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36 VIEWS OF
MAUNA LOA
PART 1

Exhibition: **April 4-June 12, 2026**
Opening Reception: **April 3 at 6:00 pm**



141 Kalākaua St. Downtown Hilo • www.EHCC.org • 808.961.5711

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36 Views of Mauna Loa

Inspired by Hokusai's renowned *Thirty-six Views of Mount Fuji*—a series that reflects not just the mountain, but the essence of Japan—this exhibition moves beyond representation to explore the layered meanings embodied by Mauna Loa.

More than a geological landmark, Mauna Loa is a living presence that embodies tensions of destruction and regeneration, continuity and transformation, tradition and change.

Through a range of artistic approaches and media, *36 Views of Mauna Loa* invites a conversation in which the volcano becomes a metaphor for resilience, ecological balance, identity, and the profound relationship between land and community.

The exhibition brings together 36 artists residing in Hawai'i and unfolds in two phases. The current presentation features 18 views of Mauna Loa. A second phase—on view from June 20 through August 28—will present 18 additional perspectives.

Abigail Romanchak

Converge, 2018

Woodcut

30" x 30"

\$ 1,400 (per print)

This series of woodblock prints titled 'Converge', represents the notion of the continuous breathing of a volcano. These prints were influenced by the sustained release of seismic energy typically associated with magma's underground movement. My work speaks to an unceasing chanting of land through seismograph readings from volcanic activity on Hawai'i island.

Avalon Paradea

Imagined Recreation of Kalanamainu'u's 'A'ahu Kapa Hau o Mauna Loa, 2016

Kapa, 'ōlena, lepo o Mauna Loa, poho o Waikōloa, handmade paper

64" x 25" x 0.5"

\$2,300

In her groundbreaking book *Ka Po'e Mo'o Akua*, Marie Alohalani Brown describes Kalanamainu'u, a Mo'o who resides at the summit of Mauna Loa, as possessing a cloak known as 'a'ahu kapa hau o Mauna Loa (snow/ ice cloak of Mauna Loa). She deftly wields this cloak to create cold weather, much to the detriment of those who challenge her. While her foes may be vanquished, there is life to be found in the frozen waters of ice and snow.

Growing up and living in Waikōloa, Mauna Loa has been an enduring presence, ever visible to the south. Each winter season, I look forward to waking on a chilly morning to find her wreathed in white. As temperatures warm, annual snowfall is less heavy, less frequent. Our local and global environments face innumerable hardships in the present day. What does this mean for the watershed of Mauna Loa, a source of life for so many beings? What will become of Kalanamainu'u and her gifts in the future? How can we steer ourselves in a better direction?

Cheri Groom

Bearing Witness, 2016

Oil paint and cold wax

16" x 16" x 3"

\$900

Bearing Witness grows out of my lived experience dwelling on Mauna Loa, approached with respect rather than exact depiction. The painting responds to being in relationship with a landscape shaped by ongoing volcanic activity—where change is constant and footing requires attention.

The work engages Mauna Loa as a presence that is felt and acknowledged, not illustrated. Layered surfaces and areas of abrasion echo the way the land carries time, marked by repeated events and long intervals of quiet. The horizontal structure comes from my own experiences hiking across lava fields, where awareness, balance, and humility are necessary. And always- respect.

I work with oil and cold wax, a medium with ancient roots that requires a different way of working. I do not use brushes. The surface is built with palette knives, scrapers, and improvised tools that allow the material to be pressed, cut back, and reworked. Physical texture is an essential quality in my work. Through layering, removal, and return, I work toward surfaces that hold both luminosity and opacity, often in tension with one another.

Mauna Loa is understood here as both influence and metaphor, embodying forces that undo and remake while remaining beyond possession or authority. This work reflects a posture of witnessing—of paying attention and giving respect.

Clayton Amemiya

Calm, 2025

Ceramic

20" x 17" x 2"

\$4,500

Coco Cohen

Focus, 2026

Cotton yarn and upcycled textiles

38" x 33" x 1"

\$5,555

Focus erupted into the world with clarity and purpose. This piece holds the tension between stillness and movement, Mauna Loa's steady patience with Pele's flowing fire, bright lava flows against the dark volcanic rock. Tufted by hand with a vintage 1970s tufting tool, using cotton yarn and upcycled textiles. Old and new, hard volcanic earth meeting soft salvaged cloth. Both destruction and creation. Calm and exciting. Two truths at once.

Daniel Sheinfeld Rodriguez

Still Warm, *2026*

Norfolk pine

36" x 12" x 12"

\$5,000

This sculpture is formed from Norfolk pine that I burned over open fire for several hours, allowing heat and chance to dictate its final shape. My role was minimal and repetitive, turning the wood within the flames, relinquishing control so the material could assert its own logic. Fire becomes both collaborator and author.

Frequent visits to the lava fields of Mauna Loa have deeply influenced this work. I'm drawn to their otherworldly stillness and to the fragile tension between destruction and formation. Through burning, the organic wood is transformed into a lava-like totem: scarred, fractured, and glass-like, echoing fresh volcanic flows that appear solid yet remain delicate.

The charred surface holds complex, unpredictable patterns, an extracted fragment, as if lifted from the volcano itself. This work explores creation through destruction, where an ordinary block of wood is pushed to its limits until it reveals something essential. I burn the material until it gives me its truth, until it tells me what it has to say.

Kamran Samimi

Mauna Loa (Translation), *2026*

Rubbing from stone - Oil pigment on raw canvas

58" x 84"

\$16,000

Watcher (Mother Stone), *2026*

Basalt, cypress wood

16" x 12" x 60"

\$14,000

A smooth rock gazes upon a portrait of Mauna Loa, encouraging expansion of our human understanding of time: what might this fleeting world look like through the eyes of a stone? Made from a boulder encountered in the foothills of Mauna Loa, the painting translates its surface, textures, crevices, and form. Created during an hour spent with the stone, it's a visual record of my conversation with it and its parent mountain. With colors and gestures informed by the stone's

surrounding landscape with its sporadic vegetation, it also speaks of the day's cloudy sky, strong wind, and an imagined future in which the rocky landscape is completely transformed. The smooth stone, collected from my home in Laupāhoehoe, stands upon a block of cypress grown on Mauna Loa's north face. Older than the lava flows which cover the mountain's surface, this stone has bore witness as the Mauna changed over millenia- both from human and natural forces. Time spent with stone conjures my complicated feelings of identity and insignificance: growing up in rural Hāmākua between cultures, contexts, and geographies. Through conversing with the land, I'm reassured that my human experiences are ultimately dwarfed by geologic time, as each of us lives at the whim of this changing earth.

Leslie Gleim

Life of the Land, 2024

Aerial photography

37.5" x 56" x 1.5"

\$4,000 (each)

Life of the Land is a diptych composed of two aerial photographs of Mauna Loa that reflect the volcano as an active, evolving presence rather than a fixed landmark. The paired images read as moments within an ongoing geological and cultural narrative, where volcanic layers record time, memory, and transformation. Together, they invite quiet reflection on how land carries history while continuing to shape what comes next.

Michael Shewmaker

Mauna Loa, 2026

Medium Sculpting Epoxy

\$8,000

No mountain on the planet can approach Mauna Loa for its sheer mass. This becomes most apparent and obvious when seen from the air. Often cloud cover will reduce it to the essence that is its fabulous profile; a truly long mountain.

Nainoa Rosehill

Saint Peter, 2026

Distemper, Soft pastel, encaustic, and Oil on canvas

60" x 24" x 1.5"

\$6,000 (each)

In the year 1926, a Mauna Loa flank eruption fell upon the town of Hoopula in Kona Hema. The first building in the modest Hawaiian town of 100 people to be taken was St. Peters Chapel, the Hoopuloa Catholic Church. A hundred people were waiting around the Hoopuloa Church, on the uphill side of the road, and at the Kanaana house opposite, on the downhill side of the road. The church was destroyed by the lava tide, which moved onward with irrevocable majesty, entering the house of worship by way of the open front door. Through the windows, the red mass could be seen proceeding to the altar as the whole structure, capable of seating 20 worshipers, burst into flames. The mass of lava from the rear, tipped the church from its foundations and set it careening upon the molten river. The bell, which hung in an open steeple, began ringing. It rang above the roar of the flames and the grinding of the blazing substance surging onwards twelve times.

Nicole Parente-Lopez

1974 flow 3, 2024

Charcoal on paper, float mounted in wooden artist frame, museum acrylic

26.25" x 20.25" x 1.5"

\$3,100

This drawing is based on a volcanic rock observed at the site of the 1974 lava flow at Kilauea. Shaped by close observation and sustained presence, it holds the quiet narratives and wisdom embedded in stone.

Patrick Warren

Pele and Poli'ahu, 2025

34.5" x 18" x 2.25"

\$450

My work explores the geological and mythological tension of Mauna Loa through the lens of its most powerful elemental rivals: Pele, the goddess of fire, and Poli'ahu, the goddess of snow.

Beyond the myth, the opposing temperatures aim to capture the dualities of the mountain's spirit: a landscape that is simultaneously burning and freezing, always in flux.

Philippe Nault

02012026 Mauna Loa, 2026

Volcanic soil, 'ohi'a lehua wood ash, and acrylic on cardboard

24.5 x 48.5 in (31 x 56 in framed)

\$13,000

I see Mauna Loa as a vessel of cosmic dimensions. A confluence between earth and sky, a recipient of silence and luminescence, which I intuitively associate with the symbolism of the Bowl of Light in Hawaiian ancestral spirituality, and with the Chawan, for the poetic metaphor of an inner universe, a recurring theme in my work.

This painting is an interpretation of Mauna Loa's genesis from the telluric forces within. The weave of fluid patterns evokes the layers of both lava and time shaping the mountain, the workings of atmospheric energies on her slopes with the cyclic regeneration of the forest, and the lineages of ancestry born from her ground.

Roberta Griffith

Reflections, 2024

Ceramic

95" x 24" x 3"

\$15,000

Reflections 2026 explores the cyclic rhythm of Mauna Loa, capturing the tension between the stillness that precedes destruction and the renewal that inevitably follows. In this installation the medium itself serves as the primary metaphor: clay derived from the earth is transformed by extreme heat within the kiln, mirroring the volcanic forces that continuously shape and reshape our island. Visually, the ceramics function as abstract horizons. The glazed surfaces do not depict the mountain literally but rather document its shifting atmospheric and geological states—from the dark cool of solidified lava to the vibrant heat of eruption and the aftermath. Arranged as a series, this ceramic installation composed of abstract images offers a meditation on resilience, inviting the viewer to contemplate the powerful, changing nature of the land we inhabit.

Rodrigo Diego Manzano Pérez

The Last Song, 2026

Recycled paper and cardboard

77" x 12" x 11"

\$5,100

The piece is created using the cartonería or cartapesta technique, a traditional method commonly used in Mexico to make piñatas and popular sculptural figures. The structure is built entirely from recycled paper and cardboard, humble and ephemeral materials that emphasize the fragility of the body being represented. That once held other lives and now support a form that no longer breathes. The exterior is covered with Hawaiian Kapa cloth, handmade by the artist, but referencing the techniques used by Otomí communities in the making of amate paper. In this process, a dialogue between ancestral practices from Mexico and Hawai‘i is continued. Through these materials and processes, the work connects memory, territory, and cultural resistance. Nothing here is permanent. Everything is vulnerable. The skull does not aim to last—it aims to remember.

Solomon Enos

Mauna as Altar, 2026

Oil on Canvas

36 x 60 x 2'

\$8,000

I chose abstraction to frame Maunaloa as an ahu, as an altar, as every Mauna are, as every island is, as this planet must be. A meditation on the vastness of time condensed into a boulder one can rest against, or a rock one can carry in hand. The weight of a million years made graspable. An expression of sacred- science, which I feel better sums up Hawaiian Religion, the world as we know it, and the consciousness with which to perceive it, is magic enough.

Scott Yoell

Monopoly land-grab, “awapuhi ke‘oke‘o” Hawai‘i series #3, 2026

Sculpture; cast polymer resin, gesso, masonite panel

46” x 46” x 3”

\$6,000

My artistic practice is a search for in-between places—transitory landscapes that exist at the edge of historical pasts, omnipresent realities, and uncertain futures. These spaces are created at the same moment they are discovered, shaped by the understanding that hegemonic images and values have permeated all cultural terrain.

As a resident of Hawai‘i, my work is informed by the diversity of Pacific Island cultures and by the global manufacturing of paradise—an imagined ideal that is simultaneously seductive, economically driven, and corporately constructed.

I often explore the sociological and political weight of ideology, using metaphors of plague and invasion to examine how destructive dogmas coexist within a utopia that has gone profoundly wrong. My work adopts a clinical, sometimes science-fiction aesthetic, realized through multimedia sculpture, installation, drawing, and time-based video and sound.

While my process is intuitive, it is supported by sustained intellectual inquiry rooted in both fieldwork and literary research. The work is deeply process-oriented, with ideas often developing over long periods of incubation. I do not view any single piece as a final statement; instead, each work represents a moment of clarity within an ongoing investigation—one that continually expands toward a larger, unresolved whole.

Sue Tanaka

Scent of the wind, *2017*

15" x 30"

\$3,000

This drawing captures a particular landscape on the big island of Hawaii, a place that has a unique and unmistakable aura due to a convergence of wind and rain and sun.

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