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Garden Isle Quilters Art Show

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Garden Isle Quilters Art Show

By Léo Azambuja

The great late Austrian symbolist painter Gustav Klimt once said “art is a line around your thoughts.” A group of five artists who convey their creativity in quilt-making would rather tell you that art is a thread around the fabric of your thoughts.

“I love the feel and color of the fabrics, and when it is quilted it gets dimensional. When I take my drawings and paintings, and transfer them to fabric and quilt them, the results to me are magical. I quilt because it feeds my soul,” said m. Lea Ingram, one of the artists in the Garden Isle Quilters group who will be showing – and selling – their art during a week-long exhibit in Lihu’e later this month.

The quilting tradition in Hawai’i started soon after the first missionaries arrived in the islands on March 30, 1825. Since then, Hawaiian quilt-making has evolved into its own unique style, featuring local motifs and island pride. A quilt has basically three main parts: a fluffy batting sandwiched between the top and the back. The top has an elaborate design, which could be anything; geometric, floral and even a painting. The back is usually a single piece. And then there is the stitching holding it all together, which is called the quilting.

Today, quilting in Hawai’i has burst into a kaleidoscope of styles and vibrant colors. And that’s exactly what the Garden Isle Quilters will be offering to local residents and visitors at their show at the Kaua’i Society of Artists at Kukui Grove Center from Aug. 20 to 26.



Winds of Change, by m. Lea Ingram.



Lesley Morris’ quilts in last year’s Garden Isle Quilters exhibit.

“Seeing five different visions of quilting and art is inspiring and uplifting. These works are all created from our hearts by five women who love what we do,” Ingram said. “Our work is meant to be shared. Perhaps it will open your eyes to the good that is in this world or at the very least leave you with a positive, hopeful outlook on life.”

The Garden Isle Quilters exhibit is meant to be a little different than a usual art show, because it’s also a sale. If someone wants to buy a piece, they can pay it and take it right there and then, whereas in a regular art exhibit, you would leave the piece hanging for the duration of the show before taking it home.

The bad thing is that once it’s sold, a piece is taken off and won’t be seen anymore. But the good thing is that the group has a lot of additional quilts to hang once quilts are sold. So, if you like something, grab it. If there isn’t anything you connected with, just come back the next day, and you might find something new that speaks to you.

This is the second year in a row that the Garden Isle Quilters hold an exhibit. Besides Ingram, the other quilt artists are Julie Fregeau, Jeni Hardy, Lesley Morris and Toni Wass. The show is free, and there will be always at least two artists sitting at the exhibit, so you can chat with them and ask questions about their quilts.



Night Music, by m. Lea Ingram.

Hardy said "it's all about the process." She enjoys doing geometric designs, placing colors as a way of building wonderful patterns. She also loves quilting because it gives her a chance to meet fellow quilters on Kaua'i, with everyone supporting each other.

"It is wonderful what art is made here on Kaua'i," Hardy said. "We all have our different styles and enjoy different methods."

Fregeau's art shows her talent to adapt to patterns and styles.

"I'm always changing something, it may be the color, the layout, the design or simply taking an old fashioned design and using modern fabrics. I just want to change it up," said Fregeau, adding people should come to the exhibit to see "art," not just quilts. Every piece at the show, she said, will be unique and original.

Wass enjoys both modern and traditional quilting. She humbly says she doesn't consider her quilting style unique, only to add she has not explored "all areas of the art form." And explored she has, crafting wearable quilts, as well as hand bags and totes. Wass took her first quilting class in 2000. A seamstress for many years, she said quilting is a "natural progression" from sewing in general.

"I truly believe in becoming well versed in all areas of the skill," Wass said. "I branched out into quilting and bag-making as time went on. Now, I enjoy the artful expression of creating a quilt while exploring design and color theory while making something useful to comfort and keep warm."

Morris said she loves the creative process, and how "anything goes."

"I can start with an idea, then the quilt's own ideas will take over. It's magic, it's what art is," said Morris, adding she loves seeing the quilts she is making come to life.

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Contributed photo

Catwalk, a quilt by Lesley Morris, featured in the 2020 Garden Isle Quilters exhibit.

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On the cover: The artists of Garden Isle
Quilters art show, left to right, Jeni
Hardy, Toni Wass, Julie Fregeau, Lesley
Morris and m. Lea Ingram.

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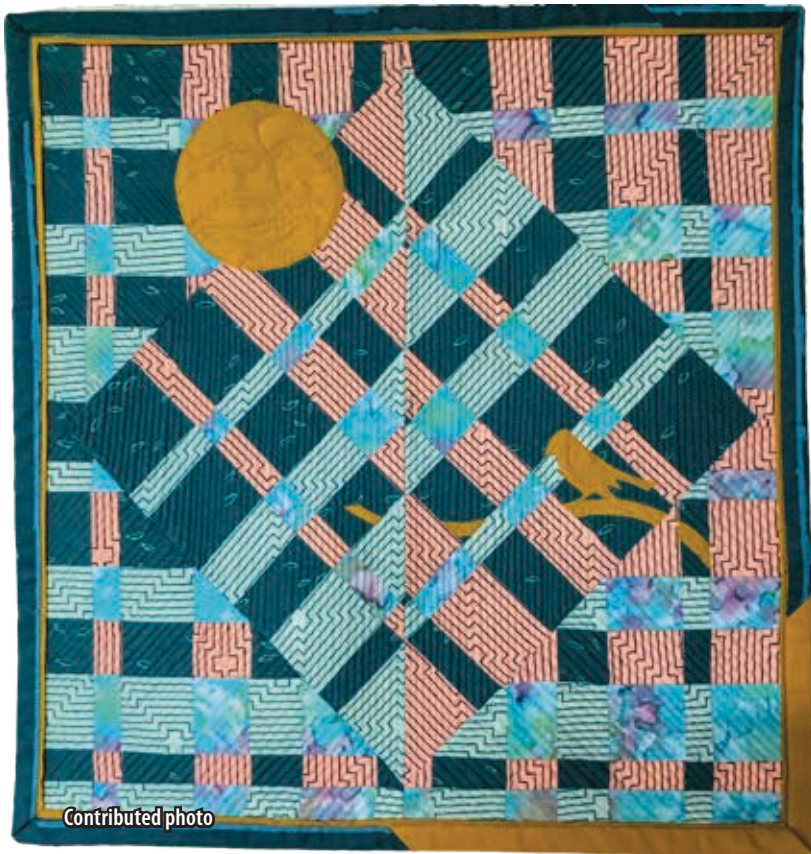
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Contributed photo

Bird in Moonlight, by Lesley Morris, featured in the 2020 Garden Isle Quilters exhibit.

Without following a particular style – every quilt Morris makes is completely different from another – she says her quilts stand out because they are unusual and intense. She incorporates so much quilting into her quilts that some may even be considered “thread painting,” she said.

Besides being a quilter, Ingram is also a painter, which translates to the quilts she creates. She loves to transfer her paintings to fabric to craft her quilts. Her art is unique, she said, because they are a reflection of her, of how she sees the world, which is in line with her idea that nothing in this world is truly unique, except for the personal spin we put on things.

“I love the actual process of creating something that comes from within me, seeing the fabrics come to life and take on a life of their own,” Ingram said.

Together these artists have more than a century of combined experience in quilt-making. Ingram has been sewing clothes since she was three years old, but got into quilting in 1999. Fregeau has 25 years of experience quilting. Hardy took her first class in 1975, so she has been quilting for 46 years. Morris made her first quilt seven years ago, for a family member’s first-born, but she had been sewing since she was a young girl. Wass has been quilting since 2000, and got serious into quilting after opening her own fabric store in 2004.

“Tingle your senses for fiber art. View five different quilters work and their many and varied styles of quilting art and expression, from traditional to modern to contemporary. Every one of these ladies has something magnificent to offer, and you should do them the honor of cruising thru the show,” Wass said.

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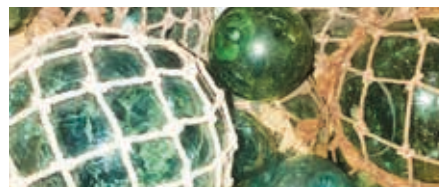
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Contributed photo

Cardinal, by m. Lea Ingram, featured in the 2020 Garden Isle Quilters exhibit.



Contributed photo

Island Palm, by m. Lea Ingram

The Garden Isle Quilt exhibit and sale is at the Kaua'i Society of Artists at Kukui Grove Center in Lihu'e. The opening reception is Aug. 20 from 5 to 8 p.m., when you will be able to meet all the quilters. The show runs Aug. 20-26, from 10 a.m. to 5 p.m. Entrance is free. Quilts purchased can be carried away, and shipping is available. They accept credit cards.

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Beyond Vincent

By Léo Azambuja

Vincent died more than 130 years ago, in complete poverty. He shot himself in the chest, and took about a day and a half to die. It was the end of the troubled life of an artist who left an immeasurable legacy. Along Leonardo da Vinci, Rembrandt, Michelangelo and Pablo Picasso, Vincent is one of the most famous artists who have ever lived. Today, at least five of his paintings are worth more than \$100 million.

You know him as Vincent van Gogh. But he didn't sign his paintings with his last name – mostly because he thought it was too difficult to pronounce – and instead, he simply wrote Vincent on his masterpieces.

To experience Vincent's art first-hand was something extraordinary to me. And I have only seen one of his paintings in person, years ago at the Honolulu Academy of Arts, now known as the Honolulu Museum of Art. So, when I found out the show "Beyond Van Gogh: The Immersive Experience" was coming to Honolulu, I immediately signed up for updates, and got tickets as soon as they became available.

My father is an extremely talented artist, still painting and taking commissions at 83 years old. As such, my siblings and I grew up surrounded by art. Some of my earliest memories include making art, whether it was drawing, coloring, painting, or making clay or papier-mâché sculptures.

We had tons of art books, magazines and encyclopedias while growing up. We were taken to countless art exhibits in every stage of our childhood. Among all the artists I learned about, one stood out since I was a young child – that crazy red-headed man who had cut off his own ear. But he was so much more than that.

Vincent suffered from mental illness most of his adult life. He may have had a troubled life, but to me his paintings are uplifting, even when they depict the simple lives of peasants, some of his favorite subjects. His paintings still speak deeply to my heart 131 years after he died.

Vincent painted flowers, portraits, still life, street scenes, cafes, nightclubs, landscapes and seascapes like no one else. To me, art movements aside, his choice of colors and the immediacy and heavy weight of his brushstrokes denounce a deep passion for his art, a desire to find salvation through raw emotion, a relentless pursue of attempting to translate feelings onto canvas.

Vincent's younger brother, Theo van Gogh, was a successful arts dealer, credited with promoting Impressionist artists of the caliber of Claude Monet and Edgar Degas when they were still unknown. For a brief period in 1886, the van Gogh brothers lived together in Paris, and during that time, Theo introduced several artists to Vincent, including Paul Cézanne, Henri Rosseau, Henri de Toulouse-Lautrec, Camille Pissarro, Georges Seurat and Paul Gauguin.

After Vincent decided to pursue a life as an artist, giving up a brief career in art dealership, Theo supported his older brother for the rest of his life. The relationship between the two brothers was instrumental in bringing Vincent's art to fruition.

In the last few months of his life, Vincent finally began to experience a level of recognition and success. His work was shown in collective exhibits and received high praise from other artists such as Paul Signac, Monet, Gauguin and Toulouse-Lautrec, and also from renowned art critic Albert Aurier, who said Vincent was a "genius."

At that point, however, Vincent had spent about a year at the Saint Paul de Mausole asylum in Saint-Rémy, and it was there that he painted his famous *Starry Night*, among several other less known but equally expressive paintings. During his time at the asylum, he had several relapses.



The main portion of "Beyond Van Gogh: The Immersive Experience" is a large room filled with projections of Vincent van Gogh's paintings on the walls and even on the floor.

Vincent left the asylum in May 1890 by his own choice. On July 29, 1890, he died of a gun wound self-inflicted two days earlier, while painting in a field close to his home. He was 37 years old. He remained close to his brother even after his death; Theo would die six months later from a brain ailment, at 33 years old.

A few years after Theo's death, his widow released an incredible amount of correspondence between the two brothers – more than 600 letters from Vincent to Theo, and another 40 from Theo to Vincent. The letters show Vincent was an exceptionally cunning, hard-working artist who did everything for a reason.

According to Theo, Vincent's last words were, "The sadness will last forever." Vincent's most famous paintings are full of joy and color. But there are quite a few reflecting his suffering, sometimes literally, other times figuratively.

I saw the show "Beyond Van Gogh: The Immersive Experience" in Honolulu last July. It starts with a maze of illuminated panels telling a little bit of Vincent's life. I admit I was a little uncomfortable walking through a spotlessly clean and air-conditioned room while reading beautiful panels glamourizing the miserable life he lived. As I entered the large room where the so-called immersion experience happens, I was shocked by a sea of cell phones raised up and registering the gigantic, animated images projected on the walls and floors. I wondered what Vincent would've thought of all that.

A few minutes later, I was able to let go of any negative thoughts, and aligned myself with the real reason I was there, to experience Vincent's art in an immersive way. I stayed longer than most, and confess I even pulled out my own cell phone to register some images, shamelessly and guilty-free.

There was a little gift shop at the end of the exhibit. Although I was tempted to buy a souvenir, I decided against it because I thought it would be disrespectful to Vincent's memory. Or maybe not, but I didn't want to dwell on it, and instead I used my hard-earned money on a bottle of bourbon, a much better tribute to my hero. He would have approved it, that I know.

I would be happier if there was a real painting from Vincent at the end of the show, but it was still an extraordinary experience.

If you want to see the exhibit, visit vangoghnhonolulu.com to find out more about it. It looks like the show will be up until Sept. 26.

Humpback Whales in Another Sanctuary

By Anne Smrcina

The marine mammals for which the Hawaiian Islands Humpback Whale National Marine Sanctuary was named have departed for their northern feeding grounds in the Pacific, but another national marine sanctuary is currently hosting these spectacular animals.

Akeakamai

In the Atlantic waters of Stellwagen Bank National Marine Sanctuary, off the coast of Massachusetts, humpback whales are the stars of the summer wildlife watching season. In fact, several polls indicate the Stellwagen Bank area is considered one of the world's premier whale watching destinations.

Bounty of the Bank

Early explorers and colonial settlers were astounded by the bounty of fishes and whales found in the waters of New England. Even today, the Stellwagen Bank is an important area for commercial and recreational fishing in addition to wildlife watching.

Located slightly more than 20 miles east of Boston, Stellwagen Bank National Marine Sanctuary sits between Cape Ann and Cape Cod at the mouth of Massachusetts Bay. The Cape Ann city of Gloucester, labeled America's first fishing port, is a sanctuary gateway port and departure point for whale watching as is Provincetown on the outer tip of Cape Cod, a popular summer resort community. Whale watching trips also depart from Barnstable Harbor on Cape Cod, Plymouth, and Boston.



Two humpbacks feed while seabirds join the feast at Stellwagen Bank. Photo by WCNE/SBNMS, NOAA Permit #981-1707

What Whale Watchers See at Stellwagen Bank

While humpbacks at Stellwagen Bank demonstrate the breaches, flipper slaps, spyhops and other behaviors commonly seen in Hawaiian waters, the whales in their feeding grounds also engage in dramatic feeding behaviors. Humpbacks are famous for their bubble nets and bubble clouds, done singly or in cooperative groups. In a bubble net, the whale dives down in the water column and starts to blow a series of bubble streams around its prey of schooling fish. As the bubbles rise, they form a virtual wall of bubbles that corrals the school of fish. The whale, or group of whales, rise through the center of the bubble net with open mouths to capture masses of fish. Bubble clouds also serve to disturb and disorient the fish.

Seabirds seem to recognize that feeding whales bring prey to the surface. When whales burst through the waves, seabirds pick off fish seeking to escape the larger threat. The schools of forage fish also attract schools of small football-shaped bluefin tuna (the giant bluefins are solitary swimmers) and other commercially important fishes. Sometimes, prey and predators can make the surface appear to boil with all the active movements.

Research Explains Other Feeding Techniques

Bubble nets, however, are not the only hunting technique. Another style is bottom feeding. Here, the whale (again, working alone or in partnership with other whales) scrapes the seafloor to chase sand lance (small schooling fish) out of their hiding places in the sand. Although this activity is done at the seafloor and out of sight, scientists suspected the technique since whales showed raw patches on their jaws. Humpback research at Stellwagen Bank National Marine Sanctuary over the past 20 years has been providing data to explain these feeding styles.

With a multi-disciplinary, multi-institution team, sanctuary scientists affix small equipment packs to the backs of humpback whales with suction cups that cause no harm. The data recorders compile information on the depth, heading, pitch, roll and sounds (made and heard). The latest tags provide video from the underwater ride. After the tags detach, the research team retrieves them and downloads the data. Still images and visualizations (a form of animation) show just what the animal was doing, including the previously unseen bottom feeding.



Tourists on a whale watch boat witness a humpback feeding at Stellwagen Bank. Photo by Ari Friedlaender, NOAA Permit #775-1875



A group of feeding humpbacks at Stellwagen Bank. Photo by SBNMS, NOAA Permit #775-1875

Mothers, Calves at the Bank

Mother humpbacks and calves are a common sight in Hawai'i, which is an important breeding/calving ground, but mothers and calves are also seen at Stellwagen Bank. In the North Atlantic, there are several distinct feeding grounds, of which the Gulf of Maine is one (the sanctuary is in the southwest corner of the gulf). Other feeding areas are off Canada, Greenland, and Iceland. After calves are born in the Caribbean Sea (the principal calving ground for the North Atlantic humpback population), mothers bring their young back to their respective feeding grounds. Stellwagen Bank appears to be an important nursery area in the Gulf of Maine. After their prolonged fast over the breeding season and long migration, mother whales gorge on large numbers of forage fish while weaning their calves and teaching them how to hunt.

Whale watchers often see mother-calf pairs, sometimes accompanied by an escort whale. While the adults actively feed, the young whale can follow their example, but at times will engage in what appears to be play behavior, breaching or investigating the vessel.

Not Just Humpback Whales

Although whale watching tours favor humpback whales, other species provide satisfying viewing. Lucky passengers can sometimes view pods of Atlantic white-sided dolphins or common dolphins escorting whale watching vessels and riding their bow wakes. The second largest animal on the planet – the fin whale – is another regular visitor to the sanctuary. The long, lean whale, reaching up to 75 to 80 feet, is referred to as the greyhound of the sea. Its dives are generally quite subtle as it does not raise its tail when it dives, but the whale can engage in explosive feeding lunges when prey is at the surface. Another whale watching subject is the minke whale, the smallest of the great whales, and also the whale still hunted in parts of the world. It is identified by the white patches on each of its flippers.

Working to Protect Whales

The Hawaiian Island Humpback Whale National Marine Sanctuary and Stellwagen Bank National Marine Sanctuary have much in common, including the fact that both sites were designated in the 1992 reauthorization of the National Marine Sanctuaries Act. Staff members from both sanctuaries work to better protect our living resources through research, education, and conservation efforts. Follow wildlife watching guideline (<https://sanctuaries.noaa.gov/wildlife-viewing/>) if visiting the sanctuaries.

Visit <https://stellwagen.noaa.gov> to learn more about Stellwagen Bank National Marine Sanctuary.

Visit sanctuaries.noaa.gov/earthisblue/wk296-sbnms-whale-watching.html to view a short video about whale watching at Stellwagen Bank National Marine Sanctuary.



The location of Stellwagen Bank National Marine Sanctuary, north of Cape Cod and east of Massachusetts Bay. Image by NOAA

• Anne Smrcina is the Education and Outreach Coordinator at Stellwagen Bank National Marine Sanctuary. Based at their headquarters in Scituate, Massachusetts, she is responsible for preparing news releases, general information publications, exhibits, social media, and educational materials for informal and formal educators and the general public. She was a recipient of the National Marine Sanctuaries' Sea to Shining Sea Award for her work with an annual marine art contest. Anne can be reached at Anne.Smrcina@noaa.gov

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Aloha Soup

By Virginia Beck

The rains reminded me of another soggy, rainy season. It was grey and gloomy then, unlike our scattered sun and drenching rains. I decided to make a spicy ginger carrot soup, a great immune booster and soul lifter when the dampness gets into the house.

Mālamalama

I planned to visit my mom, and the healthy lashings of chopped ginger and garlic wake your spirits and pep you up. I thought about a neighbor whose house was dark. His wife died a week ago, and I worried about him.

His house was across from mine, and we could see into each other's dining areas. I fixed up a bowl, with a luscious dollop of sour cream and chopped green onions, a bright contrast to the orange carrot soup. It might cheer him up.

I don't really know my neighbor. We wave, but they are elderly, friendly Japanese and reserved, except with family. Feeling shy, but compelled by the need to brighten his day, I knocked on his door.

He was surprised to see me, but accepted the soup and some wheat nut bread, thanking me.

How else to console someone on unspeakable loss? I realized this would be good. His natural Japanese sense of courtesy would have him return the bowl, and we would become more connected.

Sure enough, the next morning, a polite tap at the door, and there he is, a smile lighting his face, and holding a packet of coconut cookies, and the bowl full of peeled, sliced oranges. We smiled in greeting, and I shared the recipe with him. So simple, economical, and so onolicious (good!).

I should have thanked him for more than oranges. He was weaving us into a web of relationship, a neighborhood 'ohana.



In this weird pandemic, there are many who have lost loved ones, whose children are far away, or who have no real friends outside the workplace, and are lonely without family on the Mainland.

Many have no insurance, except each other. We reach out and hold each other together when challenges threaten to overwhelm us.

We may feel weak at the edges of our society, our community, but we are strong in the center. We can pull into safety all of those in need when we work together.

This is the ultimate luxury, to have the time or the means to care for our community the way we would like to be cared for ourselves. In some cultures, this is called the "Golden Rule."

My mother called it "enlightened self-interest," because when we care for our community, we weave ourselves into the resilient fabric of the whole island. On this remote island, only about as big as the entire San Francisco Bay, when disaster strikes, it affects the entire island.

Family Fun Kaua'i Style

Please note that due to CoVid-19 many of these venues are temporarily closed. Please contact them before making plans.



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We are far from resources and close to our neighbors, friends and social groups. Everyone shares our skills and resources to make sure all are cared for.

In the privilege of living on Kaua'i, there is limitless power from the Earth that supports us. In the potent messages of life and regeneration from the masses of living plants around us, and in the abundant beauty of colored clouds that can lift our heads in even the darkest moments.

The beauty of Kaua'i is in her people, and the Aloha that makes us one community.

Ua Mau ke Ea o ka 'Āina i ka Pono.



• *Virginia Beck, NP and Certified Trager® Practitioner, offers Wellness Consultation, Trager Psychophysical Integration and teaches Malama Birth Training classes. She can be reached at 635-5618.*

We remember...

August would normally be the For Kaua'i Fun at the Fair issue.

Looking back, we would like to acknowledge one of Kaua'i's many beloved farmers, Valerie Taguma Kaneshiro.

We lost Val last year in October, but she will always be in our hearts.

"Why I Farm is in my blood, like the sunlight's on my skin. It's who I'm meant to be, it's who I've always been. It's more than just a living, it's a way of life and it grows like a seed inside my heart, living on long after I depart. That's why I farm."

— Valerie Taguma Kaneshiro

Past is Prologue

By Larry Feinstein

You know, it's funny, if I were much younger and I read the kind of stuff I'm about to write, I think I would just ignore it or simply dismiss it, based on the source. I am certainly not the most erudite dude around, but I don't think I've heard anyone talking the way I am about to talk, when it comes to the biggest challenge we are all facing.

Around 10 years ago, I got on the Peak Oil jag and I was annoyingly zealous about it. The premise behind it is that oil is a non-renewable resource, and it will become increasingly expensive to extract, until it is simply unaffordable. While it is certainly true, it was missing a valuable piece in the puzzle of our survival. This is where global warming enters the mix, but I never bothered to step back and look at the much larger picture, plus it really wasn't part of the equation back then.

I gotta tell you, aging is a funny business and until you get here, there is no vocabulary that will make sense to you. I swear I don't understand it myself, so it is not like I can tell you what happens. Now, before you think I am on the path of some kind of self-flagellation, I am not about to invoke the wisdom word either, because I don't believe

Mind and the Motorcycle

in it. I believe in experience and the more you acquire, the clearer you can see the landscape of history, your own and a much bigger one as well. I have always followed the news, knowing just enough to be able to talk about most anything going on in the world. Not quite a year ago, I decided to create a podcast that addressed world events, salted with my irreverent commentary. It is one thing to gloss over the day's happenings, but entirely another, cutting and pasting stories together, creating this wacky mosaic of events that manages to get my motor running, which is exactly what has been happening.

Every week, I assemble 20-30 different stories, addressing what has been happening all over the world. I had no idea what it would do to me, but its impact has been electrifying. The fact is, very few people listen to my programs, but I have become a crusader nevertheless, a complete surprise.

I am not all that bright, but I just don't understand why no one has bothered to look at where we are the way I have, because it seems so obvious. When this obsessive compilation of news is coupled with my longevity, it's created an unexpected recipe, a focused flavor for the reality of our situation, at least in my opinion.

We have thousands of years to look at our history, the way each dominant society has mimicked its precedents, an inevitability of timeless vanity. We are exactly where we are, because of where we have been. I don't understand why our history has not been seen as the predictable path forward. Man, I have made the same mistakes time and time again and no matter how smart I am or how much I think I have learned, I still screw up. There is no way I'm unique, I know it has been our nature for millennia.

Just like me and my small world, every dominant society has thought the outcome of their actions will change, because they are smarter than they were the day before. Today,



we are facing global challenges requiring a perspective that has forever escaped us and that's simply not going to change. Power and humility are incompatible, blinding us to the consequences of our actions.

What is referred to as the climate emergency, actually is exactly that. It is not something that is coming, it is here and already has a life and momentum all its own. It is seemingly beyond our ability to grasp its magnitude. It is the first truly global problem mankind has ever had, one of our own creation. It has everything to do with the abuse of power and even worse, our abuse of nature. Look no further than how wealthy countries have hoarded the COVID vaccine from the millions of people in poorer countries, the same people who will be the first victims of the climate emergency. In the natural world, we are losing species at an alarming rate, directly related to our excesses, a true house of cards.

The accumulation of wealth and the intoxication of power have forever been our drugs of choice. After all these years, we finally have perfected this perverted cocktail. It has no borders and speaks a multitude of languages. Our governments are still busy undermining each other, foolishly thinking dominance is the trophy, a hollow illusion. Science, once the stronghold of truth has been forever maimed, pandering to expedience, fueled by fear.

I know the clock is ticking for me, which is what got me thinking about all this in the first place. I sometimes look over my shoulder, seeing how I got here, something that I believe would serve all of us. The true genius of our species is our ability to adapt to the consequences of our actions, not to avoid them. For us, hindsight is after the fact. No matter what comes, this planet will survive and so will we, at least for now, at least for now.

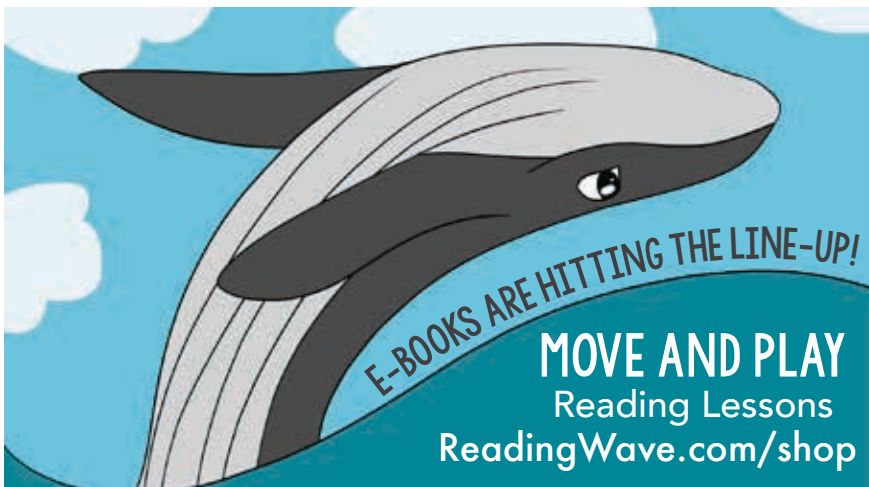
• Listen to Larry Feinstein's podcast, *Mind and the Motorcycle* www.buzzsprout.com/1292459 and watch Foster & Feinstein on YouTube www.youtube.com/channel/UCiKB7SheuTWKABYWRolop4g

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