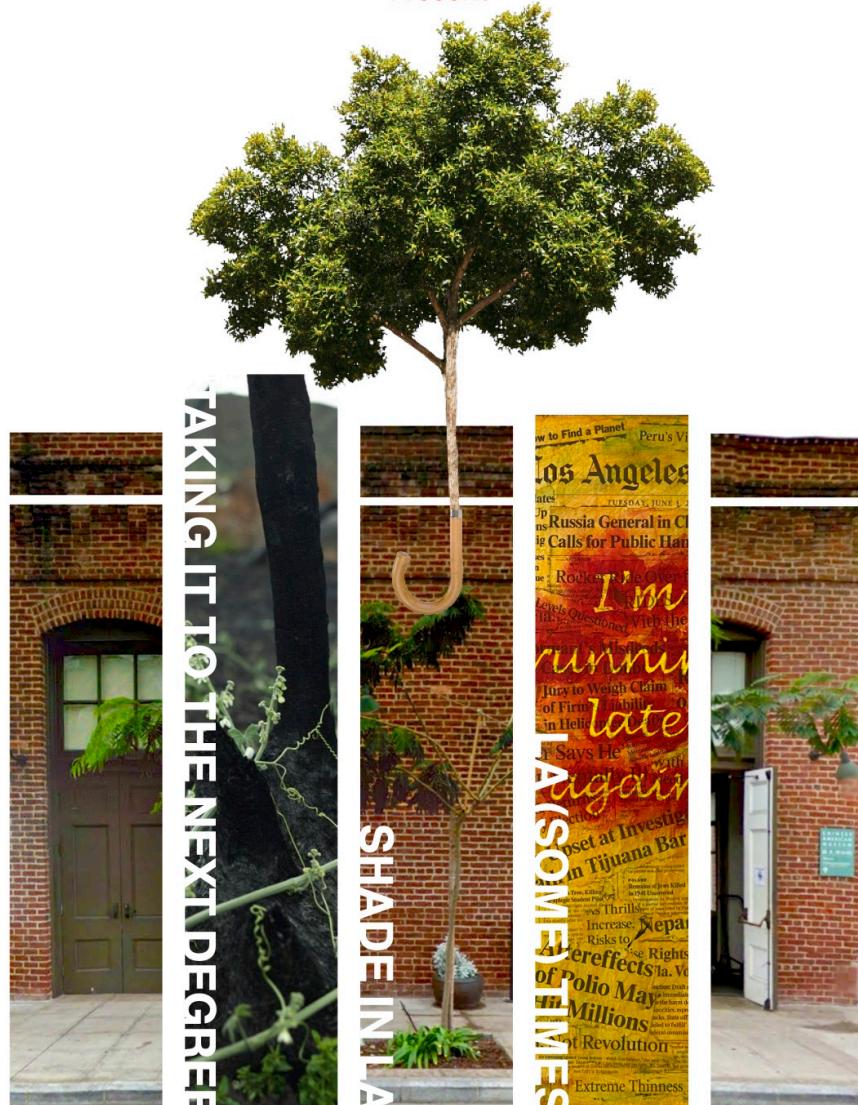


Avenue 50 Studio and Los Angeles Center for Urban Natural Resources Sustainability
Present



3 Art Exhibits Under One Roof

Gateway to Nature Center
El Pueblo DTLA
130 Paseo de la Plaza
Los Angeles, CA 90012

Nov. 12 - Dec. 17
Open Fri - Sun
11am - 3pm



El Pueblo
de Los Angeles
Arroyo Arts
Collective

Bringing Together Art+Science:

Taking it to the Next Degree; Shade in LA; LA (Some) Times

Featured artists

Taking it to the Next Degree:

Karen Fiorito, Paula A. Prager, Anne Tryba, Joey Thom, Heather Hoggan, Henry R Glovinsky, Jennifer Gunlock, Lisa Tomczesyn, Corina Gamma, Anne Tryba, Rashonda "Zoe Blaq" Bartney, Arni Tecson, José Flores, Trevor Coopersmith, Patricia Mas-Anderson, Desert Shadowz, Arielle Navarrete, Victoria Arriola, Emily Wallerstein, Laurie Shapiro, Sarita Zaleha, Annli Tico, Patty Sue Jones, Gwen Freeman, Diana Kohne, Joey Angel Montoya, Yvette Nicole Kolodji, Gloria Vasquez-Warner

Shade in LA:

Dearantler, Lisa Tomczesyn, Mary Cheung, Cat Chiu Phillips, Diana Kohne, Chantee Benefield, Aleka Corwin, Pascaline Douchin-Dahlke, Yvette Nicole Kolodji, Angele Hernandez

LA (Some) Times:

Jolly de Guzman, artist in residence

Taking it to the Next Degree: Rising action to meet rising heat, drought, and wildfire

Residents of Los Angeles suffer from public health issues, such as high rates of childhood obesity and asthma, which have been linked to environmental degradation. These impacts are often disproportionately experienced by low-income communities of color, leading to environmental justice concerns. In Los Angeles, Highland Park and surrounding communities are 88% Latinx and are in the 65-70th percentile for pollution burden according to CalEnviroScreen. A variety of nature-based strategies have been shown to improve public health and mental health outcomes. These include urban forestry, urban agriculture, and civic ecology practices that seek to connect urban residents to nature in the city. Natural features such as trees and parks help reduce the urban heat-island effect, prevent flooding and runoff, and remove pollutants from air and water. They also bring communities together. Recognizing these benefits, Avenue 50 Studio seeks to connect residents in underserved communities to nature and to each other through art.

The communities we serve bear the brunt of environmental injustices and negative public health outcomes, and yet many of our predominantly Latinx neighbors have brought green thumbs and a deep connection to land from their homelands in Latin America. We wish to uplift and celebrate those connections.

Taking it to the Next Degree features a range of artistic interpretations on the themes of rising heat, drought, and wildfire. Our artists have documented or interpreted the changes that are happening.

We invite you to explore, reflect and discuss with others the themes you are viewing today interpreted by our *Taking it to the Next Degree* artists.

Works in the Taking it to the Next Degree Exhibition:

For information regarding a piece of art, please contact Kathy Gallegos at avenue50studio@gmail.com or call 323/258-1435

North Facing wall (left to right):

Jennifer Gunlock

Red Flag Warning, Mixed media paper
collage, sawdust and drawing on panel, 24
x 18 "



This particular work is a portrait of a Southern Californian suburban skyline during a wildfire. It also refers to the domestication of nature to conform to Western civilization's aesthetic paradigm. This was made while I was living in Long Beach in December 2017 while a distant wildfire raged, whose smoke had dispersed over the entire LA region. The application of sawdust conveys for me the increasingly familiar sight and smell of a sky polluted by particulate matter from wildfire smoke.

Patricia Mas-Anderson, **Conscious Omen**,
2022, Digital Print on Archival Paper, 16 x
16 3/8"



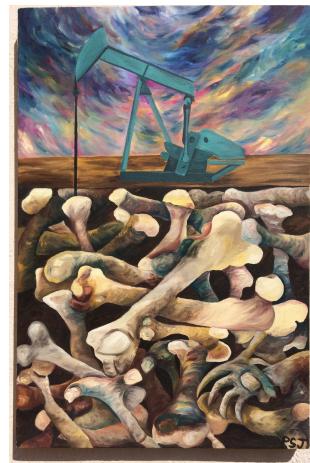
The window is my world to the outside. If I were on one side or the other, would I see things differently or just the change? Would I feel safer and more content inside, or would it be better to be on the outside looking in? My intent is to make the audience uncomfortable with my photo for this project and elicit an emotional response. It is moody and mysterious, which expresses my feelings. We can also contemplate on the reality of how we got to the conditions reflected in this photograph. My photographs highlight the brink of our planet's impending devastation and put you inside a moment to experience the sadness, confusion, and fear of the crisis of global warming.

Corina Gamma, **NatureMorte #3**,
Chromogenic Print 24"x24",



This image was taken after native plants and vines began to wrap around the charred stems.

Patty Sue Jones, **Once We Were Living**,
1991, oil on canvas, 24" x 36"



We focus on the buried bones Once We Were Living. Above ground, fields lie barren, and an abandoned oil derrick stands against a fiery sky. The painting issues a stark warning to us.

Victoria Arriola, **the forest thinks**, mono-body-print, ink on Japanese paper, 2009, artwork 20 x 15"



This series is inspired by vivid memories of my conversations and close connections with trees. Whether these conversations take place in my local California mountains, or amongst the dense forests of Scandinavia, surrounded by ancient Nordic folklore; they provide a sense of inner peace, spiritual healing, wonderment and humility. The existence of trees cannot be taken for granted; they have fueled our lives physically and have nourished our well-being since the beginning of time. We often forget that trees live with us on this planet and that the planet was theirs for tens of thousands of years before humans arrived on the scene. The beliefs and practices of indigenous people from around the world, and throughout time, have always exhibited the ability to directly communicate with the trees, plants and animals that make up the forest community, and live with them in harmony and balance. As drought and heat intensify, along with the steady impact of damage cycles, forests are disappearing and struggling for their lives. It is our responsibility to fight for and protect them, and to listen. I created these prints by covering my hands and arms with ink and then used them to physically manipulate Japanese tissue paper. I worked with various types of paper to try and bring out the essence of the texture with the materials applied.

Karen Fiorito, **Ghosts**, 2022, Monoprint with Screen Printing, 14.75" x 26

*Private Collection



"Ghosts", is a tribute to all of the wildlife we have lost due to wildfires, habitat destruction and climate change.

Jennifer Gunlock, **Urban Planning**, Mixed media paper collage, sawdust and drawing on panel, 24 x 18 inches



Commenting on humanity's ever present need to colonize, this piece references early California ghost towns, the futuristic city of Dubai, and other juxtapositions between population-compressed cities and the desert. The application of sawdust conveys the increasingly familiar sight and smell of a sky polluted by particulate matter from wildfire smoke.

Small North Facing Wall:

Lisa Tomczeszyn, **Fire Season #4**,
watercolor on paper,
6" x 16"



Desert Shadowz, **Paayme Paxaayt Persists**,
2022, Acrylic on Canvas, 11x14in



This painting demonstrates Paayme Paxaayt's (Los Angeles River) persistence despite people's attempt to displace and remove the river. The river is represented as a woman to show the belief that the way nature is treated is tied to the way women are treated. Just like nature, women are often the subject of violence and exploitation. Once the river and women are allowed to be, they will flourish and continue to contribute to the world's healing. The distorted clock represents the idea that we will one day reach the point of no return if we do not change the way we treat nature. It is inspired by the "Doomsday Clock" which represents the likelihood of a man-made global catastrophe. Behind the river, a wildfire ravages the San Gabriel Mountains. The clock is ticking.

Henry Glovinsky, **Ivanhoe Reservoir**, 2022,
Oil on Luan, 1x2"



This is a Oil on Luan painting of Ivanhoe Reservoir. The water level has been visibly low for many years and yet there is still so much wildlife, cranes and coyotes to name a few. I find the density of the houses surrounding Ivanhoe res to be an Ideal that gives the impression of humans meshing with nature. This is of course an illusion because the reservoir is made by humans as are the layout and landscaping of the surrounding neighborhood. The houses and the artificial body of water seems to satisfy the progress impulse in the human brain without overwhelming.

West Facing Wall (left to right)

Laurie Shapiro, **Happy Place**, 2022, printed drawings and water based paints on paper,
22 x 26 inches

*Private Collection



We are part of nature. We are all connected through nature.

Victoria Arriola, **concentric combustion**,
2019, mixed media, layered recycled
baking paper, thread, marbled paper,
pencil, silk organza 15 x 17"



To visually represent the vulnerability of trees and forests in a world of rapid and dramatic climate change, the sun was employed to burn holes in an image of the cross-section of a tree. I started by sewing and drawing a pattern of concentric rings directly onto marbled paper. A magnifying glass was then used to direct sunlight onto the paper and layered silk organza. I studied how the intensity of the heat from the sun easily burnt holes through the surfaces. This burnt cross-section of a tree trunk reveals and addresses the fact that our forests, especially those in the Western United States, are drying out, burning and beginning to disappear as humans continue to contribute directly to climate change.

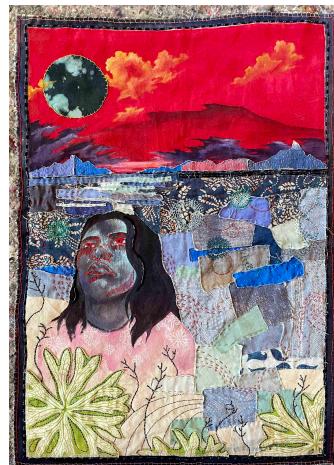
Emily Wallerstein, **Traffic 6, Covid Fires 2020 Rush Hour; HWY 10W**, 2020, Oil on Canvas w/Metal Frame, 16"x20"

*Private Collection



"Traffic 6, Covid Fires 2020; Rush Hour HWY 10W" captures the time of the fires and Covid in LA, September 2020, where the lack of rush hour traffic and hazy, smoke-filled skies symbolize the dark and eerie times of the combination of California wildfires and quarantine. The vast, yellow skies haunt everyday life below; as we continue on as best we can in these uncertain times.

Annli Tico, **Blue Moon**, 2021, Textiles and Embroidery, 22"x36"



*Private Collection

This is a textile piece constructed with scrap fabric and found materials. The piece juxtaposes the beauty of the natural landscape of Isla Vista with the blood-red sky, which has been caused by a nearby fire. It also reflects the concerned, yet helpless emotional state of the viewer within the stressful atmosphere.

Karen Fiorito, **Petrolocon**, 2006, Screen Print, 20"x26"



We are in a climate emergency, and our dependency on oil is killing the planet. Not only that, but oil is a leading cause of war: between one-quarter and one-half of interstate wars since 1973 have been linked to oil. No other commodity has had such an impact on international security. For these reasons, we must end our dependence on fossil fuel and develop more renewable energy sources in order to secure our future on this planet.

Karen Fiorito, **Hummersaurus Wrecks**, 2008, Screen Print, 22"x28"



Hummersaurus Wrecks is about how our actions and consumerism cause climate change. Published reports dating back to 1970 found that at least 90% of environmental damage and disruption around the world could be explained by rising temperatures driven by human activity. Some biologists estimate that 35% of animals and plants could become extinct in the wild by 2050 due to global climate change unless we can sufficiently reduce greenhouse gas emissions.

Jose Flores, **Evacuación**, 2017, Oil on Linen, 13 x 20 in.



Evacuación depicts a disturbance in the woods where birds are responding to a wildfire. As birds fly around in chaos, on the lower left corner a bird pushes a wooden stroller with four eggs. As an immigrant, I wanted to include a reference to migration. In this occasion as a response to an unsought disaster. A silhouette of a human being brings attention to our contribution to such events. By making it blurry I wanted to depict us as initiators and rescuers.

Joseph Montoya, **Red Sky**, Oil on canvas, 18 x 24", 2021



*Private Collection

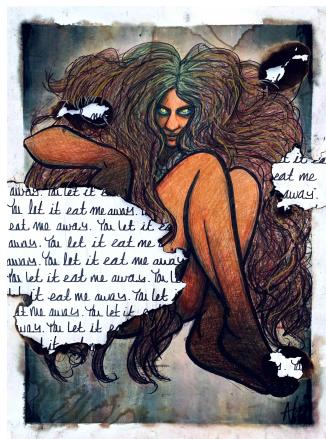
Arni Tecson, **The Concrete Trail**, 2022,
Acrylic on Canvas, 18" x 36"



In this painting I seek to explore the theme of man removed from nature. Living in the concrete jungle has had severe consequences for our health, and also for Mother Earth. The pollution from our cities and technological living has caused an unnatural increase in the planet's temperature, which is having a serious effect on all life on the planet. The rising temperatures have upset a delicate balance in nature that is necessary to support life. Studies have shown that being around nature improves our overall well being. In fact doctors in different parts of the world are actually writing prescriptions for people to spend time in nature. Instead of more psychotropic medications, doctors are prescribing hiking or camping. The top of my painting depicts a picturesque scene that is modeled after a Bob Ross painting tutorial. The bottom part depicts a bleak concrete environment. The jetting waterfall shrinks to a trickle as it heads down the concrete wall. Drought is something we constantly deal with in our city. At the very bottom of the painting is a cactus. Like a cactus in the desert, we live in an arid concrete jungle.

Arielle Navarrete, **Calafia Speaks**,
Watercolor and Colored Pencil on Paper,
18 in. x 24 in.

*Private Collection



Calafia, representing the personification of the land of California, confronts the perpetrators of the fiery violence against her with her piercing golden eyes. "You let it eat

me away," she seethes, burned away and covered in soot. And yet, she regrows, green blooming at the roots of her hair, unrelenting.

Above Glass Display Case

Trevor Coopersmith, **Remains of a Home**, spray paint and oil pastel on wood, 24x21", 2021

*Private Collection



Embodied figure within General Sherman giant in Sequoia National Forest to personify the 2,200 year-old tree. The world's largest tree by volume was protected from a wildfire which spread in 2021 but the tree is still at risk of damage by human intervention, fire and climate catastrophe.

Display Case

Yvette Nicole Kolodji, **Aflame**, 2022, Assemblage with babybel cheese wax, wood, and lantern, 5" x 5" x 11"



Aflame utilizes a lantern to encapsulate a wildfire. The space that this manmade tool typically holds a flame now holds a birch branch on fire. This allows the viewer to contemplate our effect on these wildfires from our misuse of fire to the tools we use that may produce fires. The flames engulfing the tree are sculpted from babybel cheese wax. Not only does the vibrant red of the wax produce contrast between the brown branch and the black lantern but also it can help facilitate a conversation about how wildfires may impact the agriculture in California.

Diana Kohne, **Climate Action Still Lifes**,
2022, handmade book of hand pressed
prints, 4.25" x 5"



A small edition of handmade books containing hand pressed etching still lifes that portray accessible climate actions to respond to the increasing heat, drought, and wildfire. The book features drypoint etchings of a rain barrel, native flowers and food bearing plants, and a local community supported agriculture bounty. The book itself is low impact, made with soy based printmaking ink and entirely handmade processes, from the hand pressed covers, typewritten text, hand pressed illustrations and hand stitched binding using thread from Remainders Creative Reuse.

Anne Tryba “**Santa Ana and the Beast (Wind and Fire)**” 2020 Mixed Media
Sculpture 20" High x 7" Deep x 7.5" Wide

*Private Collection



This sculpture was created after the “Bobcat” fire came within a couple miles of my Foothills community in September 2020. I wanted to express the unnerving, unpredictable relationship between the capricious Santa Ana winds, the wild dragon-beast of fire, and “human civilization,” symbolized by electrical light bulbs, which are “containers” of energy, and a suggestion of a roofline. Santa Ana can move whimsically in all directions, and in fact, the column she is perched upon can be twirled on its base, which disturbs and changes the compass seen inside the glass. The piece is an assemblage of both found and hand-sculpted objects. I use epoxy clay for the sculpting and lots of texture. The last step is to paint with acrylics in a way that pulls all the disparate objects together, highlights the textures and directs the viewer’s attention.

Small North Facing Wall

Joey Thom, **Consume Series**, 2022, Color Pencil and Acrylic, 12x18"



Joey Thom, **Consume Series**, 2022, Color Pencil and Acrylic, 12x18"



West Facing Wall

Sarita Zaleha, **Mapping the Anthropocene**: California, letterpress print, 10x22"



This print explores anthropogenic climate change and environmental degradation in California. LA Times headlines describe California's climate crisis from increased intensity of wildfires, pollution from old oil wells, and disappearing coasts due to sea level rise. Freeways span the print and the dry soil of desertification takes over.

Gwen Freeman, **Death of the Russian River**, Oil on canvas, 2022, 20" x 24"



Painted from a devastating photo that appeared in the Los Angeles Times depicting the state of the Russian River after our prolonged drought.

Heather Hoggan, **Didn't See It Coming**,
Fiber, 24"x17"



We take for granted that something so huge as the water that covers this Earth will stay blue and vibrant and filled with life forever. But when the ocean environment changes, gets too hot, the environment stresses out and fades. If the temperature continues to stays high, due to our complacency, the environment will die.

Paula A. Prager, **The Foundation is Shifting, Old Structures are Drifting**, Circa 2015, Acrylic on canvas, 24" x 30"



On End Table

Anne Tryba “**Forest Phoenix**” 2022 Mixed Media Sculpture, 28” High x 12” Deep x 14” Wide



This sculpture celebrates the resilience of a forest after a wildfire has turned it into a desolate, charcoal colored graveyard. Eventually, there is rejuvenation like a mythical phoenix: tiny buds begin to appear and life--and hope--is reborn. I serendipitously found a uniquely twisted and “naturally sculpted” piece of wood on a local horse trail. I felt that it contained a botanical spirit, and as I worked with it, a feminine spirit of renewal emerged, grounded in roots and rocks, with a multi-limbed body reaching up to the sky, revealing a new and colorful beginning. The piece is a combination of natural and “man-made” material, found objects, epoxy clay and paint.

For information regarding a piece of art, please contact Kathy Gallegos at avenue50studio@gmail.com or call 323/258-1435