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For Immediate Release

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El Camino College Art Gallery to present “Thread” *Exhibition focuses on the material and metaphorical aspects of thread*

The El Camino College Art Gallery will present “Thread,” an exhibition that focuses on both the material and metaphorical aspects of thread. The exhibition runs from Aug. 29 through Sept. 22 in the ECC Art Gallery. A reception is scheduled for 7-9 p.m. Sept. 8, with an artists’ talk set for 1 p.m. Sept. 13.

Thread can mend, ensnare, embellish or bind. It can act as a connector between different elements or different worlds. It can also tangle and create either a warm nest or a disaster.

Thread can be web-like and fragile, or thick, twined and tough. It can lead the way or draw the line. Though ambiguous as a metaphor, thread is most frequently equated with fate and time, and boundaries.

Each of the 15 artists in the exhibition has a distinct approach to the use and subject of thread:

Edith Abeyta presents an audience participatory installation work titled, “Invasive Summer,” comprised of four elements: land – a large fabric surface with holes; plants – screen-printed wallpaper of Japanese knotweed plant depicted from both above and below ground; rocks – fabric rocks made from T-shirts; and humans – who then try to put the rocks into the holes.

Susan Connell exhibits exquisite paintings depicting the 19th century-style embroidery of her mother’s wedding dress, and the sheerest of gauze, baby christening clothes.

Raoul De la Sota shows collaged landscapes made of fragments of fabrics gathered from assorted friends and from the back of the closet. His abstract landscapes have the warmth of handmade quilts, implied by the cloth piecework.

Dawn Ertl presents an elegant installation comprised of suspended, open-weave thread panels. Each panel, while abstract, refers to specific weather pattern/mapping.

Kiyomi Fukui exhibits delicate tatting, an early 19th century technique of making lace through knotting and looping thread. Fukui’s work stems from her connection to her mother, who taught her to tat in the last months of her life.

Betsy Lohrer Hall shows a subtle 2-D visual poem in which pieces of torn paper are joined with thread, each element affecting the next: “a needle/working with holes and/strong tiny strands, /threads a pathway through.”

Chuck Hohng exhibits a tender, large-scale stuffed teddy bear who is bound by thread.

Peter Liashkov presents an image from a well-known Russian folktale, painted by his mother. The artist has printed this image, via a photo transfer process, on the taut threads that make up metal window screening.

Through intuitive manipulation of thread, fabrics, salvaged objects, tape and mixed media, **Tina Linville** creates fanciful abstract forms. Her instinctive yet careful process seems to be both labor intensive and spontaneous.

Victoria May presents “Collateral Damage,” a mixed media installation in which the human vein and capillary systems are depicted in red embroidery. Medical IV apparatus accompanies this figure where red thread equals blood.

Laurel Paley exhibits “The World's Longest Potholder,” an audience participatory installation of potholders woven from donated, worn-out socks. The potholders are attached end-to-end, to create a long chain that festoons the space it occupies.

Lorenzo Hurtado Segovia presents embroidered abstractions that walk the line visually, between oil painting and thread work. Often inspired by traditional Latin American craftwork, Segovia explores a territory that mingles fine art and craft.

Marianne Sadowski exhibits a full-scale human figure made from amate, a traditional Mexican fibrous paper made from beaten and pulverized wood. The paper is comprised of threadlike, veined structures.

Lisa Solomon presents intricate embroidered wall works that stem from a deep connection to repetitive traditional craft work, yet she explores the realm of the history of fine art painting in her choices of scale, color and implied subject matter. Through the choice of thread as media, Solomon treads the uneasy divide between art and craft.

Ruth Katzenstein Souza shows a unique version of the traditional mending box in which her tools and materials, including needles, yarn and spools of thread, imply potential and manifest connection to ancestral influence. Additionally, Souza presents “Shadow Coat – Ghost Stitching,” in which the garment represents her life and human relationship with the spiritual.

The El Camino College Art Gallery is open from 8 a.m. to 2 p.m. Mondays and Tuesdays and from 2 to 8 p.m. Wednesdays and Thursdays. For more information, call 310- 660-3010. Admission to the El Camino College Art Gallery and gallery events is free. On-campus parking is \$3.

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