Museum of Art*. Kasey currently lives in Holualoa, Hawaii and is the Program & Administrative Coordinator for the *Donkey Mill Art Center*, home of the Holualoa Foundation for Arts & Culture.



Jisoo Boggs. *Anarchy in Nature*. 2021. Ceramics, 9" x 44" x 1" (4pcs).

My work '*Anarchy in Nature*' expresses the dichotomy of repetition, superposition, and chaos found in nature juxtaposed with the order, direction, and harmony also found in them. Nature is constantly regenerating and reproducing, and our ecosystem is like an uncontrollable whirlpool of chaos, but nature and humans harmonize within it. The theme of my artwork is the relationship between the laws of nature and the laws of the human ecosystem while realizing it through clay with inspiration from Hawai'i's landscape.

## JISOO BOGGS

[Jisoo Boggs](#) is a contemporary ceramic artist living in Kailua-Kona and originally from Jeju Island, South Korea. She received her Master of Fine Arts degree from *Hongik University* in Seoul and furthered her studies at *Alfred University* in upstate New York as well as the *University of Hawai'i at Mānoa*. She participates in local, national, and international art exhibitions while creating functional pottery as well as ceramic sculptures inspired by living landscapes found on the seafloor. After taking a leap from Honolulu to Hawai'i Island, she is embracing her new role teaching art at Kealakehe High School in Kailua-Kona and nurturing the next generation of artists.





Pierre Fichfeux. *Untitled Lava Rock Pattern*. 2021. Roofing tar paper, 40" x 35".

This piece is made by laying out lava rock fragments on a roll of roofing tar paper and allowing it to be bleached by the sun for few months on the slope of Mauna Loa. It is a response to the *Repurposed Piano* piece as it is at the other end of anarchy from the theme of social uprising of that work, focusing instead on the beauty of the repetitive pattern. This hand-made process allows a long length of the tar paper to be produced at once evoking a sheet of wallpaper. It is influenced by the work and legacy of William Morris (1834/1896), an early anarchist thinker. Morris believed in the power of beauty and craftsmanship and strongly opposed the banality of the industrialization era. He produced a lot of stunningly beautiful wallpaper made by hand in his atelier. The hand craftsmanship was key to him in giving a sense of worker satisfaction and dignity.

## PIERRE FICHEFEUX

The son of a theologian, Hawai'i-based French artist [Pierre Fichfeux](#) roots his work in philosophy and cosmology, seeking order in the chaotic forces of nature. His art includes a variety of mediums, from painting, print and sculpture to interactive or site-specific installations. Pier's work has been exhibited in galleries throughout Europe, Asia and the US. He has had solo exhibitions at *Louise Alexander Gallery* and *Point Éphémère* in Paris, France, at *Bodhi Gallery* in London, United Kingdom, and *La Sette Chiese Gallery* in Bologna, Italy.



Tim Freeman. *The Sacred Earth*. 2021. Pit-fired ceramic, 11¾" x 10" x 10".

I've been obsessed with these vessels for some time now, trying to articulate something in a simple vessel form. They are somewhat anarchic in construction. A closed form is thrown; and then, after drying a bit, is inverted and opened up from what was formerly the bottom of the piece. The thick layer of clay that is now at the top is opened up, and then the top of the vessel is shaped from within by hand, through the hole at the top, being careful to leave the external surface untouched by the hand. The process thus involves some element of control in forming the shape of the vessel, but also some element of spontaneity in allowing the clay to split and crack and open up as it will as it is pushed from within. In this way the top of the vessel evokes the fractured volcano landscape.

## TIM FREEMAN

[Tim Freeman](#) teaches philosophy at *The University of Hawai'i at Hilo*, and is a ceramic artist residing in Volcano, Hawai'i. His pit fired vessels, evoking the volcanic landscape have appeared in numerous juried shows including several Hawai'i Craftsmen annual statewide exhibitions, and the Artists of Hawai'i 2011 exhibition at the Honolulu Academy of Arts. They have also appeared in several invited group exhibitions including the 10<sup>th</sup> Annual Hawai'i Modern Masters exhibition in Honolulu, and the *Minimenta: La grand exposition des petits formats* exhibition at Galerie Goutte de Terre in Paris.



Clayton Amemiya. *Jomon II*. 2017. Anagama Ceramics, 5.4" x 2.8" x 18".

A source of inspiration is the medieval pottery of Japan, particularly the *tsubo* (jars) from areas such as Tokoname, Tamba, Shigaraki and Bizen. Also, the multifired works from Iga, especially those produced during the second half of the 1500s, have encouraged me to fire some of my pots up to three times. Exposure to flames for upwards of three hundred hours changes the appearance of the pots, adding burn marks and areas of thick ash glaze.

## CLAYTON AMEMIYA

[Clayton Amemiya](#) has been producing wood fired ceramics for over 30 years in upland Hilo, Hawai'i Island. The vast majority of my firings have been with Ohia (*Metrosideros polymorpha*), due to its availability as firewood, but I have used a variety of woods like lychee, keawe, eucalyptus and pine. My kiln, an *anagama* (tunnel kiln), fires pots for approximately 100 hours using over two and a half cords of wood. This long firing produces fly ash that covers areas of the finished pots in a natural glaze. I sometimes rub oxide powders such as cobalt, copper and manganese on parts of the surfaces to create markings of blue, purple, black and green. At times, the intensity of the firing causes the accumulated ash to form drips. Another element in my work is to carve lines and grooves on the surfaces, reminiscent of patterns on lava and sand. The Hawai'i Island environment is a strong influence in my work.

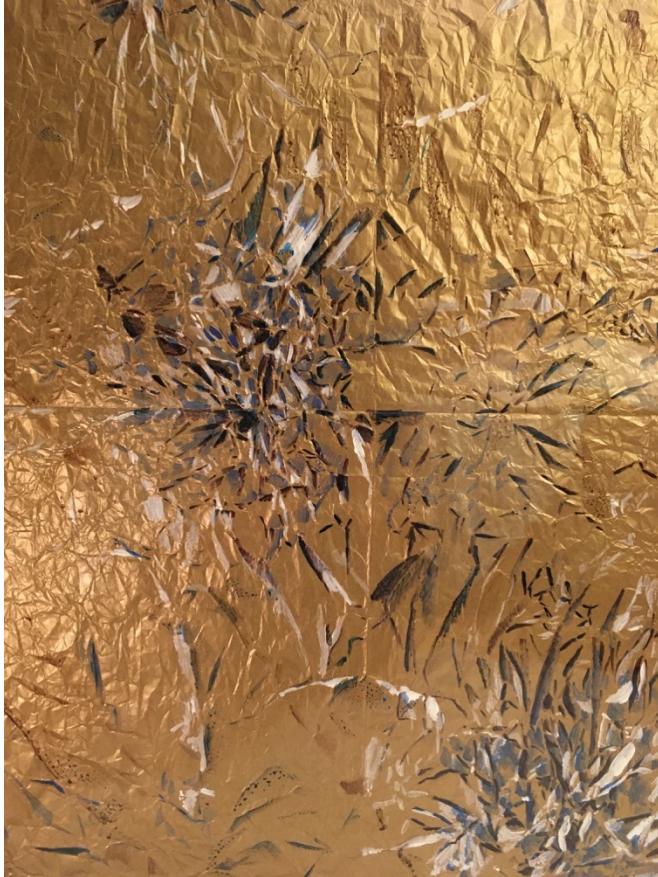


Keren Moscovitch. *Inside Outside*, 2020. Cyanotype print on acid-free paper, 9" x 12".

In her studio practice and scholarly research, Keren Moscovitch investigates the role of intimacy in the upheaval of subjectivity and suggests that radical intimacy can help reframe our relationship to ecology, the body, and Nature. According to Rainer Schurmann, “[t]he *arché* is not all its own. It is anarchic by virtue of an act of otherness which troubles it.” Moscovitch believes that this otherness can be witnessed in the intimate, as a troubling agent that destabilizes ideology. In this series of works on paper, collectively titled *Object Lessons*, Moscovitch leverages the historic photographic process of the cyanotype or “sun print” to explore the collision of human and nonhuman ontology. Using a variety of objects from rocks to woodworking remnants to clay bodies, she produces images composed of light and mineral to express the ambivalence, unpredictability and ever-shifting ecological imagination. The resulting works speak of interior spaces penetrated by unknown elements, growth of bodies inside other bodies, and the question of boundaries that haunts all intimate engagements. As materials morph and seem to take nourishment from one another, all the while gesturing towards escape from the enclosures set up for them, the edges between inside and outside, subject and object, self and other, collapse and dissolve.

## KEREN MOSCOVITCH

[Keren Moscovitch](#) is a New York City-based multimedia artist and scholar exploring radical intimacy through collaborations, scholarship and practice-based research. She holds a PhD from the *Institute for Doctoral Studies in the Visual Arts*; an MFA in from the *School of Visual Arts in New York City*; and a BA from *Georgetown University*. She teaches at the *School of Visual Arts*, and *Parsons School of Design* at *The New School* in New York City. Her film "One More Way to Sink Into My Heart" premiered in 2019, and won Best Documentary Feature at the Sydney World Film Festival. Notable exhibitions and performances have taken place at Experimental Forum in Los Angeles, Blow Up Film Festival in Chicago, LABA House of Study / 14th Street Y Theatre, Satellite Art Fair in Miami, Largo das Artes in Rio de Janeiro, Grace Exhibition Space, The New School for Social Research, X Anarchist Art Fair, Leiden International Festival of Photography, United Photo Industries, Bruce Silverstein Gallery, I-20 Gallery, Foley and Sasha Wolf Galleries, SLAG Gallery, Studio 150, Vlepo Gallery, (the) Slap and Tickle (me) Gallery and the Kinsey Institute for Research in Sex, Gender and Reproduction. She has been featured in publications such as *Der Spiegel*, *The Huffington Post*, *Playboy*, *Policy Mic*, *New York Magazine*, *Descry*, *Time Out New York*, *The Kansas City Star*, *Quest*, *Visual Arts Journal*, *Peek*, *Domino*, *Zeek* and *Industry*. As a writer, she has been a contributor to *ARTPULSE* magazine.



Lana Yu. *Natural Order in Gold*. 2021. Acrylic paint, sharpie marker on tissue paper, 19 ¾" x 24 ¾".

I created this piece for the show. It is the most recent piece on the theme “Natural Order”, a series I began in 2008. The first piece started quite by accident after I laundered a canvas that came out of the washer crinkled. Fascinated by the pattern, I started to fill in the shadows and highlights that intrigued me. Quite by nature it seemed the images formed themselves, me simply interacting with what was there, seeking visual harmony within what appeared to be a chaotic landscape. I liken the crinkled surface to natural formations we might see in nature, like the topology of the earth. While it appears random or chaotic it is hardly so. Each fold, each peak and valley, was created by a force that sprung out of a natural or physical interaction. In this way there is an order. As a vulnerable human amid a chaotic universe, and by universe, I mean in the larger cosmos but also in the natural world of our own habitat, and in society life feels treacherous, especially now amid the global COVID-19 pandemic. Yet could this simply be the nature of life? If anarchy is change, maybe that too is just the way of things. Without anarchy there can be no rebirth, like the forest fires that burn the trees, they provide fodder for new life to emerge. Who knows what will emerge, like the crinkled canvas, how do we make order out of what appears to be utterly unordered? Is there an aesthetic or beauty that will come out of anarchy or chaos?

## LANA YU

[Lana Yu](#) creates art with mixed media, repurposed and sustainable materials that explore the emotional content of her experiences and her relationship with others and the environment. Art-making is an investigation of both the inner self and the physics of the natural world. She is most known for an ongoing social art project that engages people to contemplate the question What Matters? The project has brought together over 11,000 people from all walks of life to share their thoughts via live events, workshops and interactive exhibits since 2012 in the NY region. The project has spanned the literary arts, visual arts, music, movement and drama being awarded a grant from the National Endowment of the Arts to serve the public. Born and raised in LA, she moved to the NY metro area in 1995 to pursue a career in art/design direction. In 2008 she reinvented her life as a fine artist and educator focusing on underserved populations. In 2019 she came to the Big Island where she now resides in Honokaa. She was educated at *UCLA* (B.A. in Design) and has completed coursework at the *School of Visual Arts, Center for Books Arts, Parsons*, and the *American Film Institute*. Her art has been exhibited in galleries and public institutions in New York and Los Angeles.



Gabriel Reed. *Untitled Orb (No. 2020\_11)*. 2020. Saggar Fired Stoneware, Luster, Molecular Sieve, 8" x 8" x 6".

In this series, now in its 20th year, Gabriel Reed's *Untitled Orb(s)* investigate how fire moves along the path of least resistance, flowing like water and transfiguring all it encounters. Orbs offer a simple and arresting ceramic experience, a shape that we are shaped by. They are a kind of structural hypothesis, a first brick in a larger system of refractory clay works in which he explores the direct use of fire as a mold—shaping the paradoxical balance of violent collisions to produce objects through another order of things. Using kiln building principles, unglazed clays and terra sigillata, he creates specific and necessary parameters that magnify the effects of organic firing processes. According to Gaston Bachelard our sense of material imagination awakens through *pyromenon or products of fire*, in part because, “that which fire has caressed, loved, adored, has gained a store of memories and lost its innocence”. Gabriel believes that ceramics is one such keystone to this ancient storehouse, an open space for clay and fire to express themselves.

## GABRIEL REED

Gabriel Reed is a Kansas City, Missouri-based multidisciplinary ceramist and philosopher, employing both practice and theory to investigate and reimagine the workings of ceramics in contemporary culture. Currently, a PhD Candidate in Philosophy and Aesthetics at the *Institute for Doctoral Studies in Visual Arts*, his research focuses on how we may better understand our fundamental sense of ceramics, an activation of material imagination transfigured through clay and fire. Through ceramics, sculpture, photography, drawing, burning and writing, he seeks to expand the discourse of good clay in art and ecology, encouraging a deeper and more nuanced understanding of how ceramics, imagination, and nature intersect. He is particularly interested in organic firing methods, for their engagement in traditionally situated knowledge of phenomenology and materiality.



Stephen Freedman. *Tray #1*. 2021. Stoneware, 24" x 16".

## STEPHEN FREEDMAN

[Stephen Freedman](#) is a third-generation ceramist/sculptor, represented in corporate and private collections and museums around the world for five decades. Born in South Africa, he established his first studio in West Australia, then moved to Los Angeles, and now has a studio on the Big Island of Hawai'i.

hi·er·ar·chy

a division of angels

an·ar·chy

a state of disorder due to absence or nonrecognition of authority.

Merriam-Webster Dictionary

Hierarchies are organizations of order and status. Each permutation of a hierarchy is another iteration of a system which adapted, survived, and persisted. Each anarchy is a repudiation of an existing order, a hopeful monster launched by entropy into an unstable universe, seeking a novel paradigm.



Angelalynn Penelope Padua. *Anarchic Materialism #3*. 2021. Ceramic and bone, 16" x 14½" x 10".

The Greek word *anarkos* is understood as ‘without-rule’. While one may speak of anarchy politically, ontologically or formally, I have chosen to explore this idea materialistically. To speak/read about the concept of anarchy is twofold, in order to highlight an event or an object anarchically as “this” (a singularity in time and space that is freed from hegemonic governance) one must also recognize the common law governing the particular. To see anarchic materialism is also two-fold. One must recognize the laws governing particular materials themselves, for example the laws of construction governing ceramics and bone; then we can create a possibility of construction that visually fissures such laws. In order for the ceramic vase to fit through the eye socket of the skull it would have to be sculpted in such a way before firing... yet firing would eliminate the skull. In order to manipulate the eye socket around the vase the bone would have to be malleable ... yet it is dry and brittle, such manipulation would splinter the material. The singularity of this piece visually undermines the particular laws governing each material—making it a work of anarchic materialism. The work challenges the viewer to embrace the objects singular being by considering the possibility presented by the anarchic construction. In addition, the prior

foundations of each object -the bases of the skull and the vase- are disrupted and a new balance is created through the anarchic construction. Anarchism is understood to disrupt foundations and create new flows/networks of organization that are no longer hegemonic. As such, the piece on display is a visual representation of the concept of anarchy explained through both the form and material.

## ANGELALYNN PENELOPE PADUA

Angelalynn Penelope Padua is an artist-philosopher currently finishing her PhD dissertation on Anarchy and Sustainability at the *Institute for Doctoral Studies in the Visual Arts* (IDSVA). She has a BFA in Visual Critical Studies from the *School of the Art Institute in Chicago* (SAIC) and an MFA in Studio Art and Theory from *The National University of Ireland in Galway* (NUIG). Angelalynn has exhibited work in many mediums internationally including but not limited to: Drawing, Painting, woodwork, lives-performance, artists books, screen printing, photography, video and installation. My work is intended to be explored visually, materially and philosophically. As a conceptual artist, the medium of my work is chosen based on the materials ability to portray the concepts that accompany each piece as well as how well it generates the affect intended in the work. The writing that accompanies the work is intended to open the work towards certain (intended) conversations that immediately surround the piece, however all pieces are anarchic and the writing does not govern the work exclusively.





Tobias Brill. *Small World*. 2020. Acrylic on panel, 24" x 24".

This painting depicts American, dystopian anarchy, as we teeter on the brink of destruction.

## TOBIAS BRILL

[Tobias Brill](#) has been living in and out of Puna since 1983. He received a BA from the *University of Hawai'i at Hilo* in 1997 and an MFA from *Pratt Institute* in Brooklyn, NY in 1994. He currently teaches drawing at *Hawai'i Community College* in Hilo.



These three ceramic masks represent to me the anarchist's arch enemy: hierarchy

Monika Mann. *Faces of Hierarchy*, 2021. Ceramic, 33" x 11" x 5½".

## MONIKA MANN

[Monika Mann](#) was born in the Rhineland, West Germany in 1961, and was educated at the *Freie Universität Berlin*. From 1980 to 1986 she was involved in photography and film making in Berlin, San Francisco and New York. Relocating to Los Angeles in 1988, Monika worked as a calligrapher, tile designer and painting instructor at several ceramic design studios. Her group and solo exhibitions of porcelain sculpture include Burbank Creative Arts Center and Barnsdall Art Center, Hollywood. At present Monika is residing on the Big Island of Hawai'i for the last 26 years, teaching and practicing her unique blend of ceramics, mixed-media sculpture, photography and painting. Exploration and innovation are motivating factors in her work. She draws her artistic expression from her emotional side. Monika has won numerous awards at various art exhibitions in the state. She has been instructing ceramics at the *Hawai'i Community College* since 2003.



Monika Mann. *The Window*, 2021. Mixed media, 63" x 27".

Howard Ehrlich describes the values and origin of the black flag excellently in *Reinventing Anarchy*: “Why is our flag black? Black is a shade of negation. The black flag is the negation of all flags. It is a negation of nationhood which puts the human race against itself and denies the unity of all humankind. Black is a mood of anger and outrage at all the hideous crimes against humanity perpetrated in the name of allegiance to one state or another. It is anger and outrage at the insult to human intelligence implied in the pretenses, hypocrisies, and cheap chicaneries of governments. Black is also a color of mourning; the black flag which cancels out the nation also mourns its victims the countless millions murdered in wars, external and internal, to the greater glory and stability of some bloody state. It mourns for those whose labor is robbed (taxed) to pay for the slaughter and oppression of other human beings. It mourns not only the death of the body but the crippling of the spirit under authoritarian and hierarchic systems; it mourns the millions of brain cells blacked out with never a chance to light up the world. It is a color of inconsolable grief. ...”

## MONIKA MANN

[Monika Mann](#) was born in the Rhineland, West Germany in 1961, and was educated at the *Freie Universität Berlin*. From 1980 to 1986 she was involved in photography and film making in Berlin, San Francisco and New York. Relocating to Los Angeles in 1988, Monika worked as a calligrapher, tile designer and painting instructor at several ceramic design studios. Her group and solo exhibitions of porcelain sculpture include Burbank Creative Arts Center and Barnsdall Art Center, Hollywood. At present Monika is residing on the Big Island of Hawai‘i for the last 26 years, teaching and practicing her unique blend of ceramics, mixed-media sculpture, photography and painting. Exploration and innovation are motivating factors in her work. She draws her artistic expression from her emotional side. Monika has won numerous awards at various art exhibitions in the state. She has been instructing ceramics at the *Hawai‘i Community College* since 2003.



Jeff Gere. *The Living Room*. 2021. Collage of magazine photographs, 7.5" x 7.5".

Once the philosophical world of Anarchy is achieved, we will sit together alive in a luminous Living Room, free from the limits of prejudice, suppression & greed. A Vibrant Harmonic Order, living in the presence in NOW will prevail. Do you see it here? AMEN!

## **JEFF GERE**

[Jeff Gere](#) is a visual artist, shadow puppeteer, and kinesthetic aerobic storyteller Born on Halloween, Jeff is the retired 'Drama Specialist' for Honolulu's Parks Department (30 years.) He toured lots (in Asia, Hawaii, & west coast) before covid, then produced story videos for national showing. Collage has sustained him through covid as it has for the past 40 years.

I am continually mesmerized with the mixing of photographic realism & detail arranged to make something surreal, compelling and poetic. Collage Art! Look at this: Black & white, upside down and downside up, lines & dots converge to reach to form something ... altogether new.... oddly silent...in the whacky center..... a new elegant form of life! Organic and made by man... and a little 'prickly!' There is still life in the grey matter, friends.



Jeff Gere. *Still Life with Women*. 2021. Collage of magazine photographs, 7.5" x 7.5".

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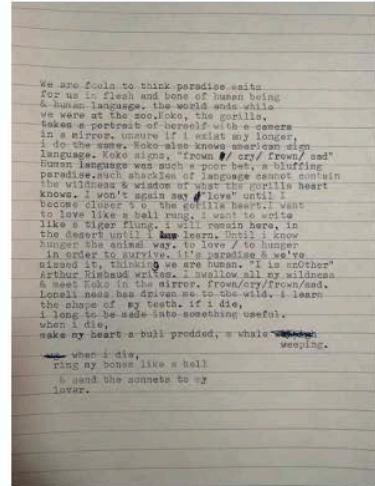
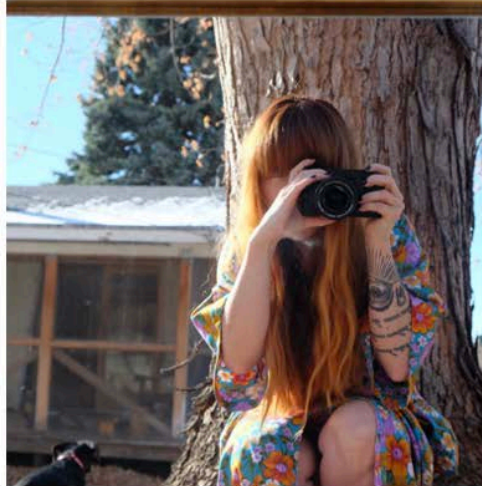
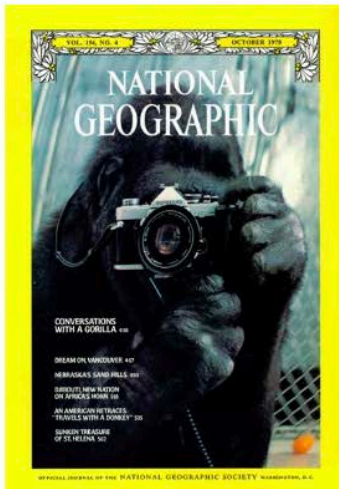


Jeff Gere. *She has Her Life in Han*. 2021. Collage of magazine photographs, 7.5" x 7.5".

How sure of herself! How youthful & naively optimistic! How dated the dress (and colorless!) Two images, one source a catalogue of old paintings, the other from a commercial fashion magazine, find a new compositional home together here... and new meaning. Perhaps we too can grasp the present moment with a confident grip and do the work that needs to be done... with a natural confidence and pure heart.

## **JEFF GERE**

[Jeff Gere](#) is a visual artist, shadow puppeteer, and kinesthetic aerobic storyteller Born on Halloween, Jeff is the retired 'Drama Specialist' for Honolulu's Parks Department (30 years.) He toured lots (in Asia, Hawaii, & west coast) before covid, then produced story videos for national showing. Collage has sustained him through covid as it has for the past 40 years.



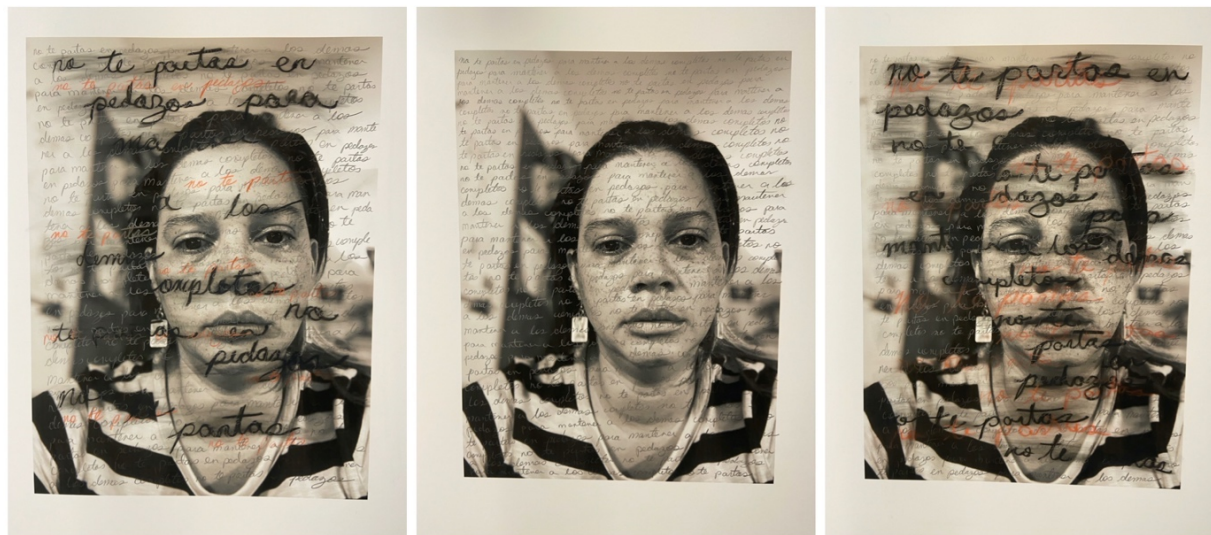
Jacqueline Viola Moulton. *frown / cry / frown / sad* -- *THE FUTURE IS ANIMAL*, 2021. Installation (self-portrait, mirror, poem) 8" X 10"

Koko the gorilla learns human sign language and then makes the sign for sad - the future is animal and the future is contained within the languages and imaginations more than human. The future is animal (meaning poetic, wild, queer, anarchic, and full of both mourning and a serious hope). Gershom Scholem (1917) writes that lament is the truest anarchy and the sadness of Koko meets the sadness of we who are all too human and who see the world encased through screen and machine and mirror and reflection and refraction. We meet one another here in the anarchic-poetic pathway of mourning, of lament, of screen, of machine, of reflection. In 1978, Koko's photograph of herself taken by herself in a mirror lands the cover of National Geographic, the title reads, "Conversations with a Gorilla." With whom do we converse? The world responds: frown / cry / frown / sad. We mourn. We lament. We catch our own reflection, refracted as it is within the anarchic poetry of animal, of world, of equitable futurities.



## JACQUELINE VIOLA MOULTON

[Jacqueline Viola Moulton](#) (she/her) is an interdisciplinary artist, writer, and Ph.D. candidate in philosophy and aesthetics at the *Institute for Doctoral Studies in the Visual Arts*. Moulton's creative work focuses around public, performative, and participatory poetry practices. Within scholarship, Moulton works in queer, post-humanist, and new materialist theories—focusing on the narratives of ghosts, monsters, and all manner of border-creatures. Moulton makes experimental philosophy zines under the moniker, *The Depressed Waitress*.



Jeca Rodríguez-Colón. *No te Partas (tríptico)*. 2021. Digital photography with graphite, charcoal, soft pastel, 12" x 15¾" each.

Now a days when we think about anarchy, we tend to think about chaos and opposition to government. When we go back to some of the ideas that shaped anarchist thought we drift towards ideas anti-oppressive practices that incite us to move towards liberation from the oppression imparted by systems like religion, capitalism, and the organized states of government. When we gaze at fictional anarchic states or its characters, we think of super strong individuals that can go against any system. When we think about the mothers of anarchism, we think about mothers who are unbreakable and give the fight against any system. This piece challenges our notion of the mothers of anarchism, specifically mothers who attempt to turn their own motherhood and their governance of the family into an anarchist state. During the recent COVID-19 pandemic we noticed how sheltering in place affected female parents, by placing the majority of the household, and distance learning management and implementation unto their workload. In addition, we had seen globally how women, particularly mothers had been most affected by being laid off from work. This piece presents an image of what may seem like a broken individual, an individual (me) at the border of emotional overload, with the repeated phrase “*no te partas en pedazos para mantener a los demás completos*” (do not break into pieces to keep others complete). This mantra is an invitation to an anarchic maternal state, to go against the social prescription of the governance of the household and remind oneself to not break into pieces to keep others whole, complete.

## JECA RODRÍGUEZ-COLÓN

Jeca Rodríguez Colón is a Puerto Rican multi-disciplinary artist philosopher with a dance and choreography background. Rodríguez Colón began her contemporary dance training with choreographers Petra Bravo and Viveca Vázquez at the *University of Puerto Rico*. In 2002, she moved to New York City where she completed her B.A. at *Hunter College* with a double major in Latin American and Caribbean Studies (LACS), and Dance. She was the recipient of Hunter College 2005 Choreography Departmental Award. In 2014 she obtained her MFA in Creative Practices from *Transart Institute with Plymouth University*. She is currently a PhD candidate at IDSVA (*Institute for Doctoral Studies in the Visual Arts*).





Jeca Rodríguez-Colón. *Remendando*, 2021. Water color, graphite, charcoal and cotton thread over paper, 18" x 12".

*Remendando* is a continuation of *No te Partas*, here we see tear pieces of a that which attempted to not break. Here we see the blurs, the remnant of the repeated phrase “*no te partas en pedazos para mantener a los demás completos*” (do not break into pieces to keep others complete) over tear pieces of paper with a series of strings that come from it. The strings represent the attempt to *remendar* (to patch up, to piece back together) that which is already broken. This mantra is an invitation to an anarchic maternal state, to go against the social prescription of the governance of the household and remind oneself that at times we may break, and if we do, we can always patch up the pieces back together.

## JECA RODRÍGUEZ-COLÓN

Jeca Rodríguez Colón’s multi-disciplinary artistic practice ranges from dance and performance arts to video art and object manipulation. From 1999-2001 she was a member of Bravo’s dance group *Hincapié*. As a member of this troupe, in 2001 Rodríguez Colón had the opportunity to choreograph her first piece *Yo con Yo*, as part of *Primeras Fiestas Coreográficas*. Rodríguez Colón’s work is connected to diverse aspects of the maternal kinesthetic language and the politics that surround it. She is an alumni of the EmergeNYC 2013 cohort of the *Hemispheric Institute of Performance and Politics* and is a former member of the EmergeLab at Brooklyn Arts Exchange. Her latest work: *Sneak into My Maternal Chaos and Desde Adentro*, which are part of the Alternative Maternals group exhibit, were presented in 2014 in Berlin, Germany, and in 2015 in London, UK. Rodríguez Colón is also a scholar whose research focuses on maternal politics, aesthetics, and performances in film, television, and the visual arts in the Americas. As such, she has presented at several conferences



ADARE. *I am the Fire*. 2021. Soot from diesel fuel, powdered pastel pigment, 22" x 28".

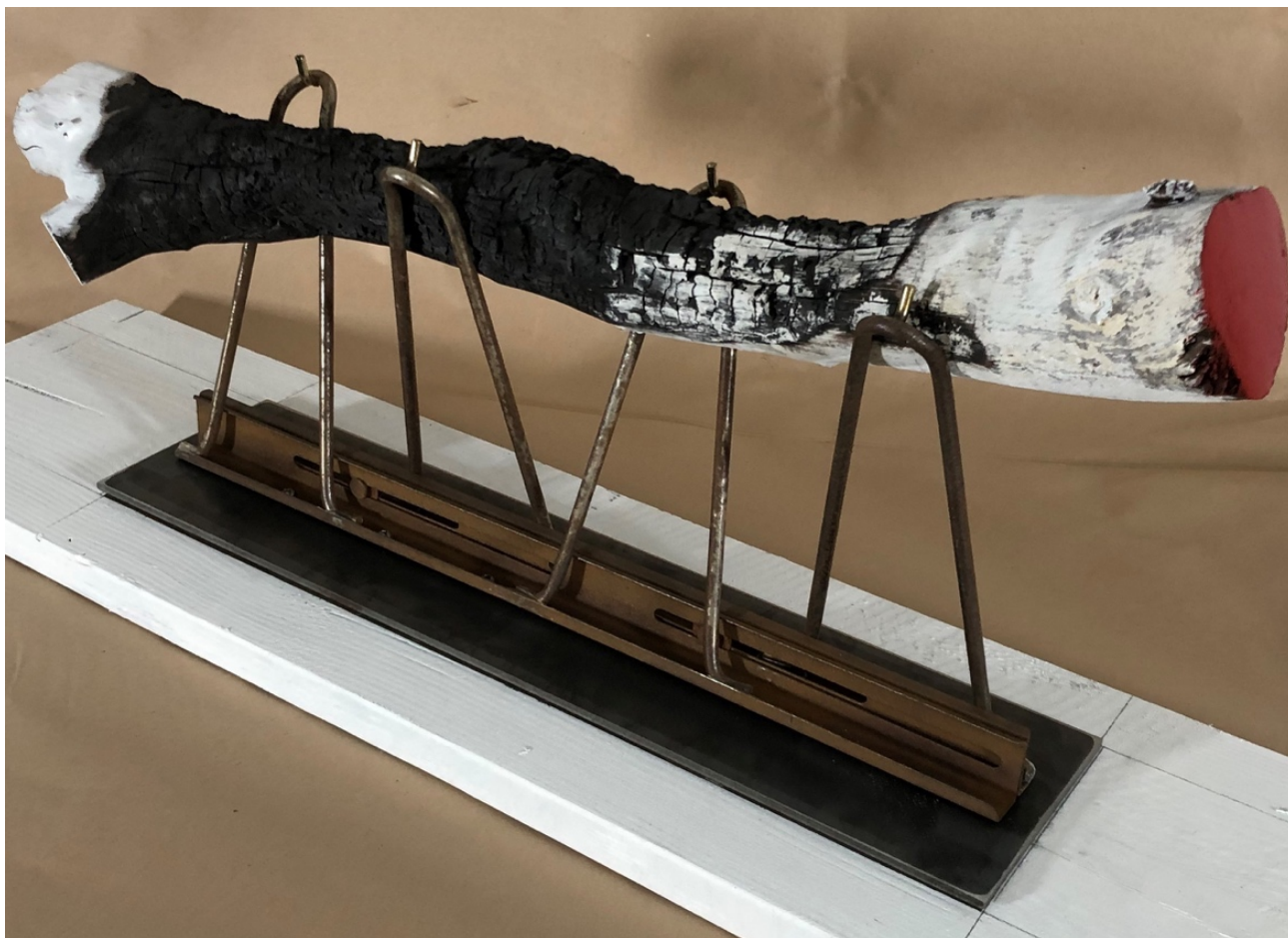
There is a wave of gender rebellion in our youth today, as many reject the binary ideology of old. Children are voicing their authenticity over the loud bullying roar of who they “should be” and what role they were “supposed” to play. Let's be honest. Socio-political hierarchies are maintained by social norms. Populist and totalitarian governments, in particular, always crave a scapegoat. We see this in the inequality between the sexes, in systemic racism, in homophobia, and in the active discrimination against transgender and non-binary people.

In the early 20th century, anarchy was a harbor for free minded people, including anarcho-feminists like Emma Goldman who defended

homosexuality, and LGBTQ anarchists like Adolf Brand who outed closeted politicians fervently against homosexuality, Daniel Guérin a queer anarcho communist, and Lucía Sánchez Saornil a lesbian anarcho feminist who fought for women's rights. Queer anarchy played a huge role in the development of Queer theory by rejecting patriarchal state structures. Even Pride Month i.e. Gay Wrath Month, celebrates the Stonewall Riot. Marsha P. Johnson, a black transgender woman is attributed with throwing the first brick at Stonewall which began the huge anti-authoritarian step in the civil rights movement. For transgender and non-binary youth, in particular, the grind of capitalism prevents them from getting the gender affirmative healthcare they need, and the whole political process is disheartening. Keep in mind that a 2021 survey by the Trevor Project found that 38% (Age 13-24) are transgender and/or nonbinary. Their spark is bright. Declaring their names, their pronouns, and their human rights loud and proud. They're redefining what it means to live their authentic, brilliant truth and incinerate what no longer serves them. They are their own fire!

## ADARE

[Adare](#) (they/them) is an evocative artist trained at the *San Francisco Academy of Art University*, and the *Atelier School for Classical Realism in Temescal*. As a differently-abled trans person, inclusion is at the forefront of both their art and social advocacy. Since Ehlers Danlos Syndrome is a connective tissue disorder, Adare's bones and organs frequently move out of place. Since art is their primary passion in life, this has led them to many innovative workarounds, from how to effectively set up their studio, to how to paint with a brush taped to their fingers. Adare currently runs a non-profit in Hawai'i called *Kīpaipai Art Foundation*, which provides art classes to adults, and differently abled children. They are also a passionate motivational speaker, collaborating with Abled Hawai'i Artists and Hawai'i Island Pride. *Restraint & Revolution*, Adare's breakout art tour began at the prestigious Maui Arts & Cultural Center before traveling to 12 museums and venues throughout the West Coast. All 32 paintings featured innovative artists, dancers, orators, and activists pushing the boundaries of social convention.



Michael Marshall. *Middle Ground*. 2021. Burnt wood, miscellaneous metals, lumber, paint, 48" x 11 ¼" x 17".

The assemblage is a protracted response to Unite the Right (2017 rally) and subsequent divisive actions that collapse humanity, and the possibility of our continued existence on planet earth.

## MICHAEL MARSHALL

[Michael Marshall](#) was born in St. Louis, MO and attended the *University of Illinois*, Champaign-Urbana, Il., BFA 1975; *Yale University*, New Haven, CT, MFA 1977. Professor Marshall has taught full-time at the *University of Hawai'i-Hilo* since 1984. His campus and community service include time as Chair of the Art and Performing Art departments, (director) UHH Campus Center Gallery, committees of the Volcano Art Center, East Hawaii Cultural Center, and the Hawaii State Foundation on Culture and the Arts; AYSO, Ha'aheo, and Hilo Makule soccer clubs volunteer and co-founder of the Hilo miniBig indoor soccer tournament.



Jon Goebel. *Bones*. 2021. 3D Printed Bioplastic, 42” x 18” x 18”.

“Bones” is comprised of 3D printed, bio-plastic coral reef fragments. The reef was originally scanned from the Kapoho Tide Pools on Hawaii Island by UH Hilo Marine Scientist, John Burns and reassembled digitally using photogrammetry. This process stitches together numerous two-dimensional images to form a 3D model that can then be viewed via computer, virtual reality or 3D printed. The original scanning was part of a coral monitoring process to document the health of Hawaii’s coral reefs over time. Sadly, this tide pool was covered in the 2018 lava flow. However, it is preserved digitally. The 3D printed coral fragments are left

white to resemble an unhealthy state. Bleached corals are a sign of stress in coral colonies and reflect an imbalance in their environment. Such events can be tied to global warming, pollution, and other human related activities. The lack of human foresight and respect to the environment has caused a great deal of ecological disorder to both marine and terrestrial ecosystems. To reflect this disorder, “Bones” displays a scattering of broken, larger-than-life coral fragments in a manmade setting. The 3D printed parts have been increased 80,000% in size, shifting the perspective of the viewer to be more akin to that of a small fish and emphasizing the scale of the problem. This perceptual shift is a significant aspect of this coral sculpture project, which ultimately will be assembled to create a coral approximately two hundred cubic feet in size.

## JON GOEBEL

[Jon Goebel](#) is an avid printmaker-artist known for his symbolically charged artworks. He received his MFA in Printmaking from *Texas Tech University* and serves as Associate Professor of Art at the *University of Hawai‘i Hilo*. He has shown in over 150 exhibitions across the United States and abroad including Portugal, Mexico, China, Bulgaria, Argentina, Spain, South Korea, Canada, India, and Puerto Rico. Jon has also taught numerous color intaglio workshops across the Country and in China.

Recent accolades for his work include: Graphic Chemical & Ink Purchase Award, The Boston Printmakers 2015 North American Printmaking Biennial, Lesley University College of Art and Design, Cambridge, MA; Purchase Award, Honolulu Printmakers 89th Annual Exhibition, Honolulu, HI; Artist of the Year, Columbia Museum of Art, Columbia, SC; Best in Show, Paper in Particular, Columbia College, Columbia, MO; Purchase Prize, Ink, Press, Repeat, William Patterson University Galleries, Wayne, NJ; Purchase Award, America’s Paperworks Exhibition, Minot State University, Minot, ND; Award Winner, National Print Exhibition, Artlink, Fort Wayne, IN.



Ken Charon. *Arab Peaceniks: Rami & Manar*. 2021. Diptych, acrylic on canvas paper, 34" x 20½".

Rami and Manar are peace activists who work with the youth of Gaza City. In a territory ruled by Hamas, any activities promoting peace with Israel is strictly forbidden, but these young adults have risked their lives and freedom to do just that arranging meetings on Skype with Israelis and Palestinians. They have rejected their government's aggressive stance and Islam's religious dogma. This conduct got them both arrested, imprisoned for months of brutal treatment. My painted portrait of Rami and Manar shows them as Peace Cadets, fighting for a cause they know to be right, PEACE.

## KEN CHARON

[Ken Charon](#) has lived and worked at The Art Farm on Hawai'i Island since 1984. It is situated in the rainforest on the slopes of Kilauea Volcano, lending itself well to creative endeavors. Ken's distinct style, developed after years of study in Europe, illustrates a variety of images including Hawaiian landscapes, portraits and thought-provoking dreams in minute and colorful detail. His award-winning work has been exhibited internationally and is in private collections in the U.S. and Europe, including that of former Vice-President Al Gore and President Barack Obama.



Jennifer Ko. *Drop Flowers Not Bombs*. 2021. Mixed media including: print, photograph, oil, canvas, flowers, 17" x 11".

'Pacifist Anarchism' highlights the use of non-violence towards social change. *Drop flowers not bombs* invites the viewer to reimagine a world not just of social ideals but a possible reality.

## **JENNIFER KO**

Jennifer Ko is an artist living and working in Hawai'i. Currently, she is studying studio arts at the *University of Hawai'i at Hilo*. Her most recent work includes 2020 Fiber Hawaii juried installation, which was organized by Hawai'i Craftsmen and displayed at Gallery 'Iolani as a group exhibition.



Ezra Rose. *The Plight, Death, and The Devil*. 2019. Oil on Canvas, 2019. 36" x 50".

On September 11, 2001, we witnessed the beginning of the end. The end of antiauthoritarian subversive culture and resistance towards censorship, leading to the death of art as a voice for the people. Now that people had terrorism to fear, they gladly gave up their freedom little by little in exchange for a false sense of security. We now have an entire generation who take for granted this strange world in which we now live, as this is the only world they have ever known. In this world where everything you say or do, public platforms may censor. And where we all must remove our shoes and security may frisk like criminals before boarding an aircraft. Some may be too young to remember those who abused their power. In contrast, others may have forgotten the one man who profited most handsomely from the death and destruction that further incurred following the fall of the Twin Towers. I refer to none other than the true power behind the administration of George W. Bush, Vice President Dick Cheney. Since the occupation of Afghanistan, the opiate epidemic has soared. An estimated 147,000 individuals have lost their lives in the name of Halliburton, oil, and opium.

## EZRA ROSE

Ezra Rose is the sole proprietor of *Black Rose Fine Arts*. People have recognized me for my artwork since I was very young. Believe it or not, digital media and oil painting are newer mediums for me. My first formal introduction to digital art and oil painting was in the 2019 Fall semester at UH Hilo, in Art 112 (Intro to Digital Media) and Art 322 (Advanced Oil Painting). I'm just now scratching the surface, still unlocking the full potential of these artforms. Before that, in the early 90s, I played around with some of the very first digital art programs. However, that software was still inferior to human capabilities. As for oil painting, the 2019 Fall semester was my first time touching that medium. Before this, for years, I just dabbled in anything of interest. I had no focus on the mastery of any particular medium. It was not until the spring semester of 1999 at the *Hawai'i Community College* that I discovered Chinese brush painting, which became my passion. I was lucky enough to be one of the last students to learn from Master Linus Chao before retiring in 2000.



Daniel Sheinfeld Rodriguez. *No matter what, there's always a fucking rainbow*. 2021. Ammo cans, spray paint, 11" x 5.5" x 7".

A couple of years ago, I was driving through Saddle Road from Hilo to Waimea. As I was getting closer to the Pohakuloa training area, I could see far in the distance several clouds of smoke coming from some kind of military bomb tests. Just when I was passing Pohakuloa's entry gate going 60 MPH, one of these bombs exploded relatively close to me, a few seconds later the sonic wave hit my truck and I had to react quickly, straightening the driving wheel to stay on the road. Immediately after this unexpected event, a rainbow appeared on the horizon. This was an incredible contrasting experience of beauty and terror. A metaphor of the weight of Big island's military presence vs. the beauty and natural power of Hawai'i. Men will always lose against nature, and no matter what, there will always be a fucking rainbow.

## DANIEL SHEINFELD RODRIGUEZ

Hawai'i-based Architect and Conceptual Artist, [Daniel Sheinfeld Rodriguez](#), merges cutting-edge technology with labor-intensive processes to create evocative, visually appealing, and conceptually rich abstract works. Nature, technology, and architecture are a prevalent subject throughout his sculptures and site-specific installations. Sheinfeld Rodriguez was born in Caracas, Venezuela, and immigrated to the Big Island of Hawai'i in 2003. The contrasting cultural experiences of living in the chaotic and politically-unstable urban environment of Caracas, in opposition to a nature-oriented lifestyle on Hawai'i Island, has fostered an important impact in the conception of his work. The limitations and challenges of working as an architect in the complex city of Caracas, as well as constructing off-the-grid structures on a 15-acre farm in the mountains of Hawai'i, often called for an innovative use of materials and a deep understanding of these disparate environments. Daniel is a self-taught artist with a Bachelor's Degree in Architecture from the *Universidad Central de Venezuela*, and has extensive experience in the field of construction and industrial design. He has participated in several group exhibitions in Hawai'i and Caracas, and has permanent installations in different areas of Hawai'i Island.





Bob Danhieux Douglas. *Betrayed*. 2020. Intaglio print, 16" x 9".

This was intaglio print made during the 2016 Presidential race. Many knew of the potential assault that could occur vis-à-vis our freedoms and constitution. The rhetoric proved clear as was the danger.

## **BOB DANHIEUX DOUGLAS**

Hilo based artist, Bob Danhieux Douglas, has been rediscovering his passion for art after having lost most of his hearing. Originally a computer engineer, Bob used art as a form of therapy after his hearing loss. He had no idea of how or what to paint other than knowing that he needed to voice his frustrations. Many of his works are based or are touched by sound and music. Some are politically motivated. Bob found abstraction offered the perfect vehicle of expression. Abstract art can incorporate strong emotion, gestures, improvisation and inventiveness. Abstract art doesn't stand still and new forms are awaiting discovery.

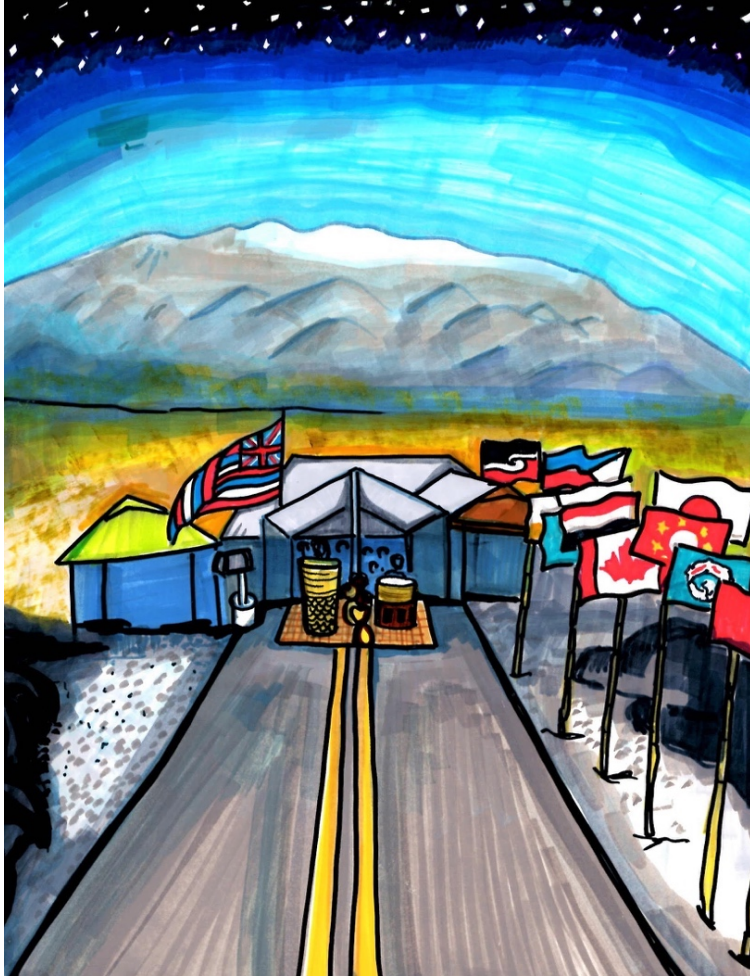


Pierre FichEFEUX. *Quand se brise la table d'harmonie ou la musique adoucie les morts / Repurposed piano for time of social unrest*. 2021. Burned cast iron sound table, piano keys, tuning pin, piano screw, 60" x 21" x 21".

This piece came from a straight Baldwin piano that I burned few years ago. The sound table broke in few pieces due to the intense heat. I reassembled some of the broken pieces as a machine gun; this piece uses exclusively pieces of the piano. It refers to two things, one is the anecdote of piano used as barricade during Paris Commune of 1871, it was the main insurrectionary commune of France, based on direct democracy and established in Paris from 18 March to 28 May 1871, the piano was a symbol of bourgeois or upper class and during the insurrection piano were thrown from balconies and the broken pieces used for the erection of barricade. Secondly it shows that often anarchists have used art as a weapon and that sculpture is a metaphor of that idea.

## PIERRE FICHEFEUX

The son of a theologian, Hawai'i-based French artist [Pierre FichEFEUX](#) roots his work in philosophy and cosmology, seeking order in the chaotic forces of nature. His art includes a variety of mediums, from painting, print and sculpture to interactive or site-specific installations. Pier's work has been exhibited in galleries throughout Europe, Asia and the US. He has had solo exhibitions at *Louise Alexander Gallery* and *Point Éphémère* in Paris, France, at *Bodhi Gallery* in London, United Kingdom, and *La Sette Chiese Gallery* in Bologna, Italy.



Makaiwa Kanui, *Ala Hehe Hulu Kupuna*, 2020. Ink Pen on paper, "15" x 19".

A simple ink pen illustration that depicts the center of our encampment on the Mauna Kea access road as part of *Pu'uhonua 'O Pu'uhuluhulu*. This is the place in which our kupuna stood, the place in which they were arrested. This is where our kupuna lived, ate, and slept. This is where our ceremonies were held. This is where simple, abundant, sacred offerings were gifted with great love. This is where our spoken, and unspoken prayers were lifted up. This is where I met my 'ohana, the ones who would lay down their lives for this 'āina. Aloha that ran so deep, we knew we would lay down our lives for each other. This illustration was done in this very place, as I stood and admired with great gratitude who we have become, and who I was becoming because of all that happened in this very place. Anarchy can take place through violence, but we learned here that aloha was more effective and restorative for all.

E hū e!

## MAKAIWA KANUI

Makaiwa Kanui was born in Hilo, Hawai'i and raised upland in Ola'a. Makaiwa has explored an array of different mediums including painting, ceramics, and ink and graduated with a BA in Fine arts and minor in ethnic studies from *Mills College* in Oakland, California. Makaiwa is a wife to Maika'i Kanui and mother of two young boys, Kauila (3) and 'Ekemana (2). They currently reside in Pana'ewa. The Kanui family lived at *Pu'uhonua 'O Pu'uhuluhulu* during the time of encampment in protection of Mauna Kea against the construction of the Thirty-Meter Telescope. Makaiwa has used her creative abilities to express her love for 'āina (land) and heart for justice and restoration.



Bob Danhieux Douglas. *Kia'i Rising 20*. 2020. Mokuhanga print, 15" x 22".

This series came about after having spent a total of over a month camped on the Mauna Kea Access Road with the Protectors or *Kia'i* in defense of Mauna Kea. As a computer hardware engineer, I certainly appreciate technology and its impact. Conversely having lived off and on in Hawai'i since 1980 I have been exposed to the hidden history of the islands, its culture and people. Questions needed answered. I've carefully listened to both sides. What struck me most was the notion of *Kapu Aloha*. I bore witness to a powerful form of protest deeply rooted in aloha. It is this strength of non-violent steadfastness that moved me. A sign of a more advanced thought process and method to address grievances. The black lines represent the ancient spear or *ihe*, held firmly by the *kia'i* yet not causing harm.

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James Kanani Kaulukukui Jr. *Kukulu*. 2020. Pen and Ink, with acrylic, 19 ¾" x 28".

"A picture is worth a thousand words."

This image is a visual statement calling for the protection of sacred lands, specifically in this case, *Mauna A Wakea*, a culturally sacred site. It also gives voice to Kānaka maoli (Hawaiians) protests against a government that would, along with many other issues that do not sit right with us, desecrate and forever destroy such sacred lands.

## JAMES KANANI KAULUKUKUI, JR.

Born in Hilo, raised in Kona. My Dad drew and my Mom did feather work and quilted. I grew up in an atmosphere of creativity. I have been creating art work since I was a child. I have had 2 classes from Linus Chao while attending HCC Hilo. I've since read books, and now YouTube. I've learned a lot about my Kānaka (Hawaiian) heritage and that information basically is infused in my work.



James Kanani Kaulukukui Jr. *Crossing Guards*. 2020. Pen and Ink, with acrylic, 19 3/4" x 28".

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My overall concept for this piece is the protection of not only a space, but what is within its totality of involvement—the upper atmosphere/universe, rain clouds, the mountain tops (*terraferma*), the water cycles, nourishing the flora and fauna of this island environment, the deities that reside within these realms, and the *na poe* (people) who have resided here for centuries, who brought their belief systems to help in maintaining the environment and their society so they can flourish. There are also the *Mo'o* (one has to research and see how this fits—can't give everything away!) and then the white tip shark, my family '*aumākua* (*kia'i*).

So, who are the Crossing Guards?



Bob Danhieux Douglas. *Mauna Kea Sunrise*. 2020. Acrylic on plywood, 4' x 8'.

The painting was done on a 4'x8' sheet of plywood. It was taken up to the Mauna as a *ho'okupu* for Noe Noe Wong where it stayed in the *kūpuna* tent until the COVID breakdown. This painting was inspired by a photograph I took very early before the daybreak ceremony. A lei of white misty fog graced Mauna Kea's shoulders while the sunrise painted the sky. Many metaphors can be drawn. Personally, it was the sky and elements sharing their aloha and the Mauna graciously returning hers in kind.

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ideas between Freud and Otto Rank: “We have said that it would be possible to specify the point in the mental development of man at which the advance from group to individual psychology was also achieved by the individual members of the group. For this purpose we must return for a moment to the scientific myth of the father of the primal horde. He was later on exalted into the creator of the world, and with justice, for he had produced all the

Kevin Diminyatz. *Psychopomp*, Encaustic, acrylic, ink, paper, and manila folders, 36” x 48”.

sons who composed the first group. He was the ideal of each one of them, at once feared and honoured, a fact which led later to the idea of taboo. These many individuals eventually banded themselves together, killed him and cut him in pieces. None of the group of victors could take his place, or, if one of them did, the battles began afresh, until they understood that they must all renounce their father’s heritage. They then formed the totemistic community of brothers, all with equal rights and united by the totem prohibitions which were to preserve and to expiate the memory of the murder. It was then, perhaps, that some individual, in the exigency of his longing, may have been moved to free himself from the group and take over the father’s part. He who did this was the first epic poet; and the advance was achieved in his imagination. This poet disguised the truth with lies in accordance with his longing. He invented the heroic myth.” I assert that it is the artist who takes the human form of anarchy, testing all norms and boundaries of society.

## KEVIN DIMINYATZ

Kevin Diminyatz is originally from the San Francisco Bay Area. Graduating from Sonoma State University in 1995 with a B.F.A in Printmaking and a minor in Art History. In 1998 Kevin received a Masters of Fine Arts in Painting from *Mills College* where his work was influenced by Mills College Professors, Hung Liu, and Ron Nagle. After completing graduate school, he began teaching art in High School while maintaining a studio practice and showing regularly in Bay Area and Los Angeles galleries. In 2007 Kevin and his wife, Miho moved from San Francisco to Volcano Big Island, where he now lives and has been working as a lecturer in the art departments of *University Hawaii Hilo*, and *Hawaii Community College*.



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