

SHELTER

A Reflection of COVID-19's Impact

Open to view Friday, February 5, 2021
Virtual Exhibit at pablocenter.org

What has been the impact of COVID-19 on our society, our homes, ourselves? Artists spanning the globe explore what led us to where we are, what we have gone through, and ask themselves, "What is the new normal?"

Interested in purchasing a work of art?

Interested in a work of art exhibited in one of our virtual galleries or exhibits? It may be available for purchase. To purchase a work of art, contact Rose, our Visual and Literary Arts Manager at rose@pablocenter.org.

All artwork pricing is set by the artists and is non-negotiable and non-refundable. All artwork sales are by commission with Pablo Center at the Confluence. Your purchase supports our endeavors to present quality visual art programming that is free and open to the public.

ROSE DOLAN-NEILL, CURATOR

Visual & Literary Arts Manager
Pablo Center at the Confluence

COVID-19 has changed our lives. It has taken so much from us, our loved ones, our way of life, our sense of normalcy. How we respond to a crisis is telling of who we are. Do we feel the need to protect ourselves, our colleagues, our families, our communities? How do we respond to that pressure? Compliance? Rebellion? The artwork on display in our Shelter exhibit is deeply personal, delving into separation, anxiety, fear of touch, fear of others, exploring what it means to be alone. But there is also hope to be found; a sense of humor, a sense of comfort in your solitude. You'll notice hands; there are many hands. The depiction of the hand can be comforting like the warm embrace of your mother, or fearful such as the moments when you are out in public places with little to protect you from the virus. At the beginning of this global pandemic, we were told to wash our hands-a lot. A good practice, to be sure, and one that seems like common sense. But common as it is to wash your hands when you are fearful of getting sick, what is more of a challenge to us is the wearing of masks. It is new to the general public, and a little bit strange and fearful. Western culture has never had to think so much about the safety of others and the individual steps that one must take to protect society. "Sheltering in place" used to sound like such a drastic term, something you do in a time of great emergency. Sheltering in place is a new normal. Is there comfort in our shelter? The final image, Mitchell Spencer's *Crack in Time* is one of perspective, of patience. As months rust away, there is still the turning of the sun and the movement of the earth.

Through the viewing of art in our virtual exhibits on our website, we can all have a common experience. We can gain an understanding of our community and our humanity by scrolling through the images of artworks that have been created by our region's top artistic minds. We can reach audiences from across the world and those communities close to home that might not get to come into Pablo Center that often. Please be sure to read through the artistic statements and biographies of the artists on display, these words will add to the enjoyment and appreciation of the artwork and may give you further reason to purchase a work of art from Pablo Center. Who knows, it may even inspire you to take the next steps in your creative endeavor.

ARTIST STATEMENTS AND BIOGRAPHIES

Statements and biographies are written by the individual artists and are published with their permission. The views expressed are their own. All artwork pricing is set by the artist and is non-negotiable and non-refundable. All artwork sales are by commission with Pablo Center at the Confluence. Your purchase supports our endeavors to present quality visual arts programming that is free and open to the public. Thank you.

JAYDN ALEXANDER

Boyceville, Wisconsin

As a fiber artist, my art typically is used as a means of processing my version of femininity. In this moment of my life, I have begun to focus on the connection I share with the women in my family. The ability and resilience of women to adapt to unforeseeable changes while providing comfort and emotional strength for those that surround and mean the most to them.

Jaydn Alexander has a Bachelor of Arts from St. Cloud State University as well as a Master of Arts in Art Therapy Counseling from Southern Illinois University Edwardsville. She currently works as an Art Therapist in the Chippewa Valley.

Uncontained Warmth

Acrylic yarn, mixed media, 12x8 | \$100

DIANE CANFIELD BYWATERS

Stevens Point, Wisconsin

Diane Canfield Bywaters creates assemblage pieces with epoxy clay, toys, fabric, discarded junk, and acrylic paint that are inspired by current affairs, stories, and historic sayings. She was drawn to assemblage artwork later in life after a successful painting career of en plein air oil landscapes. In 2020, she attended a virtual residency as part of Kasini House and Tulane's Digital Archives that emphasized the importance of artists interpreting the once in a lifetime pandemic. Thus, that year her work started focusing on Covid-19 and our response to it. Assemblage art provides a chance to see and incorporate our surplus in the USA, we have so much that we readily discard for the new, and with those discarded items, Bywaters creates unique pieces that attracts a wide audience including the very young at heart and also the slightly twisted. Bywaters has always been a collector and as an artist she transforms that collection into visual life stories.

Diane Canfield Bywaters is an award-winning artist/educator and an emerita professor from the University of Wisconsin-Stevens Point having taught drawing and painting for over thirty years. She obtained a BFA in painting from

the University of Kansas, Lawrence and a MFA in painting from Washington University in St. Louis, Missouri. She also taught at Columbus College of Art and Design in Ohio and DePauw University in Greencastle, Indiana. An active artist-in-residency participant, she has the honor of having the most selected artist-in-residencies in the U.S. National Park system for her oil en plein air landscape painting. Her works are in numerous collections including Pepsi Corporation, the State Department, and United Airlines. An active artist she has had numerous solo shows in various states, and at 50 years old began a new direction in her artwork creating assemblage story-telling pieces that use her painting skills within sculpture. She resides in Stevens Point, Wisconsin in an historic Main Street home with her famous jewelry-designer husband, Thomas Dailing, amazing daughter, and a menagerie of pets.

Pandemic Series: Wash Your Hands

Assemblage: acrylic paint, epoxy clay, toys, 33x15x11 | \$1250

Pandemic Series: It's Global

Assemblage: acrylic paint, epoxy clay, tin container, toys, 13x10x7 | \$750

SAPIRA CHEUK

Las Vegas, Nevada

Pas De Deux, in the Time of Quarantine is a project, where dancers quarantined in Santiago, Chile; Los Angeles, California; Berlin Germany; Sofia, Bulgaria; Buseyi, Iganga, Uganda; Albuquerque, New Mexico; and many other locations around the world submitted videos dancing wherever they are quarantined. Videos were then paired, and the stills transformed into these paintings; as if the dancers were occupying the same space, dancing, and connecting, together.

Sapira Cheuk is an ink painter and installation artist interested in proprioception, ways of knowing through the body, and how these modes of knowledge reflect or internalize external experiences. Her practice incorporates traditional Chinese Sumi painting techniques and geometric elements to depict the complexity of the Subject, agency, and corporeality, while building an alternative narrative of not only bodily experiences, but also intersubjective relations. Cheuk has exhibited in numerous exhibitions, including those at the Institute of Contemporary Art Los Angeles, Orange County Contemporary Art Center, Masur Museum, The Netura Museum, Culver Center for the Arts, Riverside

Art Museum, Rochester Contemporary Art Museum, Wignall Museum of Contemporary Art, Chaffey Museum of Art, and The Robert & Frances Fullerton Museum of Art. She currently works as an instructor for the University of Nevada, Las Vegas and received her BA at University of California, Riverside and MFA from California State University, San Bernardino.

Pas De Deux, in the Time of Quarantine #2

Ink, acrylic, graphite on paper 18x24 | Not for sale

Pas De Deux, in the Time of Quarantine #3

Ink, acrylic, graphite on paper 18x24 | Not for sale

Pas De Deux, in the Time of Quarantine

Single Channel Video | Not for sale

Pas De Deux, in the Time of Quarantine is a project, where dancers quarantined in Santiago, Chile; Los Angeles, California; Berlin Germany; Sofia, Bulgaria; Buseyi, Iganga, Uganda; Albuquerque, New Mexico; and many other locations around the world submitted videos dancing wherever they are quarantined. Videos were then paired, and the stills transformed into these paintings; as if the dancers were occupying the same space, dancing, and connecting, together.

[Watch the Video Installation](#)

LORI CHILEFONE

Eau Claire, Wisconsin

Just before COVID-19 hit I checked out "The World-Ending Fire: The Essential Wendell Berry" from the library. In the midst of a pandemic having its way with the world this was a grim but grounding read. Berry's essays often emphasize the importance of domesticity, human-scaled economies, and being fully present in our daily lives. A preface in Berry's introductory essay "Wild and Domestic" sites: "With only a little self-knowledge and a little sitting still and looking, the conventional perspective of wild and domestic will be reversed: we, the industrial consumers of the world, are the wild ones, unrestrained and out of control, self-excluded from the world's natural homemaking and living at home." With respect to important work on hold due to public safety, and sorrow for the losses COVID-19 has caused on so many levels around the world, stay-at-home orders offered many people a rare opportunity for "a little sitting still and looking" ...and listening. A call to the leader within us all.

My passions are family, collaborating artistically and partaking in the diverse offerings of Wisconsin's Chippewa and Red Cedar Valleys. I received my BFA in Graphic Design from College of Visual Arts (Saint Paul, MN) in 1992 and now freelance as both a graphic and fine artist. Current artistic endeavors include creating logos, designing and painting murals, working with our family business, Next Step Energy, and co-curating visual art with Jyl Kelley for "In By 10 Art By 5" - A Larry Stark Retrospective to be hosted by Pablo Center in the summer of 2022. I volunteer for WHYS 96.3FM - Eau Claire's Community Radio Station by serving with their Board of Directors, and DJ host "a little diversion" airing Sundays from 2-3pm.

Dominant Discourse Outside The Hall Of Domesticities

Artist proof of oil painting which includes the following mixed media components: digital manipulation, cut vintage ephemera and a photograph of the artist's eye at age 15, 12x12 | \$400

SANDRA CRESS

Eau Claire, Wisconsin

Sandra Cress enjoys creating art using many mediums. Her work has been included in numerous regional fine art exhibitions, and public and private collections.

Dichotomy

Digital photography, 8x10 | \$175

Dichotomy portrays how the current political division in our country is reflected in the practice of mask wearing.

Together Alone

Acrylic, 18x24 | \$450

The COVID-19 pandemic emphasizes our collective experience of being alone and the decisive action of isolation in order to protect ourselves and others.

NED GANNON

Eau Claire, Wisconsin

The title of this painting is *Every Stranger, Stranger*. It is from my series, *For Every Truth, A Fiction*, which explores places I frequent from two distinct vantage points. The idea came from society's current struggles with what information to trust and what information to distrust. In this painting, I was thinking of how, once the pandemic was in full swing, I would walk my dog and I didn't know how to interact with people I would encounter. It was like meeting Bigfoot on the street-should I say hello, or run? Every stranger became stranger.

My art is my biography. If you don't understand it, well, I don't really either.

Every Stranger, Stranger

Acrylic on arches, 22x30 | \$700

LYNN M HOBART

La Crosse, Wisconsin

A sense of humor helps during a pandemic.

Born and raised in Milwaukee, Wisconsin, I taught art in the La Crosse public schools for 23 years. Being surrounded by other artists has helped me tremendously. Thank you to my group of nine.

Figure in Tree Skirt

Acrylic, ink, pencil, 11x14 | \$400

At Least Her Face is Covered

Acrylic, ink, pencil, 11x14 | \$400

Cocooned Figure

Acrylic, ink, pencil, 11x14 | \$600

MITCHELL SPENCER

Eau Claire, Wisconsin

One of the major influences has been the cinematography of Sergei Eisenstein, Leni Riefenstahl, Orson Wells, etc during the 1920s, 1930s and 1940s. The use of camera angle, lighting, composition, etc, in films of this period have been an influence in my photography and videography. Using Lightroom and ON1, I am developing and composing an image from multi-images to reflect social and moral issues. Presently, my work is evolving from the "naturalistic and realistic images" to a more creative vision of the image using digital software for both photography and video.

My introduction to photography was a required course for an undergraduate architectural degree. After developing film and printing my first black and white photographs, I discovered the excitement of capturing and developing an image. During my military service and after graduate school, I traveled in Asia and Europe studying architecture and taking photographs. Because of employment, I drifted away from photography for about 25 years. During fall 2002 and spring 2003, I took a sabbatical to pursue academic interests, study architecture, and travel in the United States and Europe. During this time, I rediscovered the excitement of the capturing and developing images. Several years ago, I have made the transition from film to digital while still using the principles of photography learned from film and the wet darkroom. Recently, my interest in images has been extended to video.

Crack in Time

Photograph, 14x11 | \$200

ERIKA TERWILLIGER

Minneapolis, Minnesota

Second Stomach is a woven record of the compost I generated over the course of 22 weeks. Every day I would sort, record, weigh, dry, and store, every lemon rind, eggshell, carrot peel, and teabag. I used a stove top dyeing method to turn my stockpiled food scraps into pigments which were transferred to woolen yarn. The dyed yarn I wove in proportion to my weekly compost. This project, ending in the first few weeks of quarantine, documents the last meals shared between my friends and family. As an artist I'm interested in taking stock of the mundane objects and materials that surround me. I want to care for these things, but in a way that eventually wears them into nothing. I want to create systems that toe the line of absurdity but still know when it's time to shed their lining.

Erika Terwilliger is a visual artist working primarily in ceramics, plants, and fibers. Currently living and working in Minneapolis MN, she received her BA from St. Olaf College in 2016 and her MFA from the University of Minnesota in 2020. Her practice explores the evolving relationship between object and container, value and utility, and the labor required to move domestic items through progressing stages of use and re-use. Born and raised in Eau Claire, Wisconsin, Terwilliger is influenced by a childhood spent planting, harvesting, and preserving produce from her family's large garden. Her work relies on time and labor-intensive making processes to explore connections between the human and the natural, the organic and the inorganic.

Second Stomach

Wool, dye derived from compost | Not for sale

PAMELA THALER

Chippewa Falls, Wisconsin

This painting is meant to filter the beauty of our natural world through the prism of vibrant but unsettling colors, as coronavirus has literally colored our world, added a filter to all and everything. In the vibrant field and surrounded by nature is the silhouette of a figure, an element of being that refuses to take any sort of definite form. It is alone in a world that has taken a new form, new colors, and its future uncertain.

Since her childhood spent in Chippewa Falls, Pamela Thaler has loved painting, drawing and expressing herself creatively. She decided to hone her artistic schools at some of the finest art institutions in the nation and in the world, including the Minneapolis School of Art and Design and the Parson's School of Design in New York. While there, she majored in fashion design. Her work was featured at top fashion design studios, in the Minneapolis Tribute newspapers, and Dinky Town. She worked for many years in publishing in New York while still focusing on art in her spare time. After returning to Wisconsin, she dedicated herself to pursuing her artistic vision. Through Pamela Thaler's artwork, she hopes to connect with people, capture the natural beauty present in our world, and bring as much joy to people's lives as possible. Pamela paints a variety of subjects, including still life, abstract, architecture, portraits, and whatever inspires her at the moment. She has over 2,000 paintings to choose from meaning most people find exactly what they love. Pamela's painting style is designed to excite the viewer. Although her medium tends to be pastels, she

is comfortable painting in other mediums as well, including oils and inks. Many of her paintings draw inspiration from masters such as Renoir, Monet, Degas, Cezanne, and Picasso.

Pamela focuses on serving the local community through her art, and loves working with businesses and galleries where she lives. She has exhibited in places like the Northern Wisconsin State Fair, the Heyde Center for the Arts, and local businesses like Lucy's and Acoustic Cafe. She has won a number of awards, including blue ribbons and a third place finish for her painting "Boat and Cabin" out of 300 submissions at the Heyde Center for the Arts. Pamela works with only the finest materials, including Sennelier paper and pastels from Paris and Hahnemühle in Germany. Her goal is to capture the imagination of all viewers, and create a visual and emotional connection to her work through experimentation with colors, textures, shapes and forms. Pamela is dedicated to sparking the passion and sensation she believes every painting should produce.

Pamela A. Thaler, who lived a life defined by love for family, faith and art died Sunday, Nov. 29, 2020, at her residence with her son by her side under the care of Mayo Clinic Hospice.

Corona Summer

Pastel, 23x20 | \$1000

MARCIA G THOMPSON

Onalaska, Wisconsin

Fortunately, my husband and I downsized to a smaller, one story home in the fall of 2019. One of the benefits of our move was that I was able to establish a home studio, complete with good lighting, a sink and a printing press. So, I was prepared for the lockdown, although I never imagined it! The works in this exhibit were created over the summer and fall of 2020, when I was feeling that every day presented a new challenge and that nothing was stable or predictable. One of my friends compared 2020 to a rollercoaster and my mind grabbed on to that concept. I researched roller coasters and found that there are many, many shapes and forms in the tracks. I eventually carved four linoleum blocks with images based on the roller coasters I had discovered in my Google search. (Personally, I would never think of getting on one of these monsters!) While printmaking has many rules and constraints, I love to work in a spontaneous, experimental way once the carving is complete. I overlapped those four blocks in many ways and sometimes included other linoleum blocks over or under the others. In this exhibit, you can see one block which was printed alone, one which was overlapped with several others and one which was combined with a self-portrait block with my mask on. The colors, to me, seem positive and hopeful, although I also sense the isolation and loneliness that have been the low points of this roller coaster ride.

I am a retired art teacher, having taught at every level from first grade through college. Since retiring, I have been making art in my home workspace, Fishtail Studio. My interests have included weaving and other forms of textile art as well as collage and printmaking. I am fortunate to have a group of close friends, also artists and retired teachers, who offer support and guidance. I attended the University of Wisconsin, Madison, where I was an art history major as well as Winona State University and the University of Wisconsin, La Crosse. I am grateful to have had many wonderful art instructors at those institutions as well as during many workshops throughout the Western Wisconsin region. Currently, I work primarily with linoleum, drypoint and monotype printing, but I like to mix things up as well.

2020 Rollercoaster: Deep

Linoleum print with multiple blocks on Arches 88 paper, 9x12 | \$250

2020 Rollercoaster: Loops

Single block linoleum print on Arches 88 paper, 9x12 | \$250

2020 Rollercoaster: Mindgames

Linoleum print with multiple block on Arches 88 paper, 9x12 | \$250

T.OWENS UNION

Fairfield, Pennsylvania

The submitted pieces were strongly influenced by the recent political and pandemic crises which have had devastating consequences for communities of color. *Covid-19: After or Before?* represents the implacable and terrible face of the pandemic juxtaposed against the beauty of recovery. *Covid-19: Loss* reflects how the presence of the pandemic will recede with time while the costs will cling to our memories like a stain.

I am a career scientist in a visually oriented field {pathology}, currently working as a consultant to the pharmaceutical industry. More recently I attended Parsons School of Design/The New School and achieved an AAS degree in Fashion Marketing (2015). However, I found myself primarily drawn to courses such as computer assisted design {CAD}, digital layout, graphic design and drawing, which inspired me to hone my skills with these techniques and experiment in visual art. By 2020 I began to answer Calls for Artists and have had artworks accepted into several juried exhibitions across the country. Through art I explore aspects of African American cultural identity and experience, influenced by my own personal history and current and past events that have impacted communities of color. I create digital photomontage art by collecting and photographing primarily vintage and antique materials {dolls, puppets, African sculptures, textiles, and found objects which are then digitally manipulated to produce storytelling digital composites.

Covid-19: After or Before

Digital photomontage, 11x14 | Not for sale

Covid-19: Loss

Digital photomontage, 11x14 | Not for sale

RHONDA WILLERS

Elk Mound, Wisconsin

A poetic power manifests itself in silence. Strength and subtlety intertwine during our encounters with the contemplative. Using these deafeningly subdued experiences, I seek to promote metaphoric and physical relationships with my ceramic vessels, drawings and mixed media combines. Often the seemingly unimportant events, when reflected upon, become the most meaningful experiences when they conclude and become part of the past. In instances, forms and imagery are physically connected to one another and also then, permanently separated from one another, mirroring our own connections to the past. Delicate linear edges provide a point of tension in otherwise dependable forms. These forms reference common shapes found in nature, while simultaneously remaining unidentifiable to a specific object, as a way to articulate the connection of our own self to our past experiences. Selective use of colors heightens the preciousness of these sacred experiences. Both past experiences and natural forms exemplify the “spiritual and non-material value” found in our daily lives; these are precious.

Rhonda Willers, American, is a visual artist, writer, researcher, and author of the book, *Terra Sigillata: Contemporary Techniques*. Focusing on fragility, space, and subtle strength, she works with repetitive forms and markings to elicit thoughts of memories, spiritual spaces, and rituals. Her diverse art practice includes ceramics, mixed media, drawing, painting, and time-based social practice installations and experiences. Rhonda actively engages in the ceramics community through her service as a volunteer working board member for the National Council on Education for the Ceramic Arts (NCECA).

Where is it? It's Invisible and It's everywhere...

6B graphite pencil, colored pencil, Crayola crayon, 38.5x21.5 | Not for sale

ZANDRA

Chernivtsi, Ukraine

In my works, I analyze the development and self-identification of the individual, interaction with their fears, existence, personal choice, worldview, its formation in society and external factors of influence (post-soviet ideologies: the imprint of internal Soviet culture; generally accepted provisions and frames, traditions; prejudice and rejection of the “new”). I’m also interested in how technology and art can intertwine, the potential of new media through digital art.

Chernivtsi (Ukraine) based self-taught artist ZANDRA has been honing her skills in string art for the past five years. The interest in string art developed during her student years when she was receiving a Master’s Degree in Philology at Yuri Fedkovych Chernivtsi National University. ZANDRA uses natural wood, string, nails, brush, canvas, paint, and for some pieces, a computer algorithm. In 2020, her artwork has been shown in the exhibition, *Anticipation + Immunity* in the Korsaks’ Museum of Contemporary Ukrainian Art.

Quarantine of Emotions

String art: wood, canvas, string, nails acrylic, 40x40 | \$1000

The psycho-emotional background is sensitive to changes, but our feelings do not freeze. Let the pace of life outside the window pause, but no one can quarantine our emotions. Joy, fear, indifference, anxiety, indignation, confusion, deep feelings of anxiety, interest, growing tension, apathy: in this chain of reactions, each has its points and its sequence. The threads are at the same timelines of demarcation, faces of safe distance. But they are also symbols of all thoughts, reactions, judgments, and emotions at the intersection and interaction of which a multilayered image formed, a kind of I. Therefore, individual isolation is a chance to see and analyze oneself outside one's usual environment, to rethink, to look deeper, to get rid of the crowd in one's head, and to find balance. We cannot control the presence and course of all events, but we can listen to ourselves because the formation of our psychological immunity depends primarily on us.

Symbiosis of the frames

String art: wood, string, paint, frames, 74x41 | \$3000

The period of quarantine and restrictions made me think about the invisible frames we face every day. What is harder to get rid of: the frames of the collectivist mentality that compress you or own frames in your head? Is it possible to completely distinguish between these two concepts? I turn to these feelings in my string art installation *Symbiosis of the frames*. The old Soviet norms and restrictions combined with the new equivalents, and, as a result, the post-Soviet frames have formed. They passed on to us from the previous generation, and we pass them on to the next. But, in this vicious circle of genetic heredity, the most terrible frames are those that are invisible to us. They intertwined with the strands of genes so that they become one with our body and subconscious after a certain time. And, if a person is still able to resist the external frames imposed by society, then it is not so easy to determine the frameworks of his subconscious. In this symbiosis of frames, the main thing is not to lose yourself.

Create yourself

String art: wood, canvas, string, nails, and a computer algorithm, 79x52 | Not for sale

The installation *Create yourself* is based on the intersection of technology (computer algorithm) and art, on the verge of reality and fantasy. It is dedicated to the theme of the path to oneself through the emotional, psychological, and physical level, the experience of knowing oneself, and finding one's harmony. Our modern culture, combined with the echoes of the past, imposes on us layer by layer the generally accepted norms and trends: to be the best, to be smarter, faster, more beautiful, more popular. But in this pursuit of the ideal, we lose ourselves, pushing the truths that are important to us into the background. Only we can create ourselves, weaving threads of principles and our ideals. To create each round part of the installation, I use one continuous string that is threaded on 250-260 nails on the circle boundary of canvas and make 2500 straight lines. A multilayered image forms inside the circle, as a consequence of the crossing of lines.