

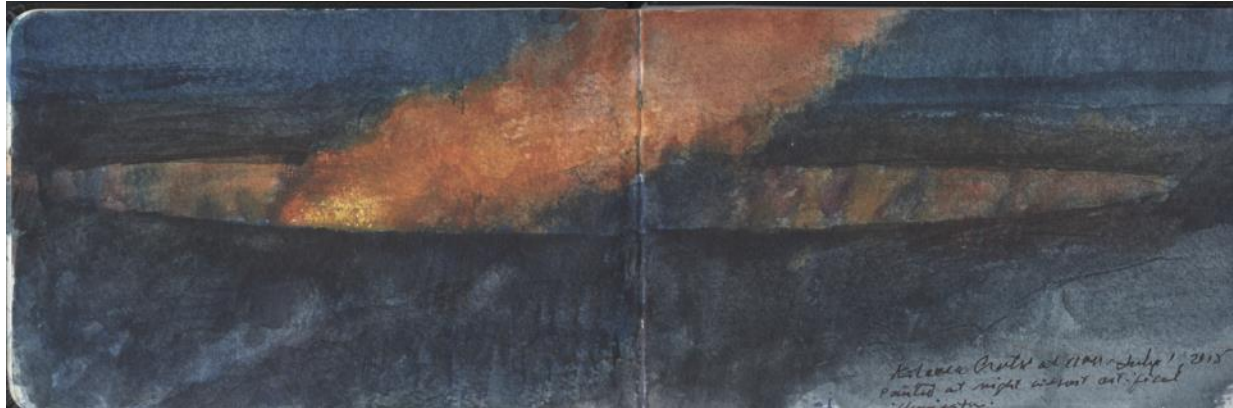
KILAUEA KULANIPIA

by
James Lancel McElhinney
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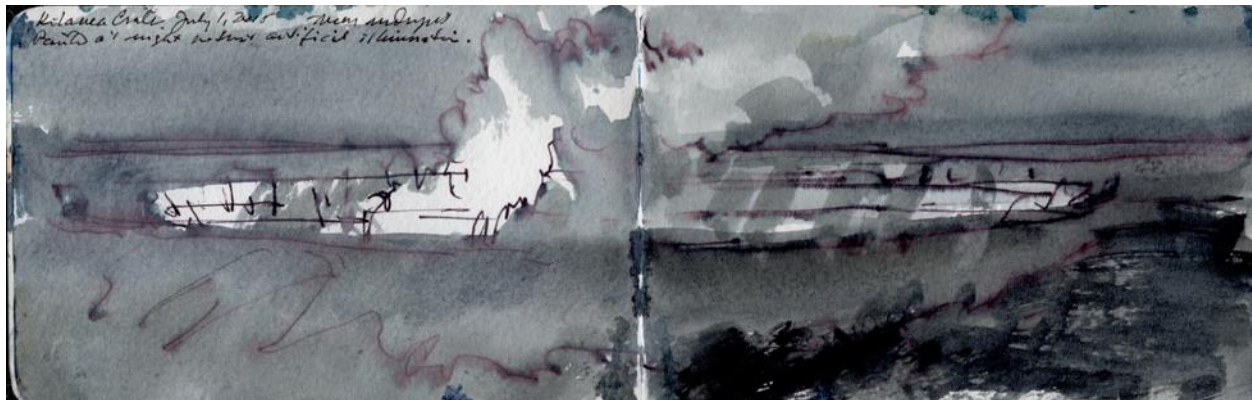
On June 30, 2015 McElhinney arrived in Hilo to participate in a series of programs at the University of Hawai'i at Hilo. On July 1, he accompanied a group of students and faculty to Kilauea Military Camp, near the summit of the volcano. Using the USGS summit-marker as an easel, around 13:00 hours McElhinney began work on a series of journal paintings through the night. A few months prior, the central pit of the crater had erupted, flooding the wide expanse of the crater. The southern arc of the rim road had been closed when lava flows had breached the perimeter. On the night of June 30-July 1, 2015 clouds of toxic gas rose up from the fiery pit, illuminated by its orange glow



Following the night on Kilauea, McElhinney and his wife, art-historian Katherine Manthorne traveled from Kilauea to Hunalu'u, famous for its black sand beaches, before heading north toward Kona on the western side of the island, to return to Hilo via the Saddle-Road. Subsequent road trips around the island included visits to the refuge at Pu'u'honau Honaunau and Kealahou Bay—site of the skirmish in which navigator James Cook was killed. Excursions took them to the chapel at Kahua Ranch, north of Waimea, where muralist Jena Charlot had painted a small fresco. Lava Tree park, Omea Falls, Onomea Bay, and Kulaniapia Falls were among their other destinations. Many of these trips were recorded in McElhinney's sketchbooks. The final journal-painting of the trip was produced under the Banyan trees at Liloakalani Park in Hilo.



Kilauea Crater at 11:00 pm. July 1, 2015



Kilauea Crater near Midnight July 1-2, 2015



Kilauea Crater, Dawn. July 2, 2015



Kilauea Crater, Morning, July 2, 2015



Hualalu Beach, July 2, 2015



Pu'uhonau Honaunau. Below Kealahou Bay. July 9, 2015



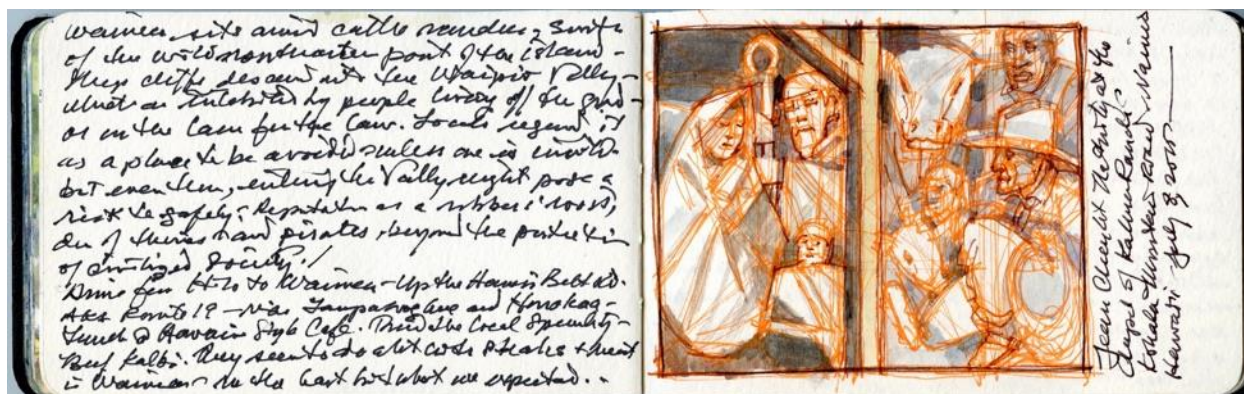
Pu'uhonau Honaunau. The Refuge. Below Kealakekua Bay. July 9, 2015



Cook's Point and Monument. Kealakekua Bay. July 9, 2015. Kona Coast. Hawai'i Island



Kahua Ranch. Charlot Chapel. Kohala Mountain Road. Waimea, Hawai'i. July 8, 2015



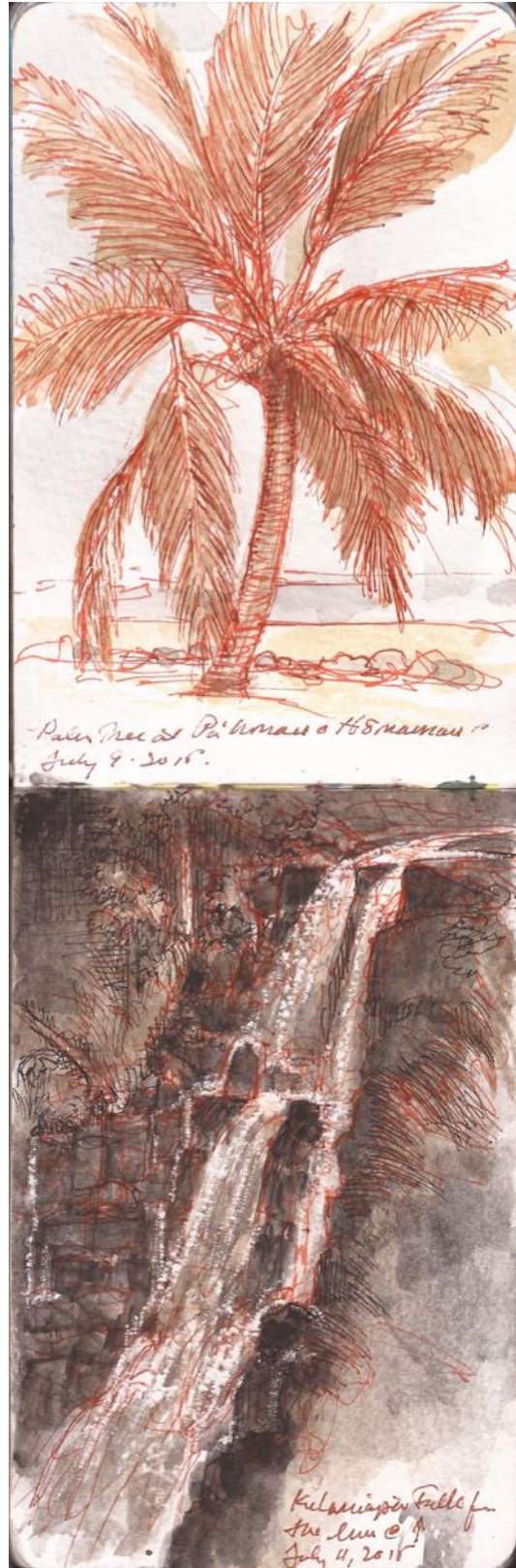
Field notes and sketch of Charlot Mural. Kahua Ranch. Kohala Mountain Road. Waimea, Hawai'i. July 8, 2015



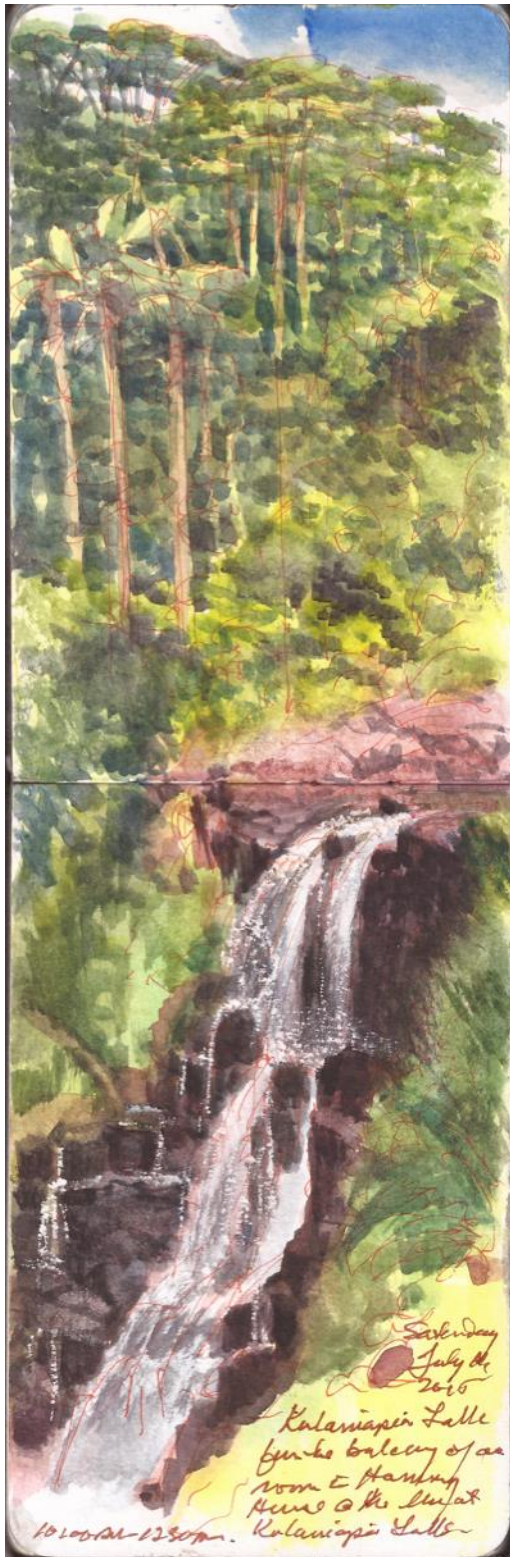
Mauna Loa from the southern base of Mauna Kea along the Saddle Road



Onomea Bay. 2pm. July 4, 2015.



Left: Onomea Falls, Hilo, Saturday July 4, 2015. 1:30 pm.
Right (top) Palm Tree at Pu'unohou Honuaunau. (Bottom) Kulaniapia Falls from the Inn. July 11, 2015



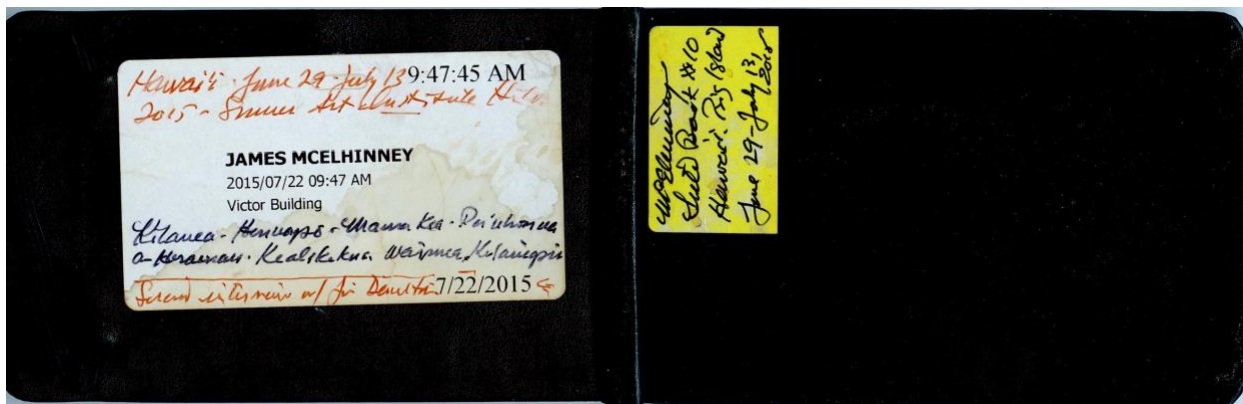
Kulaniapia Falls, July 11-12, 2015



Kulaniapia Falls, July-11, 2015



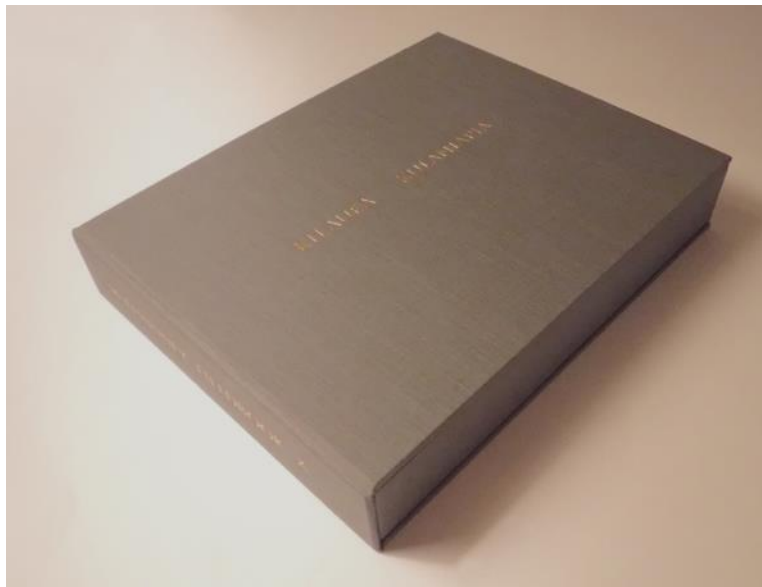
Lilookalani Park, Hilo. July 13, 2015



McElhinney Hawai'i Journal. Cover



Kilauea Kulaniapia is housed in a fine Solander box produced by Wyvern Bindery, London England



Reviving a Lost Art

On Veteran's Day, 2005, McElhinney was hospitalized for nearly a month. Passing the time painting in sketchbooks, he came to realize that the open page-spread could replace canvas as the substratum for finished paintings. McElhinney discovered that he had acquired an allergy to oil paint, and began working exclusively in water-based media. Over the next five years, his work slowly migrated from the easel and into books. Inspired by expeditionary artists from Jacques le Moyne and John White to George Catlin, the brothers Kern and Auguste Morisot, McElhinney has revived the practice of journal-painting during trips to Europe, Hawaii, Ecuador, Peru, California, the Rocky Mountains, the American Southwest, and throughout the Hudson Valley. Following in the footsteps of artists such as William Hodges, Jules Tavernier, and Jean Charlot, McElhinney regards each of his painted books not just as a collection of discrete images, but as intimate, time-based works in their own right.

The Artist

James Lancel McElhinney (American, born Bucks County, PA.) is a visual artist, author, oral historian, art appraiser and publisher. McElhinney attended Tyler School of Art, Skowhegan School of Painting and Sculpture and Yale, where he earned an MFA in painting. McElhinney is a recipient of a Pollock-Krasner Foundation Grant., and a visual artist fellowship from the National Endowment for the Arts. His work has been the subject of nearly fifty solo exhibitions, and may be found in numerous private and public collections.

From 1991 to 2003 McElhinney created a series of artworks exploring historic battlefields as flashpoints in new conflicts between historic preservation and commercial development. Since 2005 McElhinney has painted in book-form, affording him greater mobility. Identifying with expeditionary artists such as John-James Audubon, George Catlin and Seth Eastman, McElhinney regards his paintings as interventions, encountering the *landschaft* as a palimpsest of simultaneous narratives; terrain organized by memory and desire, human activity, conditioned by topography, climate and the movement of water. In August of 2017 McElhinney received a Pollock-Krasner Grant for his painting-journals. In November 2017, Needlewatcher Editions published Hudson Highlands: North River Suite Volume One, which reprised seven of McElhinney's journal-paintings in a limited edition of fifty. The edition was funded via subscription, using the Audubon method. Within three months more than half the edition had been acquired by private and public collections including West Point Museum, Boscobel Restoration, Beinecke Rare Book Library at Yale, and Newberry Library in Chicago. Acquisitions by the Huntington Library & Museum in San Marino, California, and other museums and libraries is now pending. A feature article about McElhinney's work and the *Hudson Highlands* appears in the March-April issue of Fine *Art Connoisseur* magazine.

Apart from his work as a visual artist, McElhinney has conducted oral history interviews for the Colección Patricia Phelps de Cisneros, Columbia University Center for Oral History, The Frick Center for the History of Collecting, the Smithsonian Archives of American Art, South Carolina Center for Jewish History, Vermont Studio Center and VoCA: Voices in Contemporary Art. McElhinney is the author of numerous articles, essays and books including *Classical Life Drawing Studio* (2010) and *The Visual Language of Drawing* (2012), both with Sterling Publishing and *Art Students League of New York on Painting*, Ten Speed Press, Crown Publishing 2015. In 2017, after completing the CASP training program and passing the national USPAP (Uniform Standards of Appraisal Practice) examination, McElhinney became an associate member of the Appraisers Association of America. A new article about soldier-artist Seth Eastman is due to be published in the June-July issue of *The Capitol Dome*, journal of the United States Capitol Historical Society. In 1988 McElhinney was the founding editor of *Art and The Sword*, an annual publication published by the Japanese Sword Society of the United States, and has been a frequent contributor to the society's bi-monthly *Newsletter*. He has published articles about arms and armor for *Metalsmith* magazine and *Fine Art Connoisseur*. McElhinney is listed on the Master Artist Council of the Arthur Miller Foundation.

website: www.mcelhinneyart.com/about/