

HELEN CHELLIN

Biography

Living on a Hawaiian Island where creativity is set on fire changed how I perceived the world around me. I was born in Brooklyn. My paintings and artist books tell stories about how the forces of nature and culture are brought together. It is especially true now when human activity plays a large part in the cause of rapid climate change.

On the Big Island of Hawaii I founded the Red Cinder Creativity Center and was the director of this artist-in-residency program until it closed in 2012.

I was an artist-in-residence at the The Cité Internationale des arts Paris and the de Young Museum in San Francisco and received a State of California Arts Council grant as a teaching artist.

In 2008 I created Tsunami: The Great Wave of Plastic Pollution. This was a science and art installation and performance at the Army Corp of Engineers Bay Model in Sausalito, California.

At 455 Market Street in San Francisco, I had a one person show titled Toxic Beauty using marine debris plastics collected at South Point Beach in Hawaii.

In 2009, my work about volcanoes was shown at a USGS Open House in Menlo Park in an exhibit called The Art in Science as well as at Harvard University in an exhibit titled Runaway Nature.

I completed a painting series titled One Hundred Views of Kilauea Volcano. The first fifty paintings in this series were exhibited at the Wailoa Arts and Cultural Center in Hilo, Hawaii in October 2013.

In 2014, I participated in the 50/50 Show at the Sanchez Art Center in Pacifica, California, building on images from The Art of Arranging Japanese Volcanoes series.

Dec. 2016 my work was viewed in a group show at the Canessa Gallery in San Francisco

Books

One Hundred Views of Kilauea – Volume One and Two, this series exists in book form as a two volume set. The series is named after my mentor artist, Hokusai and how he thought about Mount Fuji. Fujisan is always the same and never the same.

Summer 2013, took me to Japan to do fieldwork for my artist book, The Art of Arranging Japanese Volcanoes. Here I paint the forces that produce instability inherent in Japan's natural world and contrast that world with the human desire for systems of order, balance, harmony and calm often found in Japanese Ikebana (Flower arranging).

2018, The Art of Art of Arranging Auroras in Whiteout Conditions is based on travel to Iceland for a second visit. The first was in summer.

2018, I was a passenger with Adventure Canada's Into the Northwest Passage. It is the source of inspiration for my latest book, You Can't Make Mistakes in the Arctic.

2019, I traveled again to Southern Greenland and Wild Labrador by ship.