

E A S T H A W A I ' I C U L T U R A L C E N T E R

Nainoa Rosehill

THE SEA IS NEVER FULL

A solo exhibition at Ola Nā Iwi

Exhibition On View: April 8–June 13

Opening Event: April 11 at 2:00 pm

EAST
HAWAII
CULTURAL
CENTER



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This exhibition was made possible by funding from the County of Hawai'i and McNerny Foundation - Bank of Hawai'i, Trustee

The Sea is Never Full is a reflection on the power of peripheries, boundaries, limits— pulling from the symbolic language of the families displaced by volcanism, of the collapsing infrastructure within the rural Hawaiian villages, and of the historical Native Hawaiian church as a cultural sanctuary. Through the traditions of sacred imagery, **The Sea** illuminates an overwhelming desire for meaning in times of crisis. The extreme forces of contemporary Iconolatry, the collective obsession with appearances as reflections of truth, and contemporary Iconoclasm, the deep collective mistrust in images' ability to symbolize in any way, hand in hand define our current human relationships with meaning. The obsessive association between image and truth is inseparable from the industrialized self-replicating image chaos we live in today. Somewhere in between, seeded within the cracks generations ago, old dreams are ripe for harvest. **The Sea is Never Full** is a reflection on the extraordinary experiences hidden within the cracks— the sown prayers of the old world still emerging from the ruins of our grandfather's fields, pushed into the gulches, carried down by the rivers, buried under stone. The Painted Church is the last surviving remnant of the Hawaiian village of Kalapana, now buried under 100ft of lava— thus, it is a Puuhonua for our narrative continuity as the errant descendants of the land. Lifted off its original foundation and saved from destruction, its century old murals face empty pews, peeling, cracking, and fading. It alone was saved, through the intervention of my family, while personal property and possessions were left to the mercy of Peleaihonua, Pele-the-Earth-Eater. **The Sea is Never Full** is a contemplation on the tools of harvest, and the rebellion of the meek over unfathomable power.

Amans Amare (In Love with Loving)

2026

Oil, Volcanic Tephra, and Wood on Concrete Board

\$1200

Breath Vapor Mist

2026

Oil and Wood on Concrete board

\$1200

Sancte

2026

Oil on canvas

\$1000

Of Heaven

2026

Oil and Wood on Concrete Board

\$5000

A River Runs Through It

2026

Oil, Volcanic Tephra, and Wood on Concrete Board

\$5000

Bruised Reed

2026

Oil, Wood, on Concrete Board

\$900

Ua Pau Ka Nani

2026

Black Sand

Not For Sale

All Rivers

2026

Volcanic Tephra, Wood, Marble

\$1000

It Shall Be Forever

2026

Oil, Wood, on Concrete Board

\$2500

The Approaches of Dawn

2026

Oil, Wood, on Concrete Board

\$1500

Antinous

2026

Distemper on Paper

\$600

The Land Has Changed

(Nainoa Rosehill, Michael Todd

Berland,

MatterisIllusion)

2025

Single Channel Video

37:00:00

Not For Sale

Nainoaikapolioka‘ehukai Rosehill is a painter, photographer, and new media artist from Kalapana, Hawaii. His work is oriented towards the mysterious and the hidden, using the regional histories, contemporary experiences, and unique specificities of Puna to speak towards the universal power, limits and potentials of the image. His work is focused on the nature of image-making, and the inseparable relationship of iconolatry, the worship of images, and iconoclasm, the destruction of images, in producing meaning.

In 2022 he was a member of the *United Nation’s Climate Change and Climate Action: Mother Earth through our Lenses* exhibition as one of 30 other indigenous photographers, in collaboration with the Museum of Ethnography in Geneva (MEG).

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