



Peter Liashkov, *Mister Pandemiko*

PANDEMIC RESPONSE:

**An online exhibition of work by 41 Southern California artists
plus one musician in response to the onslaught of COVID #19**

EL CAMINO COLLEGE ART GALLERY

August 15 - September 30, 2020

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An online exhibition of work by 41 Southern California artists plus one musician in response to the onslaught of COVID #19

Luis Alderete, Andrew Alvarez, Victoria Arriola, Mariona Barkus, Phoebe Barnum, Catherine Bennaton, Barbara Berk, Terry Braunstein, Garrett M. Brown, Pamela Burgess, Joyce Dallal, Pirkko De Bar, Raoul De la Sota, David Doms, Aaron Donovan, Lauren Evans, Suvan Geer, Ellen Giamportone, Phyllis Green and Ave Pildas, James Griffith, Rebeca Guerrero, Brenda Hurst, Kira Junge, Tom Whittaker Kidd, Margaret Lazzari, Peter Liashkov, Betsy Lohrer Hall, Karena Massengill, Michael Lewis Miller, Nancy Mozur, Lowell Nickel, Ann Page, Nancy W. Romero, Marianne Sadowski, Mia Salazer, Christine TsuTsui Saldana, Cory Sewelson, Carl Shubs, Annie Stromquist, Dusty Tailor, Sandra Trepasso, David Jordan Williams

Artists' Statements and Images from the Exhibition

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CURATORIAL STATEMENT

In early March this year, 2020, much of humanity was gripped by fear at the news of a globally transmitted virus of new and astonishingly dangerous proportions. In China, where the virus originated through animal to human contamination, the government rapidly mandated that all citizens completely shut down interpersonal contact beyond the family bubble in attempt to contain the spread. Countries throughout the east and west followed suit as the virus traveled and voraciously consumed lives. Within a fairly limited time span China was able to contain the proliferation of the disease by means of rigid and potentially punitive enforcement of rules of conduct.

In the relatively small, parliamentary democracy of Finland where healthcare is entirely socialized and there is a high degree of intentional cooperation, the COVID 19 has been contained and deaths have numbered 329. Different countries have handled the pandemic in ways that are unique to the cultures involved and suppression of the virus has varied accordingly.

Unfortunately the US has been hard hit by the disease due to a variety of problems that range from lack of cohesive strategy in approaching this health crisis, complex American expectations concerning freedom of choice and the politicization of mask wearing, inadequate testing, contact tracing and medical protective gear and growing desperation to recover a collapsing economy. As a result, the pandemic rages on with approximately 155,000 deaths in the US at the end of July 2020.

In April, I began contacting a number of artists, inquiring as to whether they were doing artwork in response to this stressful situation in which human contact is limited, diversion is at low tide and introversion and introspection are given carte blanche. To my amazement a plethora of artists eagerly responded. The work that has emerged during this time period is varied and fascinating - ranging from encaustic abstractions that deal viscerally with anxiety, to stitched political commentary, a community based book project, performance video, printmaking, and photography to meditative paintings and drawings depicting new life and hope. Please take a look at this somewhat lengthy slide show of images and artist statements and weigh your own responses.

In addition to the images you will view there is a second link to statements written by each of the participating artists, indicating the relationship of the work to the COVID pandemic. Each statement is accompanied by an identifying image.

This exhibition will be followed by a separate online show in October 2020 addressing the death of George Floyd in the hands of the Minneapolis police and broader issues of Black Lives Matter. If you are interested in be considered for the BLM exhibition please send images and image identification plus statement to: smeiers@elcamino.edu

Susanna Meiers, Curator

Luis Alderete



Enclaustra/2020
Mixed media on paper
8" x 9.5"
2020



La Conspiración del Murciélago
Mixed media on paper
14" x 12.5"
2020

Luis Alderete



Germen/2020

Mixed media on paper
14.625" x 12.5"
2020

Andrew Alvarez



COVID-Cube (sides)

Cardboard and acrylic paint
6" x 6" each side
2020

Andrew Alvarez



COVID-Cube (installation proposal)

Cardboard and acrylic paint

Proposal dimensions 8' x 8'

COVID-Cube

This project is a proposal I did relating to covid-19 and how ridiculous the public acted when the pandemic hit. It also shows how we're all connected and shall be a reminder of how easy it is for our economy to fall apart.

Victoria Arriola



In a Dream, Returning

Vellum, gouache, thread, pencil, cut-out book illustrations

10" x 8"

2020

In a Dream, Returning

I started this piece as a study in January. It was meant to be completed as a grid of color. I completed it in March/April when Covid struck in the US. The historic illustration of an indigenous man, running - through a broken grid, unconfined, no surface - just surroundings made of blood and bursts of explosions. The bursts of explosions were made with colored thread. These combined elements came out of reflecting in isolation: experiencing how the earth is reclaiming itself, a return to the wisdom, insight and power of our elders and ancient civilizations.

Victoria Arriola



Listening

Mixed media, vellum, photography, collage,
gouache, wood panels

16" x 16"

2020

Listening

This piece is made up of quadrants which relate to and represent states of consciousness while in quarantine. Together, each symbolically relay a story. A deer cautiously appears to share a spiritual space with an introspective, faceless and strong woman both surrounded by silhouettes of ethereal light.

Mariona Barkus



Unknown 69

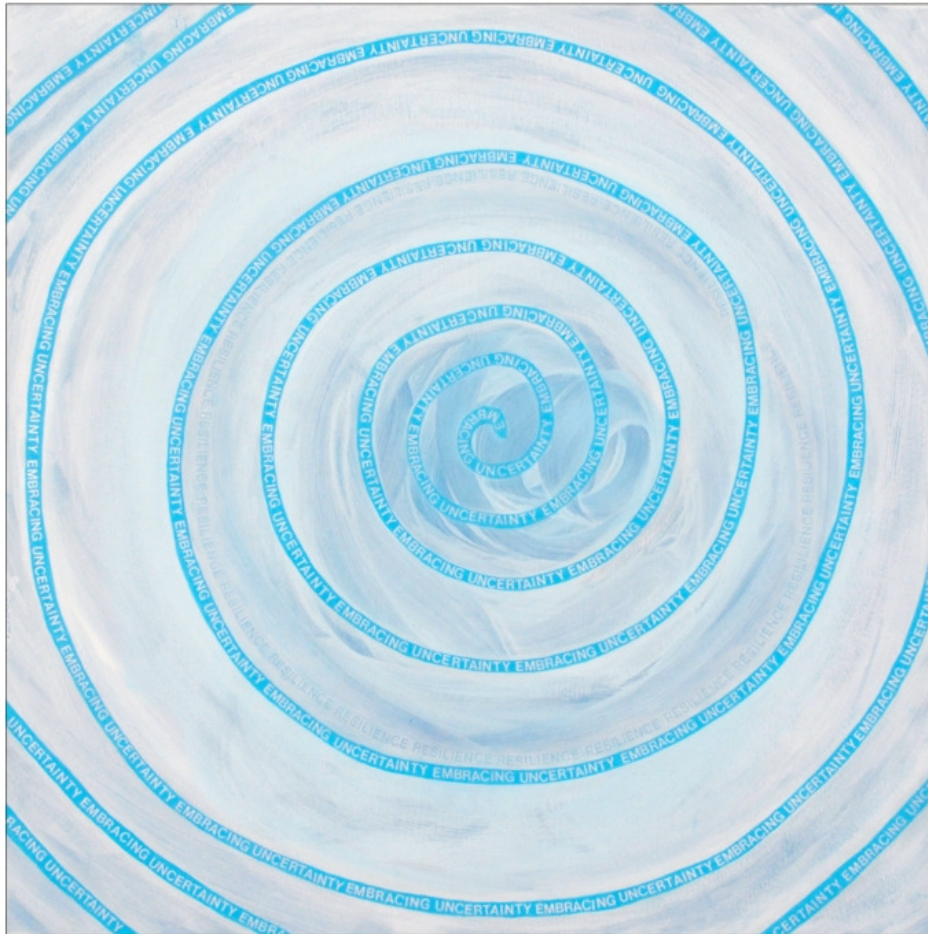
Acrylic paint on canvas on panel
36" x 36"
2020

Unknown 69

An overwhelming sense of loss of control spawned by a pandemic with no end in sight led me to seek solace in the meditative process of painting. Putting on thick layers of paint, letting it dry, then scraping it off with a small razor blade so that the meticulous hours-long task shut out the “real” world, and gave me an illusion, at least, of control through this process. As the painting dictated my next moves, the intersecting lines merged with the central form, resembling tethers, perhaps a metaphor for the constraints of the isolation of shelter-in-place, of being “tethered in place” by the pandemic.

Of course, these interpretations are “after the fact” since my “in the moment” process is an intuitive mediation via paint.

Mariona Barkus



Whistling in the Dark

Acrylic ink on panel

24" x 24"

2020

Whistling in the Dark

Trying to conceptualize some self-comforting verbal response to this endless deadly pandemic reality, I came up with the idea of acceptance — accepting the uncertainty instead of freaking out over a situation beyond my control. Instead of PANIC spiraling out of control, I could “embrace uncertainty” with text in a spiral, albeit a wobbly spiral, perhaps not yet convinced myself! But I plowed ahead, summoning my courage through repetition of the text. Thus “Whistling in the Dark” describes the process. As I worked, I also reminded myself of my own ability to bounce back in past painful experiences, thus I added the ring of “resilience” text. Hopefully, this painting provides solace to you, too. provides solace to you, too.

Phoebe Barnum



Covid I
Oil stick on Bristol Paper
2020



Covid II
Oil stick on Bristol Paper
2020

Phoebe Barnum



Covid III

Oil stick on Bristol paper
14" x 11"
2020



Social Distancing

Oil stick on Bristol Paper
17" x 14"
2020

COVID 19

We are living in challenging times, times of social turmoil, political polarization and a catastrophic Pandemic. So many people have died it has become abstract, leadership is nonexistent and frankly offensive. Even the wearing of a mask has become a political rather than a health issue. There are so many layers to this moment in time there is a raft of emotions that accompanies it all. Fear of getting, giving a virulent virus, wondering if you will ever get out of lockdown, isolation, angst and rage are in abundance. I see emotions fluctuate wildly within myself and others. I am fortunate to have my art to exorcise these feelings. These oil stick works on paper began as safe and non-challenging. As the inevitability of this Pandemic became more and more pronounced the angst in the work became more pronounced along with it. I had been working on deliberate semi representational pieces which exploded into a means to express all the pent-up feelings related to isolation, fear anger and on and on. I came into the studio, picked up an oil stick and attacked the work with raw deliberate strokes of colors. The ravages of color are more pronounced by the fields of layered oil stick.

Catherine Bennaton



Purple Haze

Acrylic on cardboard mounted on wood panel

15" X 12"

2020

Purple Haze was made in March as the first lockdown or shelter in place was mandated. I felt confused, disoriented as the shock of a new reality became real. The song "Purple Haze" by Jimi Hendrix went through my psyche. That "Thing" (not girl) put a spell on me. "Don't know if it is day or night."

Catherine Bennaton



Journey to Green

Acrylic on cardboard mounted
on canvas panel
16" X 15"
2020



Only the Blues

Acrylic on cardboard mounted
on canvas panel
15.5" X 15.5"
2020

Artist Statement

These works are a new series created before and during the Covid 19 Pandemic. They are a set of smaller works done with heavy impasto acrylic paint on shaped cardboard mounted on stretched canvas and/or cradled panel. The works and colors are symbolic of moods that have varied as the day's progress from early onset of the disease until now midyear 2020.

Journey to Green was more optimistic. As everyone realized that nature was making a big comeback and man's effect on the planet was stalled because we all had to stay home. Mother Nature has spoken and we are all listening and hope she will forgive us.

Only the Blues was soon after the days turn into a month and the daily reports from Gavin Newsom reports took their toll. It is jazz related with notes of depression.

Visit <https://www.instagram.com/catherinebennaton/> for whole series and multiple details of paintings.

Barbara Berk



Untitled 1

Gouache on Yupo

45" x 60"

2020

These two images were made immediately after the COVID Pandemic shutdown. They make a contrast with the work that I had been doing before.

These pieces are made all at once, without additions or subtractions. The brush strokes are large and loose and have a chaotic quality.

Barbara Berk



Untitled 2
Gouache on Yuppo
38" x 50"
2020

Terry Braunstein



Pandora's Box 2020

Mixed media installation (Cardboard, wire, found photographs)

48" x 44" x 28"

2020

While alone, sheltered at home, quarantined, the pandemic rages outside. Thoughts turn to the dangers in the world, magnified by being so isolated from it—famine, war, disease, children in cages, the threat of nuclear war, racism. All these horrors are released into the world—an opened Pandora's Box. Perhaps, when we can finally leave our homes, and more enlightened leaders emerge across the globe, we can try to make the world a better place?

Garrett M. Brown



Candlelight Vigils #6

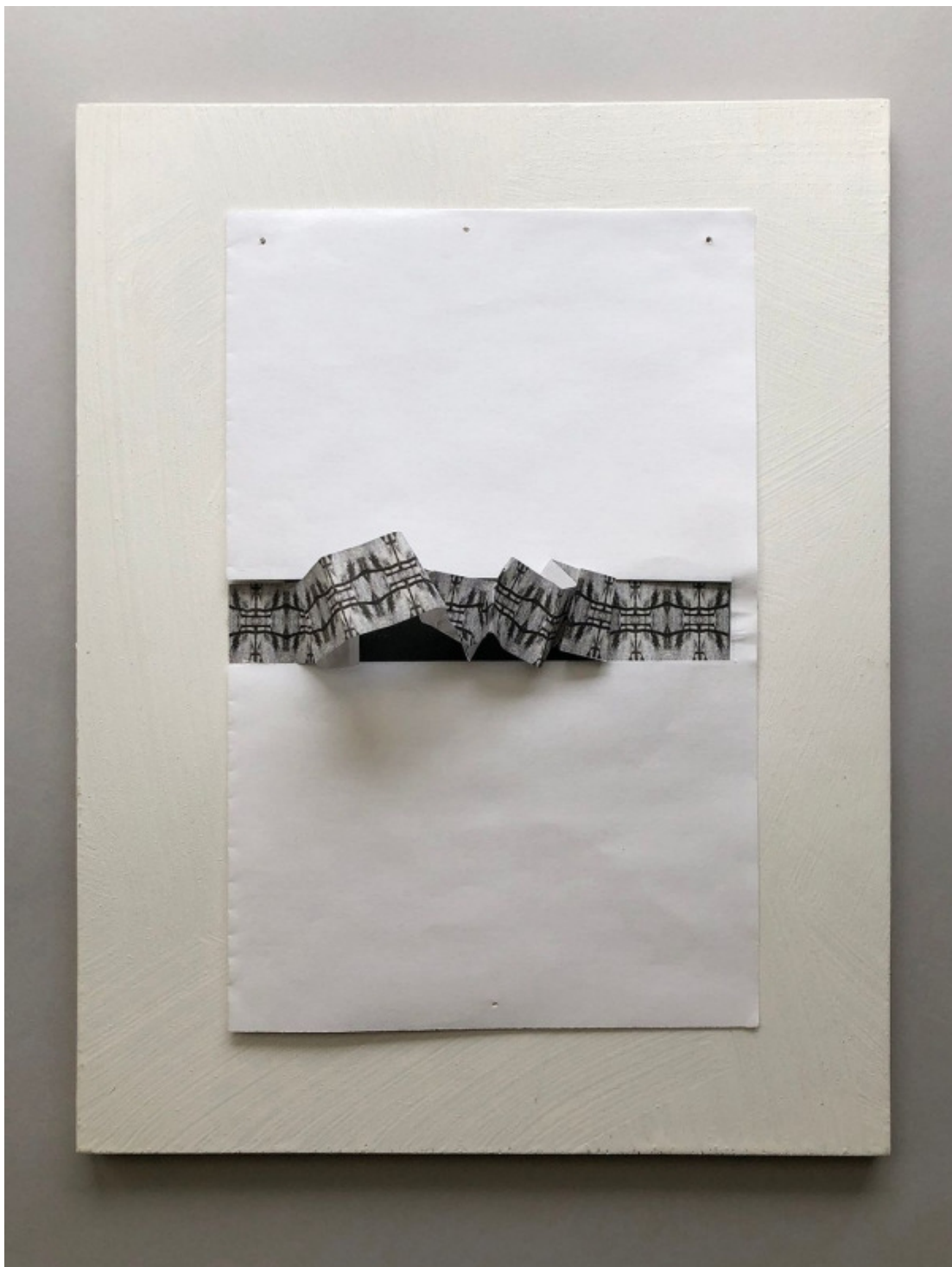
Digital media
2020

Candlelight Vigils # 6...The Wisdom Line, adapted from Maira Kalman's brilliant book, *The Principles Of Uncertainty*.

This piece can be accessed online at:

<https://drive.google.com/file/d/1VS4pSoYiRZd8lZB-RcbDtarbRjV-Bh46/view>

Pamela Burgess



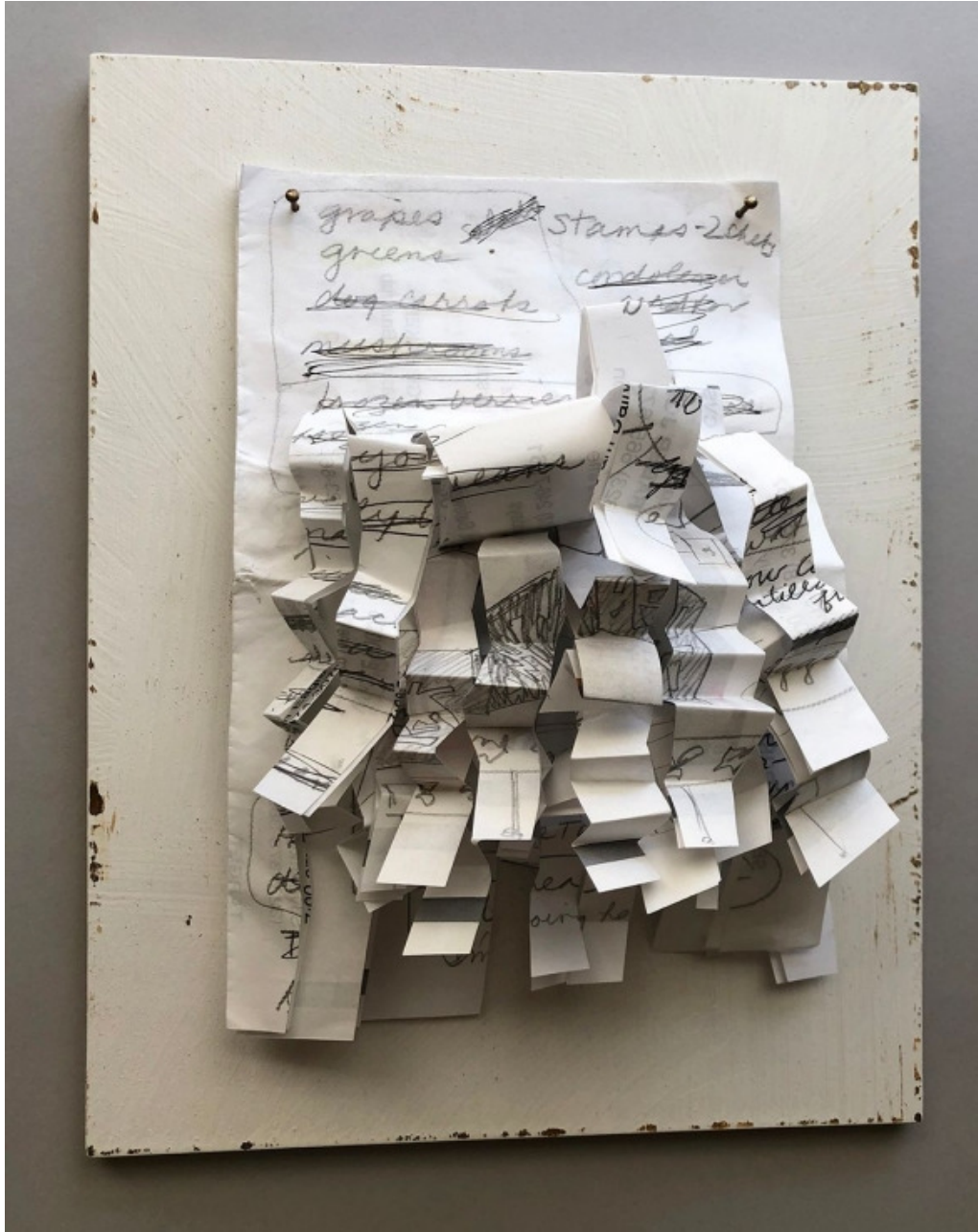
Scratch (belt)

Mixed media on Baltic birch

11" x 8.5" x 1.625"

2020

Pamela Burgess



Scratch (dog carrots)

Mixed media on Baltic birch

11" x 8.5" x 2.75"

2020

Scratch is a series of 3D drawings/sculptures made of recycled notes and to-do lists created during the pandemic. They form a kind of journal or notebook. The relationship to COVID-19 lies in the nervous energy of the work itself.

Joyce Dallal



Safe at Home

Digital media
2020

Safe at Home

This video is a collage of images and sound recorded at home while my family remained inside during the period of the Covid-19 pandemic from March 16 through July 30, 2020. It encapsulates the fluidity of time as the days ran together, and all we knew of outside life was perceived through screens.

This piece can be viewed online at:
<https://vimeo.com/443560087>

Pirkko De Bar



Uplifted

Bronze, mixed media
14" x 11" x 10"
2020

Uplifted is an expression of soul's wasteland, a desolate place forced upon us by the relentless march of the coronavirus. At the same time, it is an expression of comfort and deliverance from pain.

I, personally, found refuge in this new reality in my backyard with its mature trees and bougainvilleas I allow to grow, climb and bloom as they wish. When the lockdown started it was springtime, time for new, exuberant growth for plants. Nature was jubilant, strangely oblivious to the existence of the virus that was changing the way humans live. It was an astonishing duality. At the same time, I feel that trees, especially, were consciously surrounding me with fine, gentle currents of tenderness and caring. Because of this experience, I placed a resin rose pin on the sturdy, rugged, seemingly struggling tree clinging to the edge of the rock formation, a natural bowl for somebody to curl up in. The pin delivers the tree's message of support and life force to the tired traveler or pilgrim seeking and finding rest, hope and renewed energy under the tree's barren branches.

It seems justified, at this time of uncertainty, to call most of us pilgrims. Pilgrims looking for new ways to cope while walking on thin ice.

When I was taking photos of my work, once and awhile there were sunbeams flashing across this mainly somber scene. It was a joy to see light added to the piece, in unison with the tree's message of comfort and hope.

Raoul De la Sota



At Least the Cat Can Go Out

Acrylic on canvas

24" x 18"

2020

Painting of cat on window sill in midst of COVID quarantine.

David Doms

Noise Wheel 1

Noise Wheel 1 was created in the early stages of the Covid 19 pandemic. The origin of the sound is from a realtime performance using a Prophet 12 hardware synthesizer. A sound was designed for the instrument that would allow for the generation and control of noise and distortion freely, while also producing pitched tones. *Noise Wheel 1* is from a series of improvisations that explore the space of foreboding, uncertainty and rising anxiety.

This piece can be heard online at:

<https://soundcloud.com/user124339966/noise-wheel-1/s-EvEmzUXnF4I>

Aaron Donovan



Covid-1984

Oil on canvas

18" x 24"

2020

We artists who look for something more rewarding than monetary fulfillment, delve into the visible to get a glimpse of the invisible.

This search into the abyss begins at an early age and lasts a lifetime with many joys, loves and heartbreaks. This artistic practice creates other realities and even allows us to see current situations a little more clearly in hopes of understand ourselves and our surroundings as many truths and alternative truths present themselves during the artistic practice. We do not want to wow anyone or ask to be liked as we follow this important and lonely path, we only want to know ourselves better.

My name is Aaron Sean Donovan, I was born in 1968 and grew up in Los Angeles. What I have found in my artistic journey from the time I could hold a crayon in my hand, until today as we follow the orders of an corporate, non human oligarchy, is that we are being lied to. Covid-1984 is the title of my painting, referring to the Orwellian state in which we live.

Lauren Evans

Should the United States start listening to science?



Behind the Corona Eight Ball

Digital media

2020

I weave toy imagery throughout my work using game pieces to evoke the journeys that we all take over the course of our lives. Toys and game pieces evoke nostalgia for childhood friends and play. With nostalgia comes memory of joy and trauma, connection and loss.

This piece was sparked by the extraordinary and trying times in which we live due to the global pandemic and the response from our government agencies. I'm trying to grapple with the mystery of why science is being overlooked and experts pushed aside. With rampant conspiracy theories taking over logical thought it feels like policies are being communicated through a toy, The Magic 8 Ball.

The video uses actual questions asked of a variety of national news media sources regarding the novel coronavirus. The name of the piece draws from the phrase, Behind the Eight Ball, referring to the game of pool, and means being in an unfavorable or uncomfortable position.

This piece can be viewed online at:

<https://www.youtube.com/watch?v=Ux3AFMkFneA&feature=youtu.be>

Suvan Geer



Senior Citizens
Mixed media collage
13" x 8.5"
2020

This piece is taken from a group project called *A Stitch In Time*. When finished it will be a wall-mounted installation of different sewn images and texts that reflect some of the reactions of many participants, to this time of turmoil and change. The complete project is still in process. However, I did make one piece myself for *A Stitch in Time* that directly addresses the economic messages of making a personal sacrifice, seniors are getting from some of our leaders during this pandemic. It is a collage based on propaganda posters used in the Second World War to enlist the public in buying bonds and making sacrifices for the war effort.

Ellen Giamportone



Ellen Giamportone



B, C, (above) E (right)
A, D (preceding page)
Digital Photographs
2020



Rodeo Drive - Pandemic Reflections

Rodeo Drive is considered one of the most exclusive retail luxury destinations in the world. When the Covid-19 shutdown of Los Angeles began, store owners emptied their showcases, and display windows to dissuade potential break-ins.

I knew I wanted to document this unique situation in its raw state. Going there on April 4th, I was enveloped in the dream-like reality in the empty stores and deserted street.

Phyllis Green and Ave Pildas



Lion 2020

Steel, Aquaresin, fiber
70" x 170" x 36"
2020

In 2019 I began working on a large lion sculpture. Conceived of as both an object and a costume, it was inspired by the suggestion, expressed in the *Bhagavad Gita*, that we change our lives (bodies) like we change our clothes. I constructed a wire armature for the body on a clothing display rack and fitted the removable head form to my own head.

The COVID 19 quarantine and shutdown were imposed just as I began the preparation of the fiber for the final surface coating. It was a long process of unraveling, cutting and combing dozens of yards of material. Since it could be accomplished while seated, I sat in front of a screen for hours, days, weeks, and months, busily moving my hands while my anxious mind focused on news reports and Netflix. I finished in June 2020, just in time to celebrate my seventieth birthday.

The lion is a universal symbol of courage and strength. As a representation of assertiveness and overcoming difficulty, it is relevant to these times. I have worked as an artist for more than forty years, and I know that flexibility and the willingness to adapt to changing circumstances are keys to survival. My husband, photographer Ave Pildas who has been taking pictures for fifty years, knows this also. He shot this photo of me wearing the lion head in his studio by natural light. The pose suggests that I am ready to take on many challenges.

Phyllis Green

James Griffith



Elegy for Another Species #1

Lepus alleni

Tar and white oil on panel

20" x 16"

2018



Elegy for Another Species #2

Oryctolagus cuniculus

Tar and white oil on panel

24" x 18"

2020

James Griffith



Elegy for Another Species #5
Lepus europaeus
Tar on panel
16" x 12"
2020



Elegy for Another Species #6
Lepus europaeus
Tar and white oil on panel
16" x 12"
2020

Elegy for Another Species

Humans are not the only animals currently suffering from a deadly pandemic. Since March 2020, rabbits, hares, and pikas, all known scientifically as Lagomorphs, have been suffering from a virus (RHDV-2) that has a 70% - 100% death rate.

I am making a series of paintings to honor the lives of these beautiful, charming, and particularly innocent animals. The series is titled: "Elegy for Another Species".

Wild rabbits are particularly important to our ecosystems as they have been an important and prolific source of food for many larger predators. Without rabbits the food chain is broken and these predators, owls, hawks, bobcats, coyotes, foxes, etc. will starve or resort to eating pets, livestock, and human made trash.

A cascade of damage to the ecological network of life will follow. These works are intended to suggest the vulnerability and mortality of all life forms including humans.

James Griffith
2020

James Griffith



Elegy for Another Species #3

Lepus europaeus

Tar and white oil on panel

18" x 24"

2020

Elegy for Another Species #4

Oryctolagus cuniculus

Tar and white oil on panel

16" x 20"

2020



Rebeca Guerrero



COVID19:1-7

Mixed-media on board

8"x 8"

2020

The 7 airplanes imply how the virus traveled to the world.

My work consists of a variety of media and my preferred media are pastels, acrylics, oils, silk screens and photography. Filled with bright vibrant colors, my works are both, dramatic and poetic. Traveling, literature, nature and life are the sources of my inspiration. Loyalty to my subjects is imperative to my work. My art seems to be pleasing and inviting to the beholder. At first sight, it seems to be just what you see, but once captured by it, one finds hidden messages that might be faces, poetic symbolism and literary references. I create art because I breathe.

Rebeca Guerrero



Opuntia ficus-indica in a heart

Digital photography
2020

The serendipity of a nopal growing lovingly into the shape of a heart in a moment where love is imperative.



Self, safe at home

Digital photography
2020

A self-portrait accomplished with a mirror composite that takes the viewer in abstract manner through imagery that includes Paris, Egypt, Spain, DC, LA, Bakersfield and San Bernardino.

Biography

My artistic career has culminated after a long identity and career search. During this period, I have done some traveling. Although I was born in Los Angeles, California, I lived in Baja California for many years, and also in Europe. I did most of my college studies in California. I have studied literature, art and fashion design. I did some teaching in college in the United States, and I worked in London with a fashion designer and eventually in Los Angeles. It was after having worked in the garment industry for several years that I realized that the superficiality of this field was not completely fulfilling. It was then in 1995 when my life as an artist began.

Brenda Hurst



100% Pure

Rusted tin cans, acrylic, on wood panel
33" x 26" x 5"
2020



Pop-Top

Rusted tin cans, acrylic, wood panel
11.5" x 11" x 3.5"
2020

100% Pure & Pop-Top

During this time of staying at home and trying to deal with the uncertainties created by the COVID situation, many of my friends have been working on jigsaw puzzles. Maybe for the same reasons, I discovered how relaxing it was to work on these pieces. A diversion from this new pandemic world. A way to feel that we still have some control in our lives.

"100% Pure" and "Pop-Top," both part of my Arrested Decay series, kept me centered while I concentrated on how to fit their intriguing pieces together so their stories could emerge, possibly a metaphor for how we now need to take the time to rebuild our past personal dialogue with one that will connect us more fittingly to the "big picture," this new world reality.

Kira Junge



Suki

Marker and pencil on paper

11" x 8.5"

2020

This is a drawing I did of my sister Suki during the quarantine. I am 7 years old.

Tom Whittaker Kidd



A Safe Hello From the Homeless Man Safer At Home

Ink on paper

12" x 9"

2020

A Safe Hello From the Homeless Man Safer At Home

During one of my nightly solitary midnight walks, I pasted a man smoking before going to bed in the niche of a closed dentist office building.

Glad to see he had found his own walled off space, I gave him a happy thumbs up. We both were enjoying our own headspace.

Margaret Lazzari



Get Well Soon

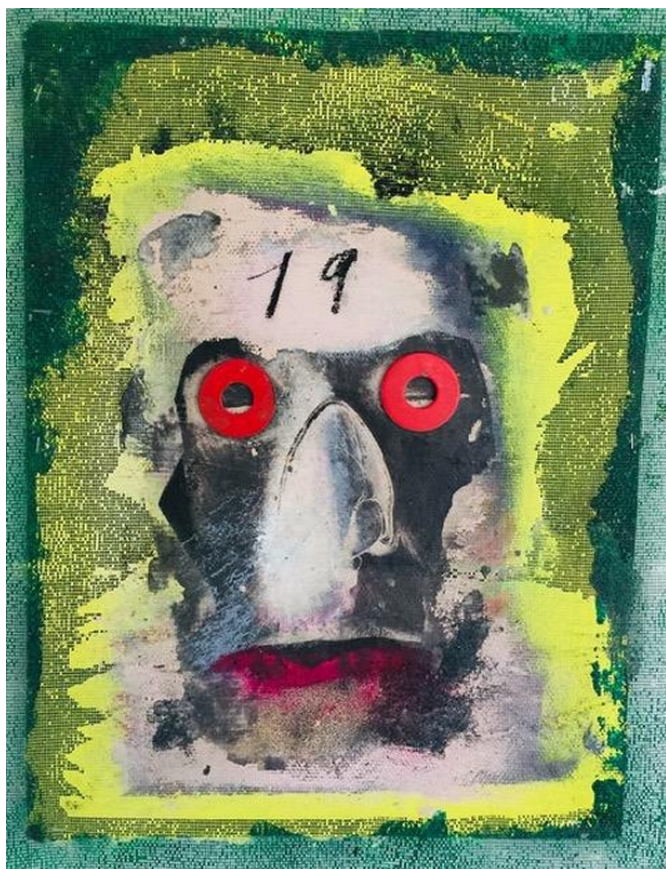
Acrylic paintings on canvases
each canvas is 10" x 8" x 1.5"
2020

I think of these paintings as "Get Well" cards for our entire culture, with all the distressing things happening now. Each painting was started on one day, and then finished on the second day.

In these paintings, I was riffing off of the banal flower illustrations that you can see on get well cards in grocery store racks. I wanted to just focus on the flowers, as those cards did, and in many cases paint the same kind of flower several times, whatever was in season.

To me the paintings are not so much individual "masterpieces" in the Western tradition, but were made while uttering prayers for health. In this respect, they are more like small shrines, prayer offerings, origami peace cranes, or prayer flags.

Peter Liashkov



Mister Pandemiko 2020

Acrylic, oil, charcoal, print transfer,
washers on fiberglass mesh
23" x 18"
2020



Studio Visit 2020

Photograph
11" x 7"
2020

Mister Pandemiko

Black humor channeled through Picasso and African masks.

Studio Visit 2020

Photograph of my grandson Charlie visiting my studio during COVID pandemic.

Peter Liashkov



Colin 2020

Pastel, charcoal, Lava gel on Synskin
20" x 14"
2020



Tom Tom 2020

Pastel, charcoal, and oil stick on Pellon
24" x 18"
2020

Colin 2020

Drawing of my grandson Colin during COVID-19 pandemic.

Tom Tom 2020

Drawing of my grandson Tom during COVID-19 pandemic.

Betsy Lohrer Hall



Attending a Zoom Memorial

Gouache, graphite on paper

3" x 4.5"

2020

Close and Far Apart

Like many people, I've been relying on Zoom as one way to stay connected during physical distancing. It's a relief to have this option, but it's not like being with each other, in person. It's simultaneously *more personal* (revealing glimpses of personal spaces: living rooms, bedrooms, offices, bathrooms, garages) and less so (showing only a portion of someone, contained within a small, flat rectangle, often without any awareness of who else might be in the room). The electronic devices and the Internet become the intermediaries. Connections made this way can build intimacy. They also have the potential to destroy any semblance of privacy.

This work is part of an ongoing series of small paintings, directly inspired by this online communication. The compositions are exactly as they were on screen.

Betsy Lohrer Hall

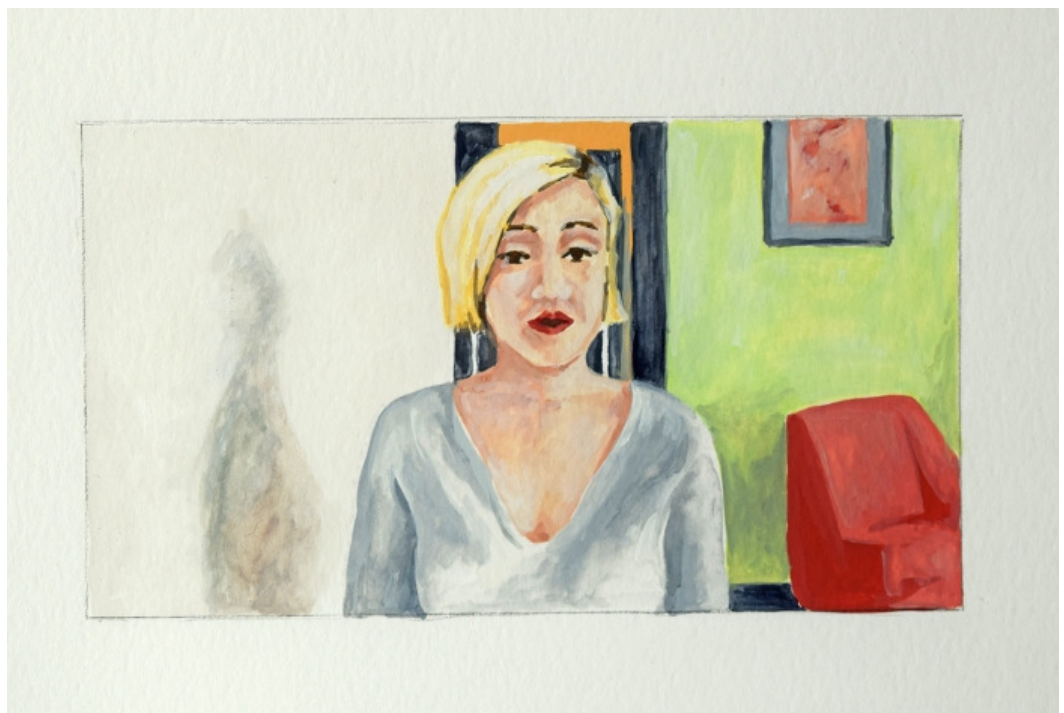


Reading the Letter

Gouache, graphite on paper
3" x 4.5"
2020

Something Happened Today

Gouache, graphite on paper
3" x 4.5"
2020



Karena Massengill



Is it In or Out?

Fabricated steel, mirror, found object,
and oils
25" x 23" 15"
2020



Nature's Wrath

Fabricated aluminum, fused bullseye glass,
and acrylic
13" x 25" x 3"
2020

Is it In or Out? is about my nightmare of the Covid-19 pandemic. As I worked on it, I realized it was actually my exorcism enabling me to continue my artmaking and reject the paralysis from fear and sadness I was experiencing.

Nature's Wrath is a reflection of our world's defiance as we experience some of the consequences of our disregard and destruction of the environment. The explosion of Covid-19 further exemplifies this.

Michael L. Miller



Interactive Poem Quilt Blocks

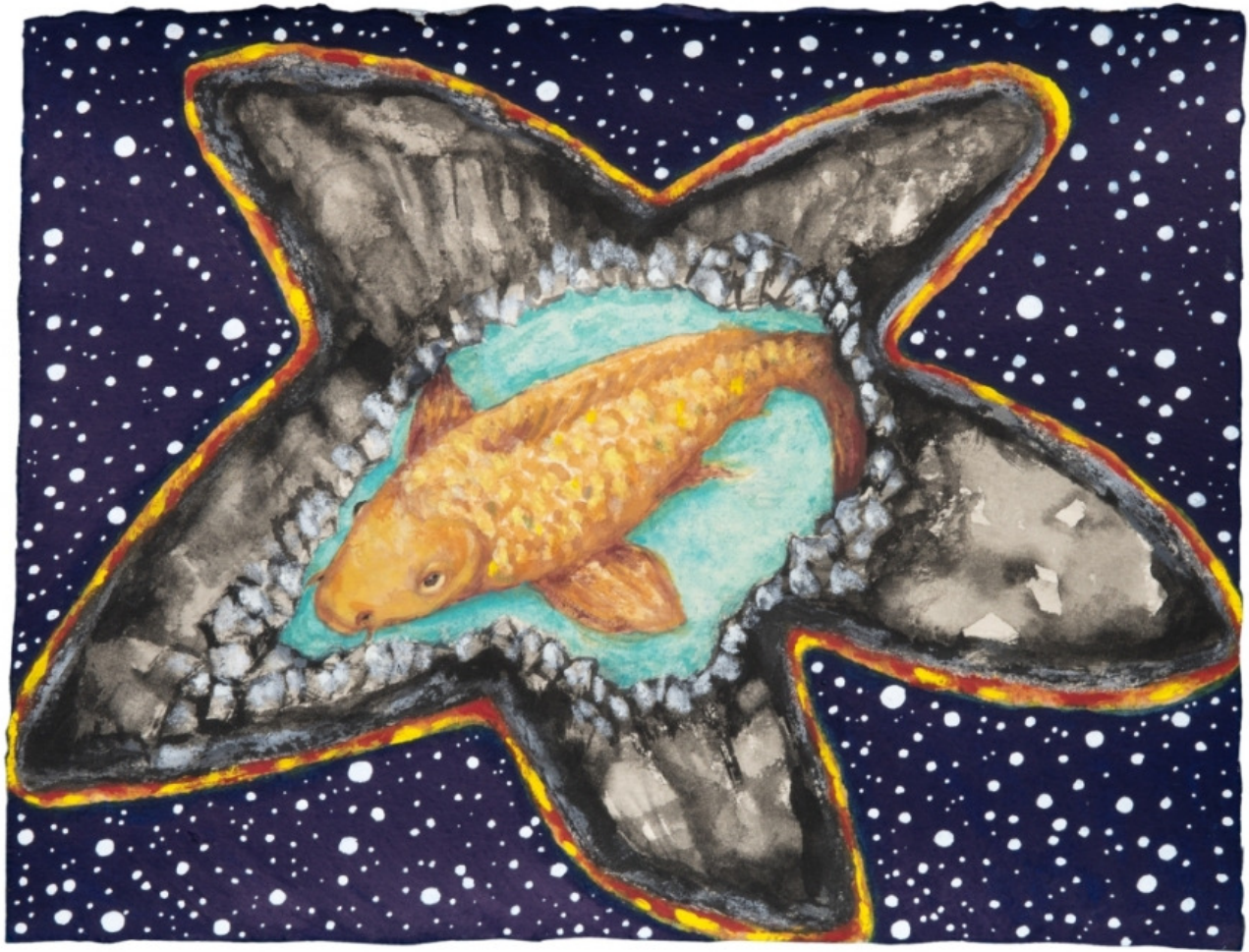
Mixed media

14" x 14" x 14" (each block)

2020

Sing speak Goodbyes
O death close eyes
Tears lock jaw stiff
Soul save caress lift

Nancy Mozur



Out of the Blue

Gouache and oil pastel on paper

8" x 10.5"

2020

The virus seemed to come from space, out of the dark blue

CRASH

exploding like a fiery star on earth

it stopped the speed of our tracks, the continuum of fast activity

yet within its soul and course hid a mystery of all the inner elements for a new change

Lowell Nickel



Hot H2O

Ceramic & mixed media
20" x 15"
2020



Hot H2O (detail)

Ceramic & mixed media
20" x 15"
2020

Ann Page



Pandemic Recycling

Trader Joes shopping bags

18" x 14" x 3"

2020

Virus replicates and creates loss.

The loss creates new social behavior.

Environmental concerns meets the pandemic.

Non re-useable bags replaced by tree replacing paper bags.

But recycling, the non-reuseable gives it a form of expression,

Its former use is recognized in fragments of its new structure.

Nancy Romero



Rebirth in the Time of Pandemic

Oil on panel

36" x 48"

2020

This painting is a whimsical take on what course this pandemic could take. Rather than dwell on all the negative, I've chosen to imagine a future that holds promise. I have been so encouraged by the rising presence of young people who are making themselves heard. The "baby" image is all about nurturing the small and the young. All life is intertwined and we must be active stewards to steer us out of this nightmare.

Marianne Sadowski



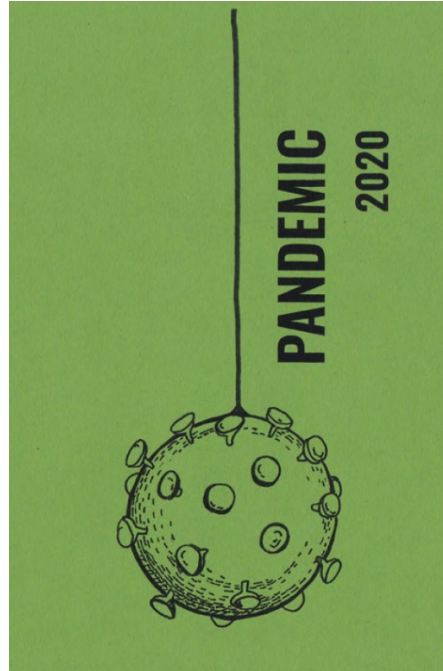
Sunflowers in the Garden
(from the series *Pandemic Gardens*)

Ink, pronto plate, monoprint on mulberry paper
38" x 24.5"
2020

Throughout the time of the pandemic, I have been observing growth in nature. Working from my home studio, surrounded by a garden that resembles to me a little piece of paradise, I watch plants grow from seed to flower and fruit, and then slowly die, to give room for the next. Cycles of life with all its splendor, force and mystery. And interwoven with this wonder of nature, is the chaos of reality; the reality of an unknown intruder, a virus that is taking lives all around, a failed system that is creating chaos, rather than looking for solutions, a time of great uncertainty.

This all has come together in a series of prints as the *Pandemic Gardens*.

Mia Salazar



Pandemic 2020

Digital media
2020

The Pandemic resulting from the novel coronavirus known as COVID-19 has challenged us in ways that we couldn't have anticipated, and each of us has been tasked with making sense of it in his or her own way.

In an effort to provide a forum for sharing advice and encouragement, I invited people on my email list to contribute something — anything — to what I conceived would be a simple newsletter, perhaps a page, front and back. I had hoped for at least 10 responses and was surprised and deeply touched when over 60 got back to me including friends of friends.

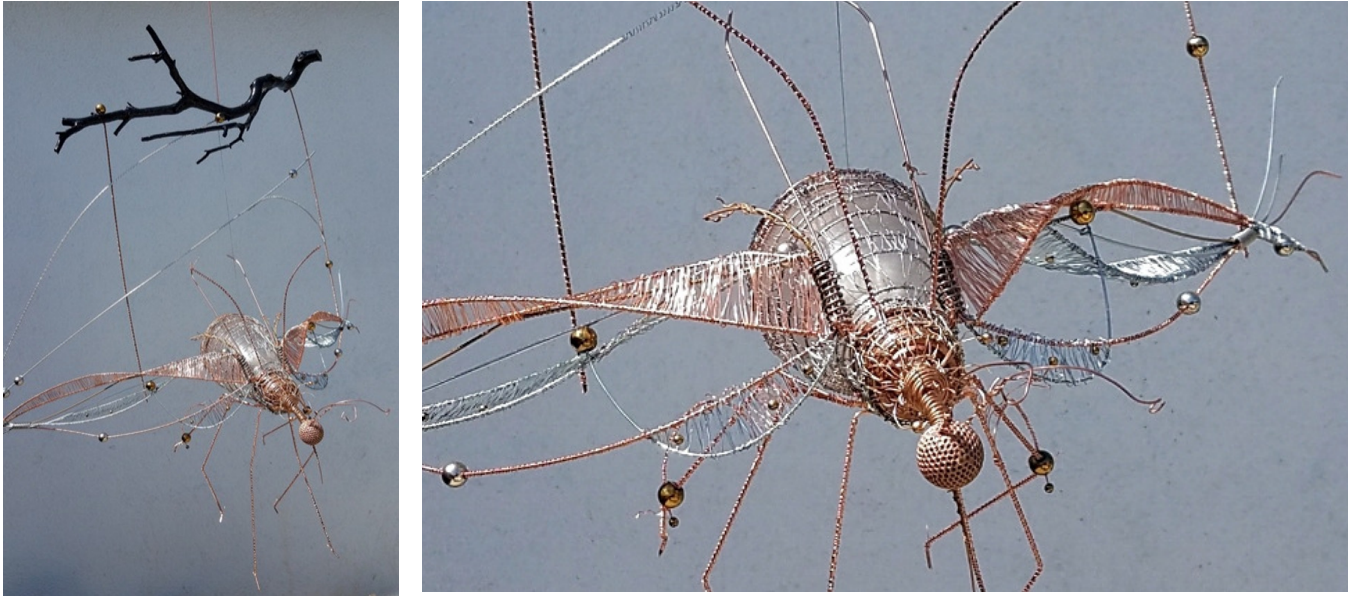
I ended up making 71 handbound booklets, one for each of the contributors, and one woman graciously created a digital version which will be shared here.

The project has had a heart of its own.

Mia Salazar,
2020

A PDF file of the booklet is available for viewing and download on the El Camino College Art Gallery page for this exhibition during the run of the exhibition.

Christine TsuTsui Saldana



BrahCovid Murder Hornet (full - left: detail - right)

Copper, iron, brass, halide bulb

26" x 28" x 22"

2020

Honey Bees play an essential role in the life cycle of most plants and flowers. Many plants that humans rely on for survival would become extinct without Bees. Bees are the only insect to produce a food source consumable to humans. Bee honey produces antioxidants that are known to reduce heart disease and chronic pain; Beeswax is used in many products covering the span of medicine, beauty and food and contributes \$20 billion worth of annual revenue to the U.S. alone.

The Asian Murder Hornet grows up to 2.5 inches long and can destroy entire bee colonies in hours. The Murder Hornet decapitates the Bee and slaughters the colony down to the Bee pupa and larva; they are relentless and unstoppable. Murder Hornets are capable of stinging over and over again, their bite leaves an infectious toxin that can be lethal to humans.

Asian Murder Hornet similarities with Covid19

- Originated in Asia
- No known remedy for virus or lethal toxin
- Destruction and death are on a global scale
- Covid19 infection and Murder Hornet's venom causes confusion, fever, disorientation, chills
- Human antibodies have been known to bind to the virus or infection
- No known vaccine has been found
- One dozen Hornets can wipe out an entire Bee colony; one person can rapidly infect hundreds of people due to multiple infection routes
- Scientists are at a loss to reduce the destructive global effects

Cory Sewelson



Life Boat

Acrylic, oil paint on
Masonite panel
24" x 30"
2020

My ongoing series of work, *Fun House*, has been surprisingly welcoming to whatever new man-made events, natural disasters, and general chaos lands on our doorstep every day. My original idea was to look in depth at how we relate to the natural world through our built environment. I haven't found a better example for this than the fun house amusement park attraction. This surrealist vision of utter dysfunction and surprise goes 180 degrees counter to the basic needs of survival, safety, and useful organization that architecture was intended to provide us. It is in the absurdity and discomfort of these constructions that our true expectations and desires are coaxed to the surface, revealing how we really prefer to live in the world.

The arrival of Covid-19 has been the most disruptive and threatening event in my, and I'm sure most everyone's, lifetime. While some of my painting imagery remains the same, my recent work has definitely been affected by the presence of the virus and my response to it.

Life Boat is fundamentally about the suddenly shrunk world inhabited only by my wife and me. That's how it feels most days as we isolate as much as possible. We are at once comrades in the foxhole, needing each other to survive. But also we're overly confined and in need of escape. Survival in the lifeboat also has some humor in the way it feels like a tunnel of love ride and a contrived spot for a photo. Something ready for Instagram.

Cory Sewelson



Cloak & Swagger

Collage, acrylic, and oil paint on Arches paper
9" x 12"
2020

Cloak & Swagger uses elements from amusement parks to suggest the emotional confusion that comes from navigating the new threats of the world. Part of a Ferris Wheel resembles an operatic headdress, functions as a protective mask, and says stay away from me at all costs. The horses and tiger provide protection as they carousel around the main figure.

Carl Shubs



Social Isolation #1 - Coronavirus Edition

photograph - archival pigment on luster paper

17" x 12.75"

2020

Captured in camera. No Photoshop compositing. Found on an evening walk at the beginning of the coronavirus pandemic when we were first told to be sheltering in place.

Anne Stromquist



1. *The Pandemic Comes to Town*

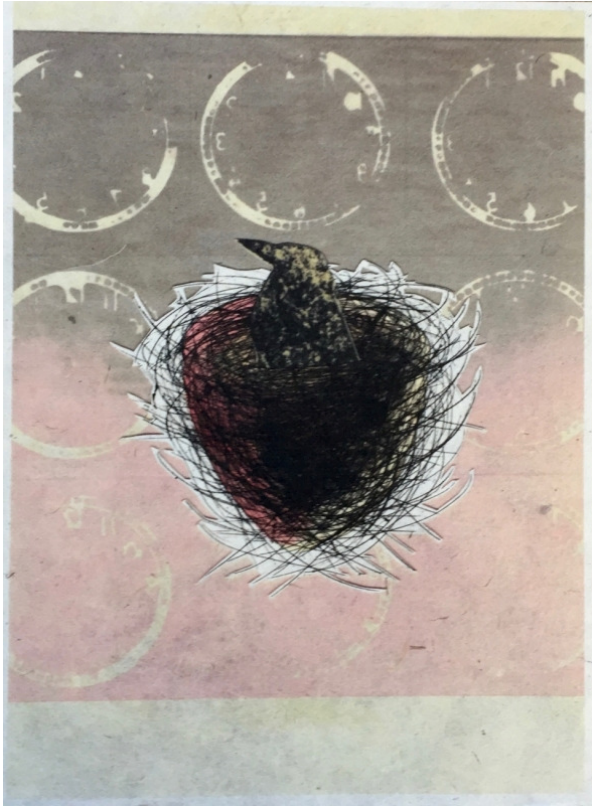
Mixed media collage and ink jet print

6" x 12"

2020

My ten artworks about the coronavirus are presented as a fable, meant to be viewed sequentially when shown all together. The fable is a history of the pandemic and a record of this anxious time in our lives. Each piece addresses a different aspect of our collective experience that will be familiar to each of us, in one way or another.

Anne Stromquist



2. *Sheltering ICo Version 2*

Mixed media collage and ink jet print
18" x 11"
2020



3. *Hit or Miss*

Mixed media collage and ink jet print
11" x 12"
2020

4. *President Bozo*

Mixed media collage and ink jet print
6" x 13"
2020



Anne Stromquist



5. Six is the Luckiest Number

Mixed media collage and ink jet print
14" x 7"
2020



7. There is Economic Devastation

Mixed media collage and ink jet print
9" x 8"
2020

6. Many Have Died

Mixed media collage and ink jet print
7" x 18"
2020



Anne Stromquist



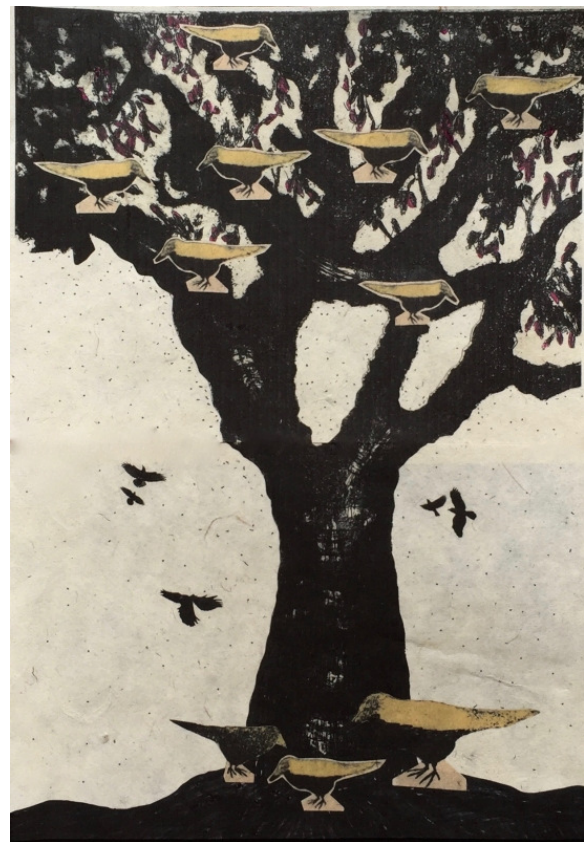
8. *There is Anger and Violence*

Mixed media collage and ink jet print
8" x 17"
2020



9. *Proverb for Our Times*

Mixed media collage and ink jet print
9" x 8"
2020



10. *When the Pandemic is Over (Tree of Life)*

Mixed media collage and ink jet print
15" x 10"
2020

Dusty Tailor



Xicano Ximalli paper mobile series (1)

Relief print on Washi

9" x 9"

2020



Xicano Ximalli paper mobile series (2)

Relief print on Washi

9" x 9"

2020

Ximalli (Chimalli) is Nahuatl for *Shield*. It was created and used by various native peoples of Mesoamerica - A tool used in warfare as protection and special ceremonies.

This series of paper mobiles are intended to re-envision how a Chicano engages in ancestral tools and spiritual philosophy. The work acknowledges much of the original symbolism that the Mexica place onto the shields - symbolism that references cycles and movement of the Earth and Sun, Wind, Water, Life and Death, abundance of resources and the master crafts of the Nahua artisan. In this time of a growing pandemic, the enemy we are at war with is a virus.

These Chimallis adorn various motifs that represent coughing and airborne droplet transmission of a virus to humans. The floral motif in the center serve as an eye of God and represents the cycle of life and death - the Prickly Pear flower representing a re-imagination of the Seed of Life symbol and Maize as it relates to the flesh and blood of a human. Ultimately, the Chimallis are to be suspended in air as a way to capture the bad omens associated with such a deadly virus.

Sandra Trepasso



Heart to Heart

Manipulated Photograph

11" x 14"

2020

Being confined I went inward... It seemed that empty space became bigger instead of smaller. I started to notice more detail and its importance to my life and in my surroundings. I felt a little swallowed up by the lack of control in the political happenstance so my immediate environment became more important, something I could control.

Sandra Trepasso



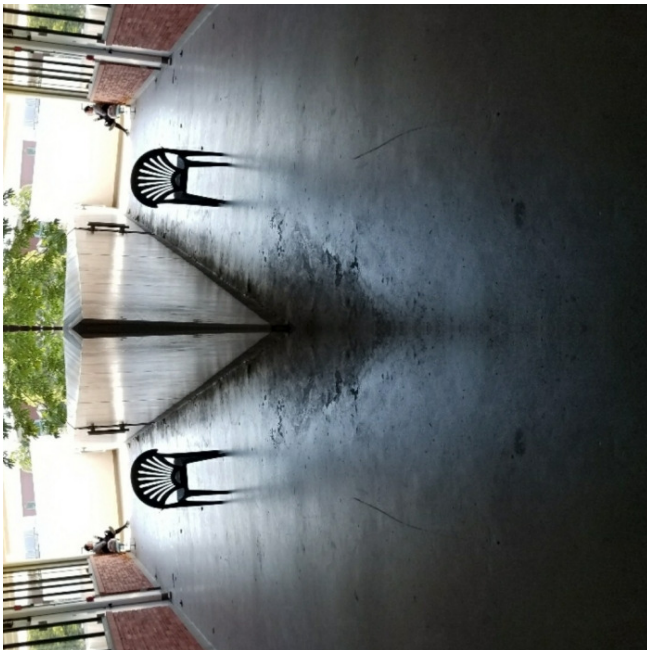
Confinement

Manipulated Photograph
11" x 14"
2020



Gone But Not Forgotten

Manipulated Photograph
11" x 14"
2020



Loneliness

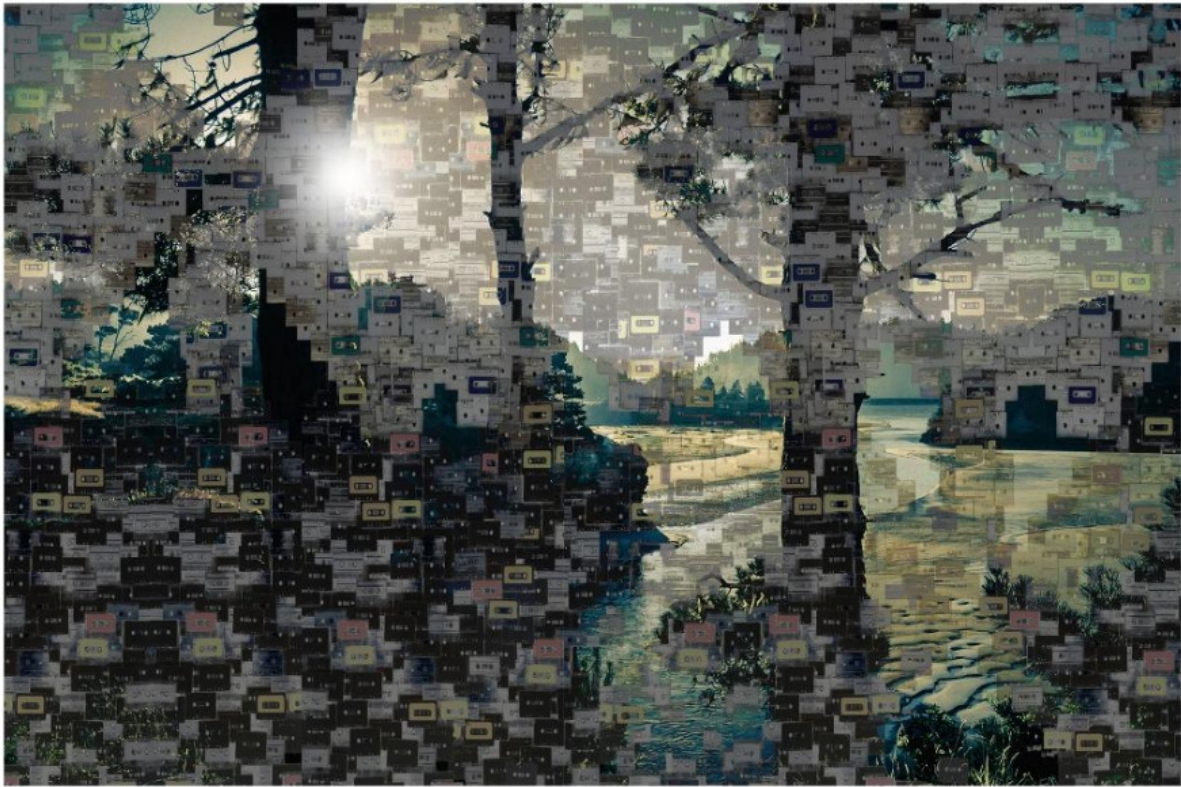
Manipulated Photograph
14" x 14"
2020



Death

Manipulated Photograph
14" x 14"
2020

David Jordan Williams



COVID-19 Dreams 1

21" X 30"

Digital image composite, pigment print

2020

We are living in a time, where clarity of spirit is challenged at every turn. I say let us be bold and look for the gifts ahead, once we all wake up. Ultimately we are being shown evil, so that it may be addressed and eliminated, making room for a full expression of our custodial relationship with our Mother Earth, and compassion for our fellow humans.

Notes and Credits

*In times of crisis and social isolation, art and human expression becomes fundamental in maintaining our sense of humanity. The **El Camino College Art Gallery** would like to thank all of those involved in our online exhibitions for contributing to our art community to help make that possible.*

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