

COUNT DOWN



ARTISTS' STATEMENTS AND IMAGES

COUNT DOWN

works by: Adrian Amjadi, Hilary Baker,
Phoebe Barnum, Nancy Buchanan,
Mary Clark-Camargo, Susan Davis,
Lauren Evans, Satoe Fukushima,
James Griffith, Gregg Hamby,
WS Milner, Cynthia Minet, Lowell Nickel,
Sarah Perry, Vojislav Radovanovic,
Samuelle Richardson, Nancy W. Romero,
Nancy Webber

EL CAMINO COLLEGE ART GALLERY

Online Exhibition

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Cover: Sarah Perry; *Speak for Me*; welded steel frame, acrylic paint and patina (on frame,) burned scapulae, graphite, sealants; 11" x 11" x 3"; 2004

Curatorial Statement

El Camino College Art Gallery is proud to present **Count Down**, an exhibition addressing global concern regarding the increasing number of animal species threatened with imminent extinction. Due primarily to actions and practices of unwitting, uncaring or otherwise hungry and desperate human beings, vast numbers of species have already vanished or are on the verge of doing so. There are certainly plenty of arguments on both sides of the questions regarding the possibility of saving animal species versus the process of evolution and the *rights of the individual*.

Please be invited to make your own choice as to whether you would like to be part of an attempt to rescue the animal kingdom and all that implies, in terms of balance of nature for the health of the planet or whether you prefer to observe the slaughter of elephants as threat to crops and for trophy hunting, whales for meat, tigers, cheetahs and jaguars as threat to livestock, and so on down the long list that descends to the microbial level of being. Take a look at the numerous revelatory films available on Netflix by British naturalist, Sir David Attenborough, including *A Life on Our Planet*. He, remarkably, is still able to declare that human beings are his favorite animals. In an astonishing gift of positivity, Attenborough offers, despite his vast knowledge of the harm that has already been done, the possibility for slowing or even reversing some of the damage. I for one hope that he is correct and will contribute in whatever way I can to this cause. Enough preaching...

Eighteen artists currently residing in Southern California present passionate images in a wide variety of media including sculpture, painting, drawing, video, mixed media installation, digital media and photography, dealing with the progressive extinction of many spe-

cies of animals. Each of these artists has written a statement about his/her particular works exhibited in Count Down that follows below. El Camino College Art Gallery expresses its deep regret that this moving exhibition cannot be seen in the physical gallery space and is limited to a website exhibition. Please be sure to look at the identification for each piece so that you are able to ascertain the actual size of the image.

Thank you, Susanna Meiers, Curator

There are many organizations world wide devoted to environmental and wildlife issues. See below for a short list of four of the most well known in the U.S.

World Wildlife Fund: WWF Endangered Species Conservation

<https://www.worldwildlife.org>

Environmental Defense Fund

<https://www.edf.org>

The Nature Conservancy

<https://nature.org>

Greenpeace

<https://www.greenpeace.org>



Watching our closest relatives fade away... we notice patterns. Our patterns.

In struggling to understand our current situation and our future path we forget the sensitivity to the initial conditions of biological networks. We postpone and question means of resolution, but the pattern continues. We know the constants to which we attribute seemingly infinite chaos, but we don't know when. We are ultimately unaware of our absolute chronological position, yet we allow the continuance of these patterns.

Blinded by simple and seemingly simple systems we become ignorant to the deep complexities they create. Rarely are we privy to the complete initial conditions...

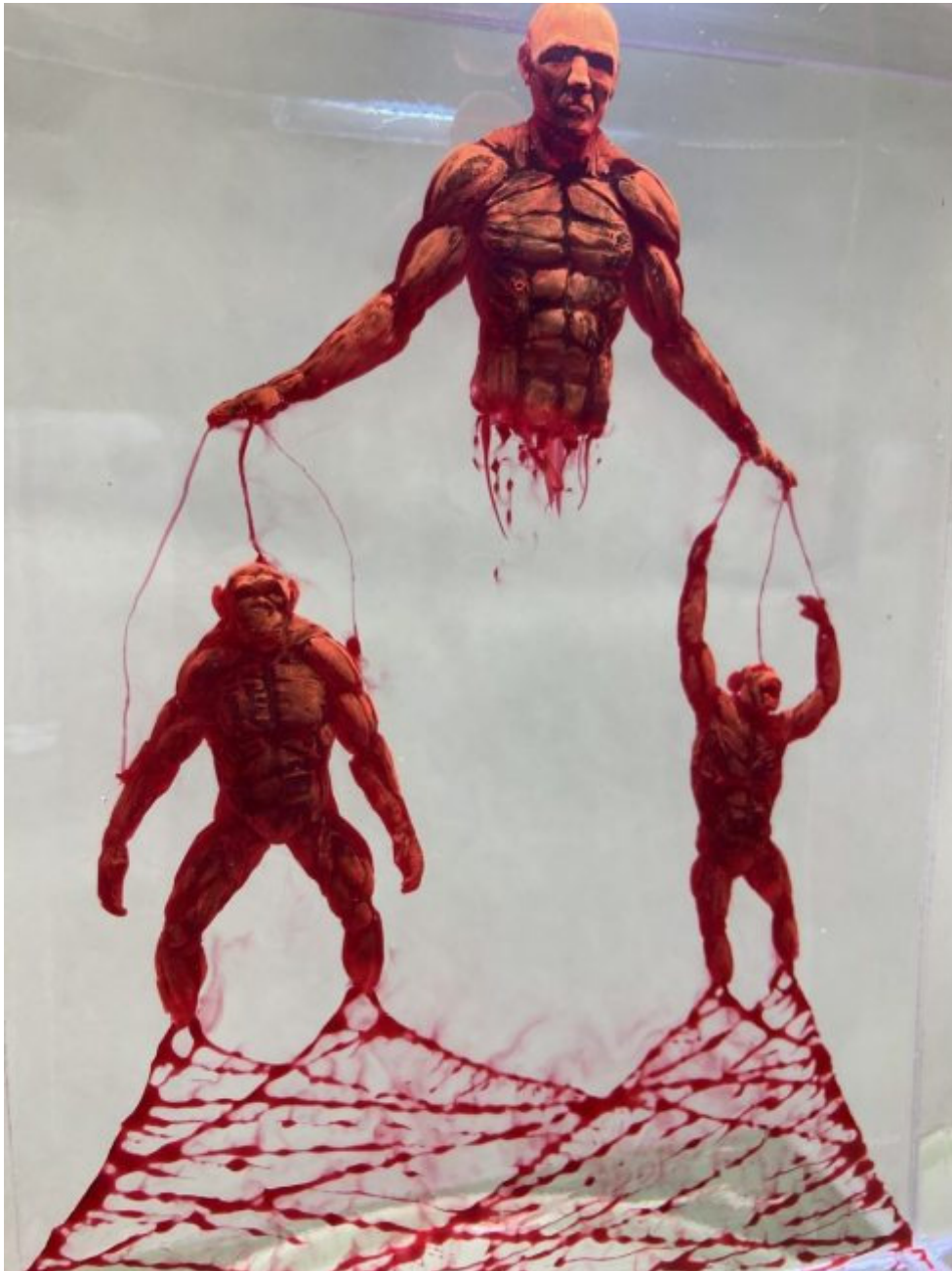
...except we notice our patterns. We know many of the conditions of our environmental footprint. So why wait for any particular demise, any articulated chaos?

- **Adrian Amjadi**

Adrian Amjadi

Feigenbaum's Cloche

mild steel, resin, glass, water, LEDs, turntable
15¾" x 11½" x 12"



Adrian Amjadi

Feigenbaum's Cloche (detail)

mild steel, resin, glass, water, LEDs, turntable
15¾" x 11½" x 12"
(following page)

Adrian Amjadi

Feigenbaum's Cloche (detail)

mild steel, resin, glass, water, LEDs, turntable
15¾" x 11½" x 12"



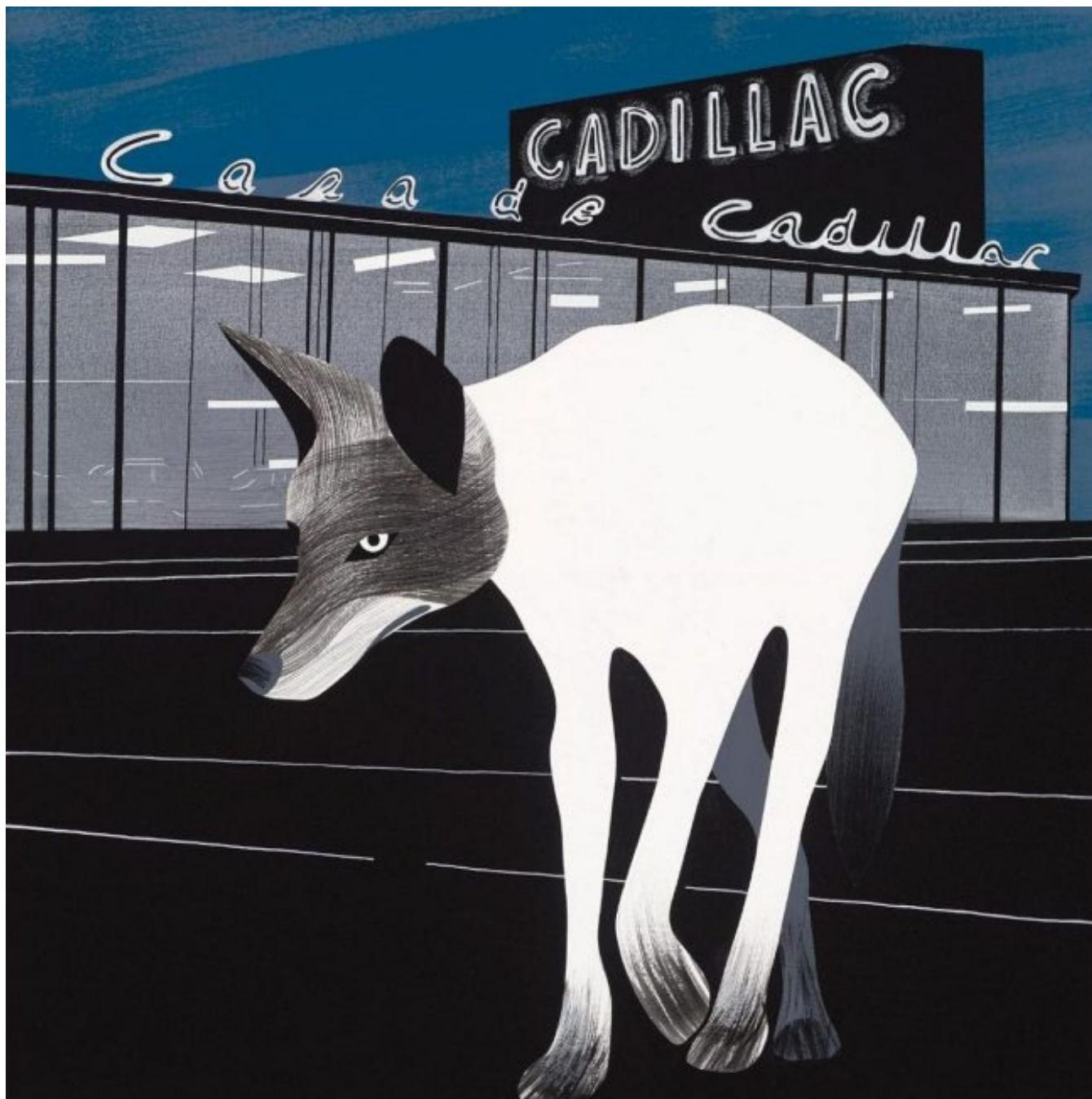
I grew up in post-war Los Angeles watching a landscape of orange trees and ocean views morph into an urban grid tricked out with freeways, movie studios and industrial buildings. The Los Angeles of my childhood has never been more intricately woven into the Los Angeles of the present than in my latest body of work, Predators. The title refers both to the predatory nature of our local wildlife, as well as the threat by developers of the loss of their habitats. In Predators, graphic depictions of wildlife are presented among a variety of historic locales. I consider my Predators portraits and present them straightforwardly. My urban dwellers position themselves at the forefront of the canvas. Their gaze is oblique. Their confrontation with the viewer is unflinching, and their presence – like the past – uncompromising. It might be argued that these mostly nocturnal creatures serve as stand-ins for any city resident (or at least this artist) attempting to co-exist with a disappearing homeland.

- **Hilary Baker**

www.hilarybaker.com



Hilary Baker
Heron, Los Angeles
Memorial Coliseum
acrylic on linen
24" x 24"



Hilary Baker
Casa de Cadillac
acrylic on canvas
24" x 24"



Hilary Baker
Deer, Pacific Ocean Park
acrylic on canvas
24" x 24"



Hilary Baker
Fox, Signal Hill
acrylic on linen
24" x 24"



Hilary Baker
The Parisian Room
acrylic on canvas
24" x 24"



Hilary Baker
Pocket Mouse,
Camp Pendleton
acrylic on linen
24" x 24"



Phoebe Barnum
Transcendence 1
mixed media
8½" x 11"
2019



Phoebe Barnum
Transcendence 2
mixed media
8½" x 11"
2019



Phoebe Barnum
Transcendence 3
mixed media
8½" x 11"
2019



The Salton Sea is a land locked body of water that was created by accident in 1905 when water from the Colorado River was diverted for an irrigation system and ultimately became a 400-square-mile body of water with no outlet to the Pacific Ocean. The Water has either evaporated or seeped into the soil that has caused an extremely high toxic saline content. The fish can't survive the conditions and consequently the entire shore is strewn with fish in the throes of dying and decaying. The beach is made of sun-bleached bones, the "sand" is crunching vertebrae. The dramatic play of light and shadow on the fish skeletons is remarkably beautiful.

The name for this series is "Transcendence" exemplifying the life cycle of the Salton Sea.

- Phoebe Barnum

Phoebe Barnum
Transcendence 4
mixed media
11" x 8½"
2019



Phoebe Barnum
Transcendence 5
mixed media
8½" x 11"
2019



Phoebe Barnum
Transcendence 6
mixed media
8½" x 11"
2019



Portraits from *No One's Ark* (2006 - present)

Each animal has a unique format and/or medium, in order to stress that all creatures are very individual. Scientists are still uncovering new information about the natural world—as it continues to disappear. For example, it seems clear now that zebra stripes are a defense against biting flies—the markings seem to “dazzle” them, so zebras have far fewer flies than other ungulates. The harmless pangolin can consume enough ants to keep a rubber plantation safe, yet these gentle creatures are still illegally harvested for their scales. In research for this series, I have continually found that habitat encroachment and other human actions are responsible for extinction. My hope is that the tightly-knit fabric of the planet might still recover, at least partially.

- Nancy Buchanan

<https://nancybuchanan.net/>

The Western Long-beaked Echidna is found in Indonesian Papua and is often described as one of earth's most mysterious mammals. This egg-laying mammal is threatened by hunting and habitat loss. Additionally, its unusual appearance has made it a target of the exotic pet trade.

Nancy Buchanan

Baby Echidna

29¾" x 20½"

2019



Toothless, gentle anteaters known as Pangolins are the world's most trafficked animal, hunted for their scales, as well as meat. Superstitions about their medicinal qualities have made them targets in China, Vietnam, and Africa. In 2016, 18,670 tons of pangolin scales were seized from smugglers.

Nancy Buchanan

Pangolin

artificial petals, artificial fingernails, rice paper overlay on paper

18" x 23½"

2019



Burrowing owls in North America are threatened by control programs for prairie dogs. Western burrowing owls, for example, nest in burrows made by black-tailed prairie dogs since they are unable to dig their own.

Nancy Buchanan

Burrowing Owl

colored pencil on handmade paper

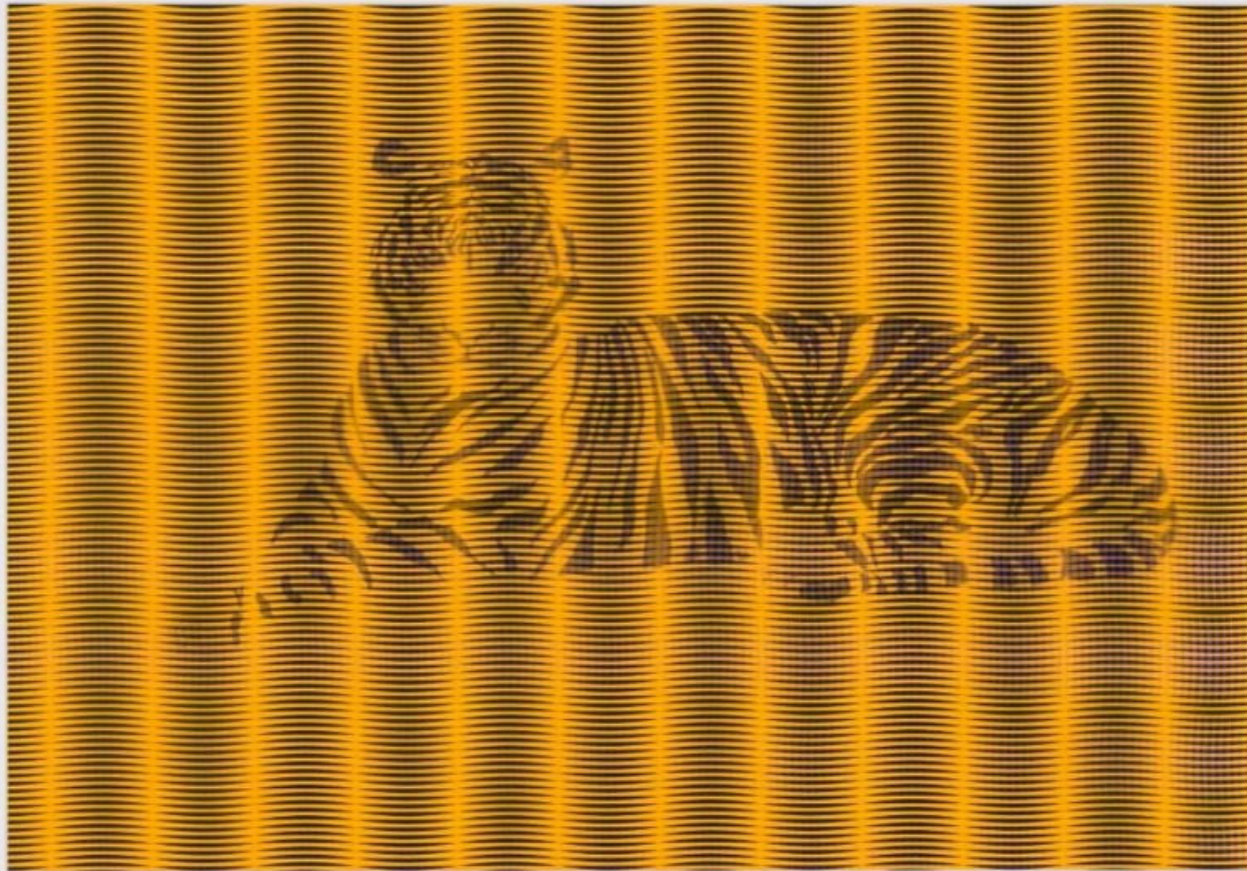
19 ½" x 16½"

2007



Nancy Buchanan
***Grevy's Zebras* (diptych)**
23" x 29½" (framed)
2018

Grévy's Zebra populations have declined rapidly, due to loss of grassland and competition from domestic livestock, as well as poachers that kill them for their skins. They live in semi-arid grasslands where it feeds on grasses, and legumes, and can survive up to five days without water. Its population has declined from 15,000 to 3,000 since the 1970s. It is estimated that there are less than 2,500. Grévy's zebras still living in the wild, with some breeding programs in the U.S.



Poaching in Asia for Bengal tiger skin and body parts is on the rise. They are hunted both for their skin and body parts used in Traditional Chinese Medicine.

Nancy Buchanan

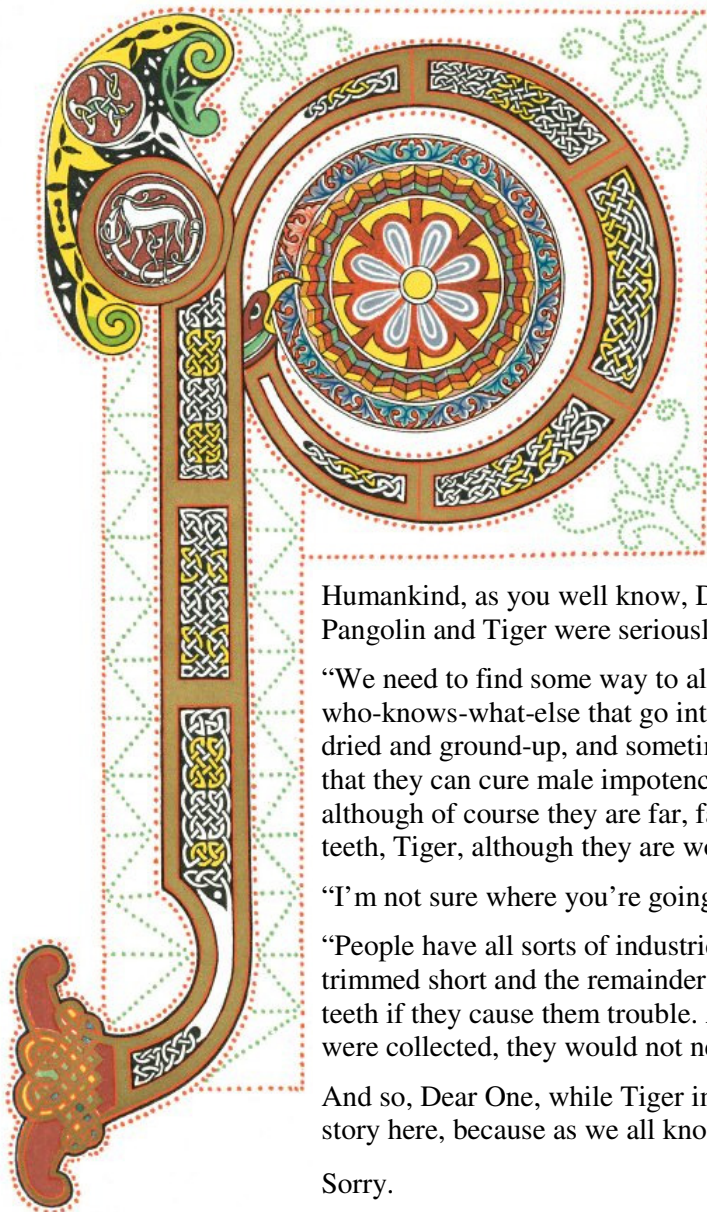
Bengal Tiger

ink on paper with patterned paper overlay

16" x 22½"

2019

So Unjust Stories



angolin and Tiger Join Forces

Long, long ago, Best Beloved, in fact, for some 50 millions of years, the Lovely Pangolin could simply curl herself into a ball (her name, after all, means “one who rolls up” in Malay) and Tigers and Lions and Jaguars and any other potential annoyers or botherers would be confounded and leave her alone. She lived simply, all by herself, except for those times when she had a Baby to care for, who would ride on her tail until it was big enough to fend for itself, and find its own tree-root den.

One day, Tiger was so very hungry that he forgot how Pangolin could protect herself with her beautiful scales that were hers alone, in all the Animal World. As he futilely pawed at the ball that was Pangolin, she called out to him. “Silly Tiger,” she said from within her curled body, “Instead of trying to eat me, you should join me in the Grand Plan I have to save us both.”

“Grrmph! What could that be?” asked Tiger, “Could it be some way to stop the Humans that have been capturing our relatives?”

Humankind, as you well know, Dearly Beloved, has relentlessly tried to make profit from the natural world. And both Pangolin and Tiger were seriously affected by this.

“We need to find some way to alert Humans that there is a far easier way to prepare the strange unctions, tinctures and who-knows-what-else that go into what they call ‘traditional medicine,’ said clever Pangolin. “For instance, my scales are dried and ground-up, and sometimes cooked in oil or vinegar or even the urine of young boys, and these silly People think that they can cure male impotence, fever, diseases of the heart, psoriasis, cancer, or even male impotence. But—in reality, although of course they are far, far more beautiful, my scales are no different from human finger- and toenails. And your teeth, Tiger, although they are wonderfully big and sharp, are actually the same as the Humans’ puny ones.”

“I’m not sure where you’re going with this,” puzzled Tiger.

“People have all sorts of industries built around their appearance: these include nail salons where finger- and toenails are trimmed short and the remainder painted strange colors. They also visit Healers called Oral Surgeons, who remove their teeth if they cause them trouble. Add to that the baby teeth of their children, that fall out on their own, and if all these were collected, they would not need to cage you and your relations in order to steal your teeth.”

And so, Dear One, while Tiger immediately agreed and was ever so enthusiastic about Pangolin’s plan, I will leave our story here, because as we all know, there is no Mowgli of the Jungle, nor Dr. Doolittle to convey the message.

Sorry.

So, so sorry.



WE WILL NOT FADE AWAY 2020

In the summer of our youth the majestic Monarch butterfly fluttered around elegantly and gracefully heralding the arrival of our favorite season.

In Mexico, their presence has a deeper and even more beautiful meaning.

These butterflies return to Mexico on Nov. 1 and 2, el Día de los Muertos — the Day of the Dead — when tradition holds that the Monarchs are the returning spirits of loved ones who have died.

Monarchs are threatened by deforestation of their habitat in Mexico, disruptions to their migration caused by global warming and poisons that kill Milkweed, a flower that is important to their survival.

Their numbers are dwindling rapidly.

This piece represents the fragility of our deteriorating eco system, which is supposed to support a tiny being as delicate as a butterfly and the futility of time slipping away from us.

If the Monarch represents our loved ones returning to comfort us, who will save her ?

Do the spirits know? Do the butterflies know?

- Mary Clark-Camargo

<http://www.newstoneagemosaics.com>

Mary Clark-Carmargo

We Will Not Fade Away

glass mosaic and found object wall hanging

17"x 22½"

2020



Mary Clark-Carmargo
We Will Not Fade Away (detail)
glass mosaic and found object wall hanging
17"x 22½"
2020



Mary Clark-Carmargo
***We Will Not Fade Away* (detail)**
glass mosaic and found object wall hanging
17"x 22½"
2020

19th century periodicals and journals documented the degree to which global imperialism changed the planet. Engraved illustrations were the mass media of their day and critical to extolling the virtues of Western dominion over foreign cultures and the natural world.

I find these images to be beautiful and foreboding at the same time. They document an age in which we assumed control over the habitats of creatures deemed to be both exotic and exploitable. I also see humor in their earnest depictions of an era that seriously overestimated its own virtues. I subvert these engraved images and their original intent with irony by combining and re-contextualizing them in a digital format.

The animals used in my pieces are recognizable as endangered through scientific study and media exposure but the spider in several of my images is not readily known as an endangered species. I use spiders in two ways – as a metaphor for the insect/animal world trapped by human aggression and as a species that is reviled by many while also in peril.

“The Nature Conservancy, in cooperation with the Network of Natural Heritage Programs (NHP) and Conservation Data Centers, maintains one of the most comprehensive biological databases in the Western hemisphere. This database includes global, national and state conservation priority ranks (Master 1991). Only 114 spider species are being tracked in these databases, with 57 assigned priority ranks, clearly illustrating the lack of compiled information on the status of spiders. Of these, 40 species are considered of national concern, with 29 species considered imperiled or critically imperiled (The Nature Conservancy 1997). The other 11 species are considered rare and not necessarily imperiled, but six of these have some uncertainty regarding their status.”

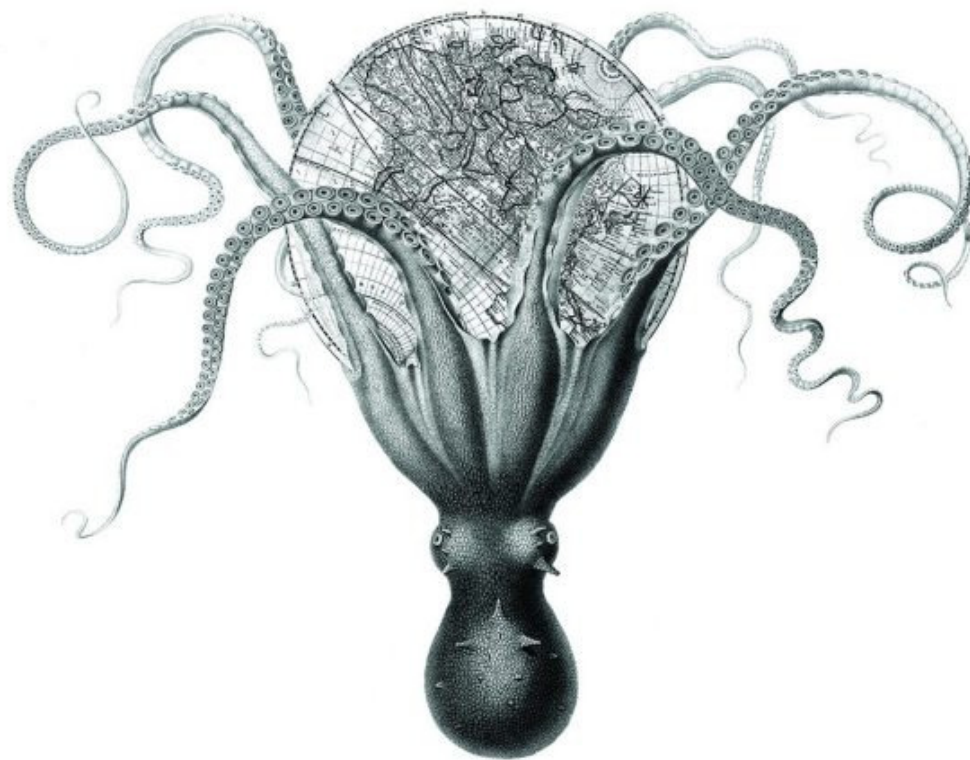
Source: University of Michigan

Technological advancements from the past and accelerated destruction of habitat in our own time endangers species and nearly guarantees their demise – to their great peril and ours.

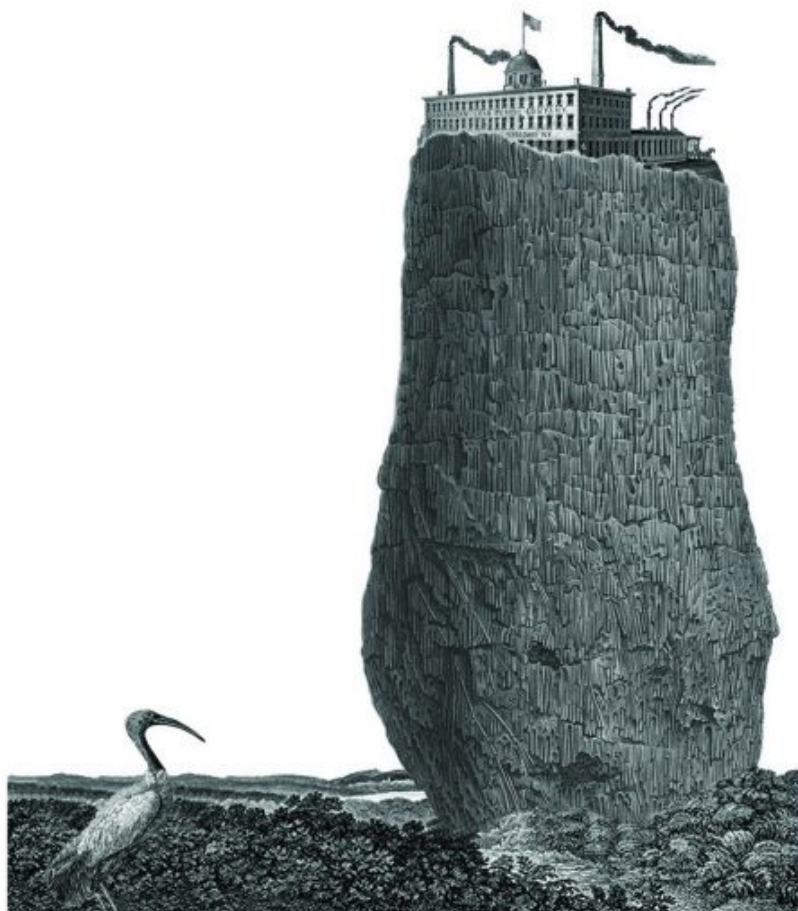
I thank the New York Public Library's Archival Resources for the source materials used in these digital photo-collages.

- Susan Davis
June, 2021

https://www.instagram.com/p/CS-RdwwhSGp/?utm_medium=copy_link



Susan Davis
OctoGlobe
archival digital print
8" x 8"
2019



Susan Davis
Pencil Factory
archival digital print
8" x 8"
2021



Susan Davis
Spinner
archival digital print
8" x 8"
2019



Susan Davis
Giraffe Machine
archival digital print
8" x 8"
2019



Susan Davis
Papal Blessing
archival digital print
8" x 8"
2019



Susan Davis
The Spider and the Gentleman
archival digital print
8" x 8"
2020

Welcome to the Rhino

The “Rhinoceros” is a metaphor for the frightening, inner turmoil residing in each of us. It is that hidden creature, prehistoric and powerful yet fragile and endangered. How we live our lives while trying to control this turmoil is something that has intrigued me for decades. This ongoing human struggle is at the heart of my work. In my work, the Rhino is a container, canvas, silhouette, portrait, pattern, form, shadow and texture. It is an actor, prisoner, ally, toy, adversary, observer, and patient. The Rhino is passion and passivity, ugliness and beauty, strength and vulnerability. My Rhino is universal and unique. So is yours. I deploy multimedia and multi-technique processes throughout my work. Found objects bring their unique histories to their repurposed functions.

I like to use repetitive units requiring repetitive tasks such as casting and glazing hundreds of Rhino tiles or gluing hundreds of ping-pong balls or by creating multiple colored pencil shavings. Repetitive activity can be both frenetic, like racing thoughts, or meditative, like repeating mantras.

The series “Welcome to the Rhino” was the first series when the Rhino entered my work. It was a time of turmoil both personally and in our country. Facing my own demons felt like a Rhinoceros breaking through my chest. This image sparked the work. The series includes seven relief sculptures hung around the space like a circus parade. The Rhinos lumber up and down in a whimsical but awkward way.

- Lauren Evans



Lauren Evans
Welcome to the Rhino #4
wood, rubber balls, mixed media
82¼" x 48" x 7½"
2017



Lauren Evans
Welcome to the Rhino #3
wood, Plexi-glass, mixed media
82¼" x 48" x 7½"
2017



Lauren Evans

Welcome to the Rhino #8

wood, steel, aluminum, mixed media

5' x 8' x 5'

2017

“Helium is the only element on the planet that is a completely nonrenewable resource.”

Geoff Brumfiel

It too is in the realm of potential future over-use and extinction.

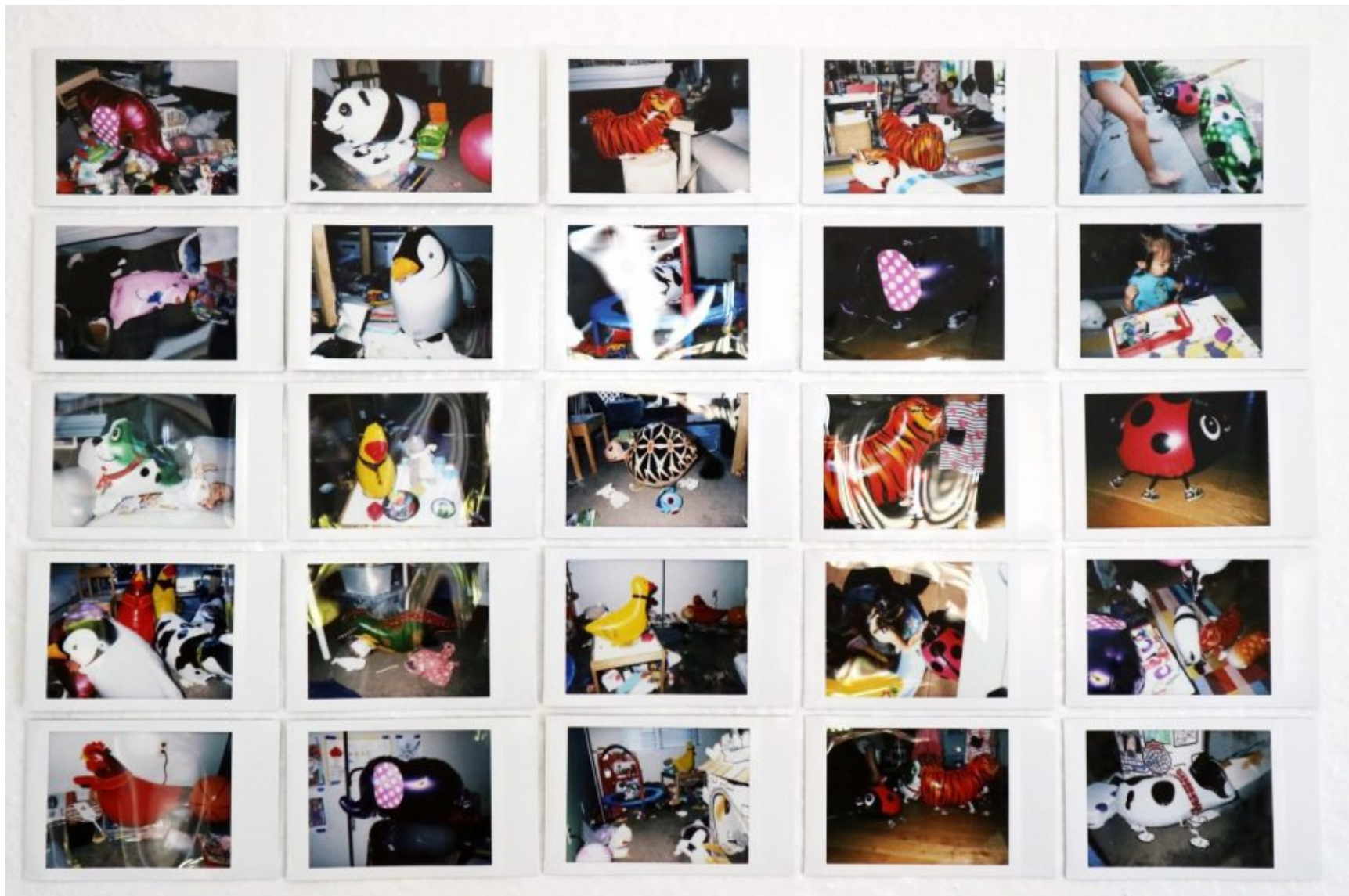
Its unique characteristics have been used in medical and industrial setting; MRI to quantum computing as cooling agents or non-flammable shielding agent. It is an element we highly depend on in order to have technological advancement and party decorations. Helium balloons can become too expensive to decorate the parties someday.

- Satoe Fukushima

About the Artist

Satoe Fukushima earned her MFA in Fine Art and Integrated Media from California Institutes of the Arts in 2013. Her art often deals with the gaps of language and its transmitted information; these gaps concern not only verbal communication, but also cultural agreements and disagreements. Fukushima uses a wide range of media including bread, video, sculptures and whipped cream, and humor in desperation. Intentional miscommunication is often part of the mix.

Satoe Fukushima has exhibited, curated and performed at various venues both locally and internationally, including the Barbara and Art Culver Center of the Arts, LA Municipal Art Gallery, Artists' Union Gallery, California Institutes of Arts, California State University Long Beach, Otis College of Art and Design, El Camino College Art Gallery, and Huashan Creative Park in Taipei.



Satoe Fukushima

Helios' Animalis Installation Documentation

helium filled balloons, kids, parties, mess, instant
films, blue tapes, measuring tape
2021



Satoe Fukushima

Helios' Animalis Installation Documentation (single)

helium filled balloons, kids, parties, mess, instant films, blue
tapes, measuring tape

2021

One of the goals of my paintings is to raise the question of the presence of sentience and emotions in all animal life. I believe in the equal value of all living beings. This is a very inconvenient idea. As humans have come to dominate the entire planet by developing the advantages of agriculture, architecture, weaponry, massive population, and other technologies, we have institutionalized our power over other species so that we cannot easily give up our mantle of self-proclaimed superiority. Now, although the lives of every living being on earth is at the mercy of human choices, we as individuals have very little power to save another species. We must act in groups and coalitions to preserve the diversity of life needed to survive changing conditions and altered ecosystems. Humans are creative and inventive enough that we might actually succeed in postponing the worst of the Sixth Extinction. However imagination is a double-edged sword: Humans have a unique capacity to believe in imaginary realities and to behave as if the actual facts of our existence do not apply to us. The desires of our egotism and our false superiority may bring us all down.

My response to this dilemma is to try to resist the easy tendencies toward human egotism in my personal life, to support ecological equality any way I can, and to paint these images to inspire others to regard all life as magnificently beautiful and valuable to us all.

- James Griffith, 2021

jamesgriffithpainting.com



James Griffith
Polar Bear
tar on panel
9" x 12"
2019



James Griffith
Mountain Lion
tar on panel
16" x 12"
2016



James Griffith
Okapi
tar on canvas
58" x 42"
2018



James Griffith
Under the Sun-Jackrabbit
tar on panel
2020



James Griffith
Capuchin Monkey
tar on panel
5" x 7"
2017

Animal Spirits

“Man vs. Nature” is a narrative we’ve all heard. Western culture has taught us that nature is the enemy of humanity. The divide created between the natural world and ourselves has made us see nature as an object. As something to exploit for personal gain. This distancing has also made us numb to the perils nature faces and even harder for us to empathize with what is happening in nature. We have now reached a point in time in which we are finally realizing the impact our actions are having on the natural world. Foolishly there are people that still do not believe that we are causing harm and have forgotten that we, too, are animals.

There was once a time when it was Man & Nature. When we knew our place and treated nature with respect and reverence. The earliest instance of humankind’s acknowledgment of nature and animal spirits can be traced back more than 35,000 years to the cave paintings in France. It can also be seen in the cultures of the Native American people. They believed that every animal, plant, waterway, and other element of the natural world all hold spirits. Because of this, they treated everything that they believed had a spirit as they would another human. Animal spirits were how they passed down their thoughts, reflections, ideas, theories, beliefs, and history through symbols and signs to the next generation, in the form of stories using animals like the eagle, bear, or wolf.

It is in the tradition of the Native American’s honoring of the animal spirit, that I create my art as one-of-a-kind original drawings. Each drawing is in recognition of the animal’s innate talents and is meant to be a gift and a teacher to those who have made a spiritual connection with the animal. In much the same way as the Native Americans, my goal is to use my art to continue to pass down stories, ideas and beliefs that reflect our continued connection to animals and the natural world that surrounds us.

“One thing to remember is to talk to the animals. If you do, they will talk back to you. But if you don’t talk to the animals, they won’t talk back to you, then you won’t understand, and when you don’t understand you will fear, and when you fear you will destroy the animals, and if you destroy the animals, you will destroy yourself.” ~ Chief Dan George,

I believe, if I can personalize nature in a way that will make people want to take better care of and empathize with nature and animals more then we can take steps towards a better relationship with the Earth, like that of the indigenous tribes of the Americas.

- Gregg Hamby

gregghambyart.wix.com/gregghamby

<https://www.instagram.com/gregghamby/>

About the Artist

Gregg Hamby was born in Iron Mountain, Michigan. He received an AA degree from El Camino College and a Bachelor of Fine arts degree in painting and drawing from California State University Fullerton, graduating with honors in 1999. Growing up, nature played an important role in his life. His mother was the only child of an avid outdoorsman and learned from her father the beauty of nature. In turn, his Grandfather passed this same love to him while spending many hours together in the woods of Northern Michigan. This instilled in him an understanding and respect for all living things.



Gregg Hamby
Mountain Ghost - Snow Leopard
pencil drawing
63" x 28"

Dwelling in the high altitudes of the tranquil mountains of the Himalayas, many of the legends speak of this animal with deep reverence. Silence is power the Snow Leopard is a master of, completely silent and unseen. With its big soft paws and camouflage markings, it moves unnoticed, like a ghost, as it stalking its prey.

Cloaking itself in invisibility, they have evolved to live in some of the harshest conditions on Earth. Snow leopards play a key role as both top predators and as an indicator of the health of their high-altitude habitat. If snow leopards thrive, so will countless other species. Yet, climate change, more than revenge killings or habitat fragmentation, poses perhaps the greatest long-term threat to snow leopards. The Impacts of climate change may result in a loss of up to 30 percent of the snow leopard habitat in the Himalayas alone.



Gregg Hamby
Disappearing Act - Polar Bear
pencil drawing
70" x 38"

The Inuit consider the Polar Bear to be a Mighty Magician— that's how well they blend in the snowy environment, giving Polar Bear the symbolism of inconspicuousness. Bear also shows you that you can blend in, step out of the spotlight, and stay behind the figurative curtain until it is right to appear, as if from nowhere.

Scientists have predicted that polar bears are likely to disappear as early as 2040 in some parts of the Arctic, and probably be gone by 2100. It is estimated that currently there are fewer than 26,000 polar bears left in the Arctic, but as the sea ice declines because of climate change, so, too, will the polar bears.



While you might think the Rhino's size denotes brute force, just the opposite is true. These are gentle creatures who love roaming in open grasses. They represent peace, harmony and balance. They embody the idea of inner peace and tranquility, being slow and relaxed most of the time.

Although the most contentious of the species the Black Rhino remain critically endangered, with poaching for their horns posing a constant threat to their survival.

Gregg Hamby

Sacred - Rhino

pencil and charcoal drawing

26" x 12"



Tiger definitely has duality in terms of global meanings. They are fiery and fearsome, but also patient and loving. In terms of spiritual growth and awareness, Tiger is all about keeping your eye on the prize. Life is unpredictable, and when the Tiger wakes and strikes the results are swift, sure, and generally not pleasant.

Tigers need large secure areas to thrive. Yet the clearing of forests for agriculture and timber along with poaching and climate change put tiger populations in crisis and will continue to see a decline in their numbers.

Gregg Hamby

Unpredictable - Tiger

pencil and charcoal drawing
26" x 14"



You know how to use your own power. You are fierce and strong yet playful at the same time. You know how to pursue what you want, and are not afraid to show aggressive behavior – for defensive purposes only rather than bullying your way through things.

Gregg Hamby

Thrive - Polar Bear

pencil and charcoal drawing
26" x 12"



We Are All The Same is WS Milner's illustration of our deep, ebullient, if you will - animal selves, the essential lightness of being which is who we are long before gender, ethnicity, family, community, religion, or politics. These better angels are us regardless of our backgrounds. Created as a self-tutorial in 2019-2020, my intent was to undo the personal, psychic damage of living in an unconscious and polarized America where nature is disregarded and man blunders about in enmity.

WS Milner

We Are All The Same

wood, dried devil's claw seed pod, polymer clay, acrylic epoxy, acrylic and oil paints
6-20" x 4-10" diameter



WS Milner

We Are All The Same

wood, dried devil's claw seed pods, polymer clay, acrylic epoxy, leaves, grass, acrylic and oil paints
sculptures range from 6-20" tall, and 4-10" diameter



WS Milner

We Are All The Same

wood, dried devil's claw seed pods, polymer clay,
acrylic epoxy, leaves, grass, acrylic and oil paints
7"x 8" diameter



WS Milner

We Are All The Same

wood, dried devil's claw seed pod, polymer clay, acrylic
epoxy, acrylic and oil paints

14" x 8" diameter



WS Milner

We Are All The Same

wood, dried devil's claw seed pods, polymer clay,
acrylic epoxy, leaves, grass, acrylic and oil paints
sculptures range from 6-20" tall, and 4-10" diameter



Cynthia Minet
Seconds to Last

(inflatable) repurposed camping tents, sequenced LEDs, rope, lead weights, fan
Lighting Design: Vaughn Hannon
60" x 120" x 64"
2021

Seconds to Last, 2021

Seconds to Last is a new solo installation by Cynthia Minet, made for the Torrance Art Museum Dark Room. Minet is known for her life-scale illuminated sculptures of animals. Made from recycled plastics and lit by LEDs, her works draw attention to our human dependencies on fossil fuels and electricity, as well as the resulting environmental degradation facing our planet.

The artist's first inflatable sculpture, *Seconds to Last*, depicts the nearly extinct Northern White Rhinoceros: there are only two surviving members of the subspecies on Earth.

In a nod to her most recent work, which focused on both human and animal migration, Minet utilizes repurposed camping tents sourced from her neighbors' visits to the Burning Man festivals. As our cities fill with people living in tents, the result, in part, of our profit-based economy, so too does the rhinoceros face extinction, due to poaching and loss of its habitat.

The sculpture is lit by LEDs whose colors reference the seven energy chakras. Presented in a darkened room at the museum, the project's sequenced lighting slowly extinguishes before the viewer, until its presence is only sensed in darkness.

<http://www.cynthiaminet.com>

The video for this piece can be viewed online at: <https://www.youtube.com/watch?v=Vh40YsDcaDM>

Unsustainable Creatures: Elephant, 2013

Unsustainable Creatures: Elephant is the largest of the sculptures commissioned by the LA Dept. of Cultural Affairs and the Los Angeles World Airports for Packing (caravan), a solo installation in the Tom Bradley International Terminal. On view April-September 2013. The installation filled the display case in the Customs Hallway with a series of new sculptures made specifically for the 43' foot display case. It consisted of four life-size pack animals. Inspired by working animals that international travelers could identify with, it featured a camel (11 feet), an elephant (11 feet), and two oxen (9 feet each). In addition to providing tourists with an exciting visual display, the Packing (Caravan) presented a humorous parallel to the international travel experience. Additionally, the work draws upon the artist's ongoing reflection on the complicated relationships and dependence humans have with the world we inhabit, and points to the ecological hazards that plastics and petrochemicals present to our planet.



More About the Elephant:

Her nickname is Gladys. She is based on an adolescent female Asian elephant. Among other items, she is constructed from a large red car bed found on the street by a friend, as well as other materials culled from dumpsters and thrift stores.

Cynthia Minet

Unsustainable Creatures: Elephant

post-consumer plastics, PVC, LEDs,
hardware

80" x 115" x 52"

2013



Lowell Nickel

Axes Comp

mixed media slab built ceramic axes with branches
7" x 12"



This digital art making images can be associated with what has recently been labeled as the "Anthropocene". The term Anthropocene or Holocene Epoch begins when human activities started to have a significant global impact on our earth's biology and ecosystems.

The basic concept of these axe heads can be strengthened as a perceptible iconic symbol... these are long lived (double edged) tools. The "clearing of the land" was once necessary but we now find limitations by recognizing earth as a biome. Over time, when the weathering forces of nature serve as the ultimate liberator of all human creations, the flora & fauna will again develop fully and richly.

These artistic investigations are mixed media, i.e. Slab built Ceramic axes (7"x12") then photographed and used in digital compositions that can be printed any size.

- **Lowell Nickel**

Lowell Nickel

Axe Drop 3

digital image

7" x 12"



Lowell Nickel
Axe Whole
digital image
7" x 12"



Lowell Nickel
Sparrow
digital image
7" x 12"



Sarah Perry

Speak for Me

welded steel frame, acrylic paint and patina (on frame,) burned scapulae, graphite, sealants

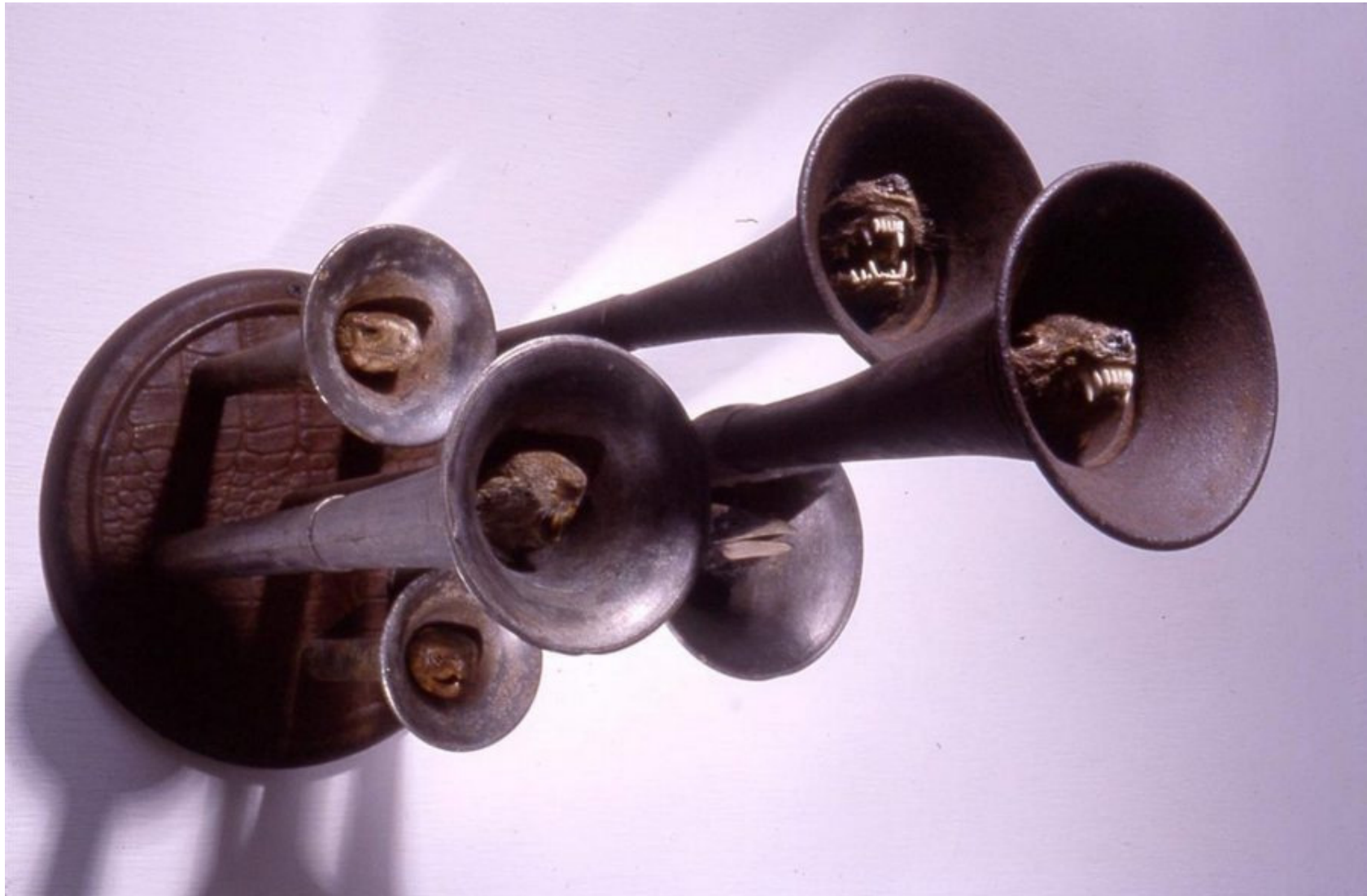
11" x 11" x 3"

2004

If we climb down the Tree of Evolution far enough, we discover that all life is kindred. Unfortunately, most of us have forgotten how to howl. But the ones who can translate to the rest of the human horde are asking to please make room for the profound beauty and breathtakingly mysterious lives of others.

- Sarah Perry

sarahperryartist.com



We are a product of Nature just as much as the hawk above our heads. Yet we have the ability to discern the future. Are we wise enough to choose kindness over the suffering for our fellow creatures? Time is running out for so many...

Sarah Perry

Six Seconds Before Midnight

steel, vintage horns, found taxidermied animals, sealants, patinas
8½" x 19" x 8½"

2001



Sarah Perry

Times Up

vintage brass instruments, taxidermied found creatures,
sealants, glues, screws patinas

40" x 44" x 21"

2015

Now it is no longer a choice of can we save them, but which ones? The greatest danger to species decline is habitat loss and the elephant in the room taking up all the space is a hominid. Made years later, Times Up is a follow-up to 6 seconds before Midnight. Some cries have gone into the ether as the very last one.



Sarah Perry

***Times Up* (detail)**

vintage brass instruments, taxidermied found creatures, sealants, glues, screws patinas

40" x 44" x 21"

2015



I have no doubt that life will continue on this planet, despite what we do to it. However, the meek (insects etc.) may very well inherit the Earth considering how dire it has become for so many. But then, who knows what we will evolve into? For a time, at least.

Sarah Perry

The Meek

aluminum grate, altered shed cicada skin abdomens, silicone

20½" x 11" x 3½"

2009



Sarah Perry

***The Meek* (detail)**

aluminum grate, altered shed cicada skin abdomens, silicone

20½" x 11" x 3½"

2009



Vojislav Radovanovic

Wanderers is an audio-video artwork by Vojislav Radovanovic in collaboration with composer Joseph Carrillo. about grief and anxiety for the growing climate crisis and the sixth mass extinction-level event that our planet is currently experiencing due to human impact. The video tells the story of the two last surviving birds flying through a desolate landscape of a burned forest, as told by a human puppeteer (performed by Jason Jenn), suggesting that the action is taking place in a barren future where there is little other life in existence. The use of some repetitive sequences is a reference to looped social media videos, a popular visual style we have grown accustomed to in this human-influenced Anthropocene era.

<https://www.vojislavradovanovic.com>

This piece can be viewed online at: https://youtu.be/IYCbf8_P2zQ

Vojislav Radovanovic

wanderers

digital video

2021

Directed by Vojislav Radovanovic

Music by Joseph Carrillo

Puppeteering by Jason Jenn

duration 8'24"



Ghost Dogs

A memory of the African Savanna haunted me for years until I knew I had to tell my version of it.

There was a buzz of excitement that morning. A rare pack of African Wild Dogs had been sighted in the area as we rumbled off into the bush hoping to find them. At last we did and with hearts pounding, inched closer as they locked eyes on us. I stood transfixed as I watched their kaleidoscope of dappled fur on stiletto legs, jostling and head-butting like a kinetic sculpture. Then they gathered to move on, and aching to prolong the moment, we followed them until they disappeared into the mist.

The Ghost Dog sculptures are handmade armatures of tree branches and found materials that include wire, wood, paint, foam rubber and wool sweaters.

- **Samuelle Richardson, 2021**

<https://www.samuellerichardson.com>

Samuelle Richardson

Ghost Dogs 2

mixed media

4' x 7' x 4'



Samuelle Richardson
Ghost Dogs 1
mixed media
4' x 7' x 4'



Samuelle Richardson
Ghost Dogs 3
mixed media
26" x 10" x 20"



Samuelle Richardson
Ghost Dogs 4
mixed media
4' x 7' x 4'



Samuelle Richardson
Ghost Dogs 5
mixed media
4' x 7' x 4'



Samuelle Richardson
Ghost Dogs 6
mixed media
26" x 10" x 20"



Samuelle Richardson
Ghost Dogs 7
mixed media
3' x 8' x 8'



Fooling around in the studio during COVID isolation, I made a couple of small tempera paintings of animals around me . Normally, most animals will not directly look at you because it is confrontational .The eyes from the frontal position of these faces seemed to follow me and say *j'acuse*. The power in the gaze challenged me to develop this format to speak to the loss of habitat and diminishing numbers of animal species around the world. Ultimately I made 46 portraits that I hung together for mass effect. This collection of faces is a selection from that work.

- **Nancy Romero**

<https://www.pinterest.com/Openstudiodena/nancy-romero/>

Nancy Romero

Hare

tempura on clayboard



Nancy Romero
Kaola
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Lion
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Orangutan
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Bee
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Lemur
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Tortoise
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Panda
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Wolf
tempura on clayboard
6" x 6"
2020-21



Nancy Romero
Tiger
tempura on clayboard
6" x 6"
2020-21

Recent work from four murals commissioned by the Los Angeles Department of Cultural Affairs for the Harbor Animal Care Center in San Pedro and the drawings of endangered species/animal portraits, is concerned with my love of animals. These are rendered from digital photographs, in pastels and colored pencils and are intended as an awareness and appreciation of the planet's variety of wildlife now at risk from global warming, loss of habitat and human greed. As my "Life imitates Art" photographs was an ongoing series begun in 1979 continuing until 2015, this series of drawings, is ongoing due to the persistence of factors related to the disappearance of animal species.

- Nancy Webber

<https://nancy-webber.com>



Nancy Webber
Orangutan and Infant. Mountain Gorilla with Baby
graphite and colored pencil on paper
18" x 24"
2021



Nancy Webber
Elephant King Goodness
pastel and colored pencil on paper
16" x 18"
2019



Nancy Webber
Hippo
pastel and colored pencil on paper
2018



Nancy Webber
Eastern Gorilla
pastel and colored pencil on paper
18" x 24"
2018



Nancy Webber

Sloth

pastel and colored pencil on paper

18" x 24"

2018



Nancy Webber
California Condor
pastel and colored pencil on paper
18"x 24"
2018



Nancy Webber

Pangolin

pastel and colored pencil on paper

18" x 24"

2018



Nancy Webber

Lemur

pastel and colored pencil on paper

18"x 24"

2018



Nancy Webber
Red Wolf
pastel and colored pencil on paper
18" x 24"
2018



Nancy Webber
Galapagos Penguin
pastel and colored pencil on paper
18" x 24"
2018



Nancy Webber

Giraffe

pastel and colored pencil on paper

18"x 24"

2018



Nancy Webber

Walrus

pastel and colored pencil on paper

18" x 24"

2018



Nancy Webber

Jaguar

pastel and colored pencil on paper

18" x 24"

2018

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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