LIVING ECHOES

Learning Guide

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Pete & Susan Barrett Gallery

Associated Students Santa Monica College

Santa Monica College

Gallery Exhibition and Display Course

Summer & Fall 2026

Art 80, 82, 84

Taught by Kim Garcia

Cover Design and Interior Layout by
Cindy Quach

Curatorial Team
AbdulRahman AlRefaie
Michael Sanchez
Joy Watanabe

Education and Programming Team
Stella Hutchison
Porsche Shannon
Deborah Spector
Kassen Thomas
Katie Zhao

Communication Team
April Brodhead
Gregory Hawthorne
Maya Romero
Calum Urquhart
Peri Karabiyik
Jason Gaitan

Exhibition Display Team
Samantha Collins
Athena Hellmann
Jasmine Jimenez
John Lee
Misha Mehta
Desirae Peraza
Cindy Quach
Catalina Ramirez
Daniela Rodriguez Garza
Farzad Sedghipour
Brittany Van Ness
Ventris Woods

JERROLD BURCHMAN
Three Hands, 2022

Embracing Complexity, 2022







LIV AANRUD

Earth Looks Back, 2025

Acrylic & punch needle embroidered yarn on monks' cloth

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LIVING ECHOES

Living Echoes celebrates the lasting impact of creative expression, reminding us that every mark, memory, and story has the power to echo across time.

Living Echoes explores the enduring connections between memory, identity, material, and place. Through painting, sculpture, photography, installation, and mixed media, the exhibition brings together twenty-eight Santa Monica College faculty artists whose practices continue to evolve.

In a fast-paced world where constant change can feel overwhelming, how do artists process what is happening around and within themselves? Living Echoes reflects how these artists engage with the challenges of change - from recent events such as the Palisades and Altadena fires to the ongoing restructuring of the institution - while simultaneously nurturing a new generation of artists at Santa Monica College through teaching, mentorship, and the sharing of their knowledge, experiences, and skills.

Throughout the exhibition, the evolution of each artist's practice reveals itself in many forms. Painting with expressive gestures that reflect the passage of time and memory; echoes of language and textiles move us in and out of understanding. Some artists use found materials from the LA River and stories drawn from family members' lived experience, challenging our perceptions of identity, culture, and history. Together, these works suggest that art is not only a record of lived experience but also an ongoing conversation between past and present. As educators, these artists extend that dialogue beyond their own studios, fostering curiosity, experimentation, and creative growth within and beyond the community.

Living Echoes celebrates the lasting impact of creative expression, reminding us that every mark, memory, and story has the power to echo across time. By valuing experimentation over certainty and transformation over completion, these artists remind us that art is not simply about what we make, but about how the act of making continues to shape and transform us.

Exhibiting Artists

- Liv Aanrud
- Rhiannon Aarons
- Amanda Artsy
- Terri Bromberg
- Jerrold Burchman
- Nehemiah Cisneros
- Ismael de Anda III
- Rebecca Frantz
- Kim Garcia
- Nevada Hardman
- Carlson Hatton
- Robert Huerta
- Jorge A. Jimenez Jr.
- Amy MacKay
- Robin Mitchell
- Margaret Oakley
- Nathan Ota and Risk
- Holly Perez
- Reinhart Revilla Selvik
- Kaelyn Rodriguez
- Jane Shibata
- Svetlana Shigroff
- Emily Silver
- Matthew Thomason
- Marc Trujillo
- Gerald Michael Vicich
- Natasha Wheat
- John Zarcone


Eat The
Fucking
Apple


Calling Out
For Me
Calling Out
For You

Art, Media, & Entertainment

> ***...work can come off as taboo and confrontational so the viewer has no choice but to face it***

Art, media, and entertainment all provide means to reflect the world to the viewer, whether to learn more about oneself. To create or share commentary about political or cultural situations, to draw attention to the absurdities of the world, to document moments transformative and mundane, or to make sense of history and what could be in the future to come. Art can speak to the viewer through imagery, sound, sensations, and through interactive components reflecting and triggering movement. Art is a network - an exchange of ideas and an exchange of objects. What makes art special is the artist's ability to respond to something in the world and make it their own. Art can call out the truth, and as stated by faculty artist Holly Perez, "...work can come off as taboo and confrontational so the viewer has no choice but to face it."



AMY MACKAY
The Bow, 2025
Oil on panel



AMY MACKAY
I am Burnt the Bed and the Whole World Went Up in Flames, 2024
Oil on Panel

Amy MacKay

Amy MacKay combines theater, photography, and film to create scenes in which she serves as a blueprint for her abstract paintings. Her collaboration with a team of actors, filmmakers, photographers, and indirectly with the viewing audience builds community and creates a collective experience. Together, this shared history brings forth a discussion about memory, retellings, and shared fictions. This bridge of performance and painting connects the social act of storytelling to sociology, community studies, and cultural history. According to Amy MacKay, “Art creates a space to find acceptance for unspoken feelings.” Viewers can see this in her paintings as they seem to be a representation of space between pieces, and the brush strokes make the abstraction of her works evident.





HOLLY PEREZ
As Above, So Below, 2026
Etched glass, custom paint

Penitence, 2026
Etched glass, custom paint

Holly Perez

Multidisciplinary artist Holly Perez airbrushes, draws, paints, and creates installations drawing attention to patriarchy, cultural supremacy, and stereotypes. Perez mainly works with different types of paints, sculptures, and glass etched pieces, highlighting her versatility. She also discusses compromised safe havens and vicarious traumas, working through etched and airbrushed imagery addressing body dysmorphia. Her airbrushing draws on growing up around low-riders and her exposure to the low-rider community, as her dad was a member. She uses the Virgin de Guadalupe rosary and praying hands as an influence in what she makes as she pays homage to her family and Chicana identity. She uses language, text, objects, textures, and colors to stand in for the people and situations the works depict, as shown in her rosary mirror etching. A big part of Latino/a culture is Catholicism, and while she doesn't actively practice it, the religion was still a part of her life. Holly mentions that, "everything is to hold space for community and conversation."

Discussion / Investigation / Exploration

- Many of the artists speak about photography as a point of reference. What role does photography hold as an art form if photographs are viewed as a way to certify an experience? Is anything gained or lost when translating the photograph?
- Many artists work with non-traditional materials. What have you considered to be art that others would not recognize as art?
- How can different media be used to convey the same message?
- Every artist has a process to create their work. How would you develop your process to share your personal narrative?
- Faculty artist Liv Aanrud commented, “The pieces are made with intention and there’s a lot of work in looking, but I also want [the pieces] to be accessible to people who don’t know about art.” How accessible can art be to people who are less familiar with art?
- What can an artist gain by revisiting art they made early in their career?
- What free or low-cost resources are available to support the community’s artistic interests?
- How do artists process their lived experiences through their artistic process?
- How might photography distort reality?
- How can an artist navigate authenticity?

Resources

Article on perspectives on photography:
https://theconversation.com/tourists-in-our-own-reality-susan-sontags-photography-at-50-197615

Article on what art can do for the future:
https://www.unesco.org/en/articles/what-art-can-do-future

Arts, Media, & Entertainment Engagement Prompts

Collect images and pick up interesting found objects. Bring the items to a community gathering where the objects are pooled together, and participants can make pieces from them.

- Make a collage or assemblage
- Make a still-life drawing of the objects
- Make a continuous-line drawing!

As a class, book a visit to the gallery and make drawings of the work in the exhibition. Explore the works in the show and identify the elements of each work.

Match the artist to the process they went through to develop their art. Sometimes the process of getting to the final artwork is not evident. What is the value of the viewer being aware of the process? How might the process be considered part of the artwork? How (if at all) can the process be visible to the viewer? Should the viewer not consider the process and just experience the final piece?

Business

Art and business are deeply interconnected through their shared use of visual communication, branding, and strategic decision-making. Both depend on factors such as location, labor, suppliers, and public perception to succeed. While businesses rely on artists and designers to create effective advertising and recognizable brand identities, artists also depend on business practices to market and sell their work. This relationship is reflected in the contrast between Heath Ceramics and major fast-food chains. Heath Ceramics, headquartered in Sausalito, has built a strong reputation with relatively little advertising by emphasizing craftsmanship and artistic identity, while fast-food companies rely heavily on consistent branding and marketing to attract and retain customers. The influence of art in business can also be seen in modern advertising, such as Spotify ads where music, sound design, and visual graphics work together to create memorable brand identities. By examining these connections, this exhibition demonstrates that art and business are not opposing fields but complementary forces that continuously shape one another and influence contemporary visual culture.



MARC TRUJILLO

6181 Sepulveda Blvd, 2026

Oil on panel

Business Engagement Prompts



MARC TRUJILLO
EB Pico Boulevard February 13 2022
Oil on panel

Series of conversations

- How do artists make money?
- How do female business owners navigate the male-dominated arts industry?
- How do artists sell their art?
- Perspectives on having a storefront on their website
- How to balance being an artist and a salesperson

Discussion / Investigation / Exploration

- Why create a business?
- Is there a difference between being an artist and a business?
- How does the market influence art? How do artists respond to changes in economics, and how does it change their process of creating work?
- How do artists respond to the budget cuts in funding the arts?
- Does business influence art?
- How do you price your art?
- How hard is it to get sponsored as an artist?
- How do you go about licensing your work while protecting your integrity as an artist?
- How do you protect your creative work with the increasing usage of AI?
- Art can often be overlooked in a business setting. What kind of values does art bring to a conversation in a business setting that requires collaborative work?

Resources

Background on the Red Bull House of Art:
https://www.etal-collaborative.com/redbullhouseofartcom

Article about taxes for artists:
https://artsmidwest.org/resources/guides-tools/tax-time-for-artists-lets-make-it-less-taxing/

Resource of local low-cost or discounted creative spaces and supply reuse centers:
https://www.instagram.com/popular/los-angeles-reuse-centers-for-art-and-design/

LA Tactile Lab:
https://www.latactilelab.com/

Culture, History, & Languages

> ***Living Echoes features work exploring the interaction between the artists and their culture, as well as how they interpret their culture through a contemporary lens.***

Throughout history, art has been a medium for recording history, culture, and language before the advent of written documentation. This section of Culture, History, & Languages, along with the exhibition, aims to demonstrate how art remains a useful tool for both recording and filling in gaps in history that weren't archived.

Living Echoes features work exploring the interaction between the artists and their culture, as well as how they interpret their culture through a contemporary lens. The artists displayed in this exhibition are not only artists, but they are also faculty in the Santa Monica College Art Department Santa Monica College's Art Program. These artists are not only exploring their culture individually, but they are also sharing this knowledge and experience with their students in an open space for learning about different cultures and history through the classes offered at SMC.



ISMAEL DE ANDA

Mirrors for Tomorrow's Midnight Suns #1, 2022-2026

Laser-cut, colored acrylic mirrors mounted on MDF



ISMAEL DE ANDA

Venado Triumphant – Ecstatic Tears (Mental Cinema / Chihuahuan Desert), 2026

Framed, perforated Old Mesilla theater cinema poster, LEDs

Ismael de Anda III

Ismael de Anda III is another example of an artist in Living Echoes who calls upon their past to create art. Although he does not consider himself a "border artist," the Mexican-American border remains an influence in his work due to his upbringing and family lineage in El Paso. This state of alternating between the two countries led to a combination of experiencing multiple cultures, leading to his creation of the concept "mutant practices," which also takes inspiration from his love of science fiction. His piece "Venado Triumphant – Ecstatic Tears (Mental Cinema / Chihuahuan Desert)," a movie poster behind a screen framed by LED lights, represents his youth of archiving movie posters, while the screen of the deer connects to his family heritage of hunting deer in Mexico. The combination of youth and heritage is being layered in this piece, representing how they are interconnected and can overlap.



KIM GARCIA
What you can Never Fully Hold, 2025
Resin, fiberglass, pigments, inks, volcanic sand, peacock feathers, personal and historical photographs on vellum and steel

Kim Garcia

A majority of the artists in this exhibit use their art to explore their culture and identity. In the piece “What you can never fully hold,” by Kim Garcia is a presentation of resin encasing historical photographs with implemented materials of peacock feathers and jewelry, creating a blurring effect with color that symbolizes memory. The use of opacity to reflect memory stems from Garcia’s own experience with her father’s dementia, which was a significant inspiration behind the creation of her work. Garcia uses resin to encase old photographs of her ancestors; Garcia visually showcases the preservation of her Filipino-American history that was not recorded, taking on the roles of both an anthropologist and a historian through her art. She combines the historical documents of her family and its place in the first iteration of American history on Philippine soil with her contemporary practices of personal expression.

Discussion / Investigation / Exploration

- In what ways is culture addressed through imagery?
- How can art become a tool for the mental health process?
- How do the artists define what the archive is through their art?
- How has sound been used as a form of language expression? (See Rebecca Frantz and Nevada Hardman's work)
- What techniques have the artists in the exhibition used to explore and expand upon their own culture?
- How do identity and culture form and change through place, history, and time? What does it mean to be from a place, as compared to being from a place?
- Kim Garcia's work incorporates the perspective of caring for her father living with dementia. Can your understanding of history be changed? How do stories of lived experiences from loved ones influence the way we understand events?

Resources

Article on how visual artists use sound:
https://www.berlinschoolofsound.com/what-is-sound-art-a-complete-beginners-guide-berlin-school-of-sound/

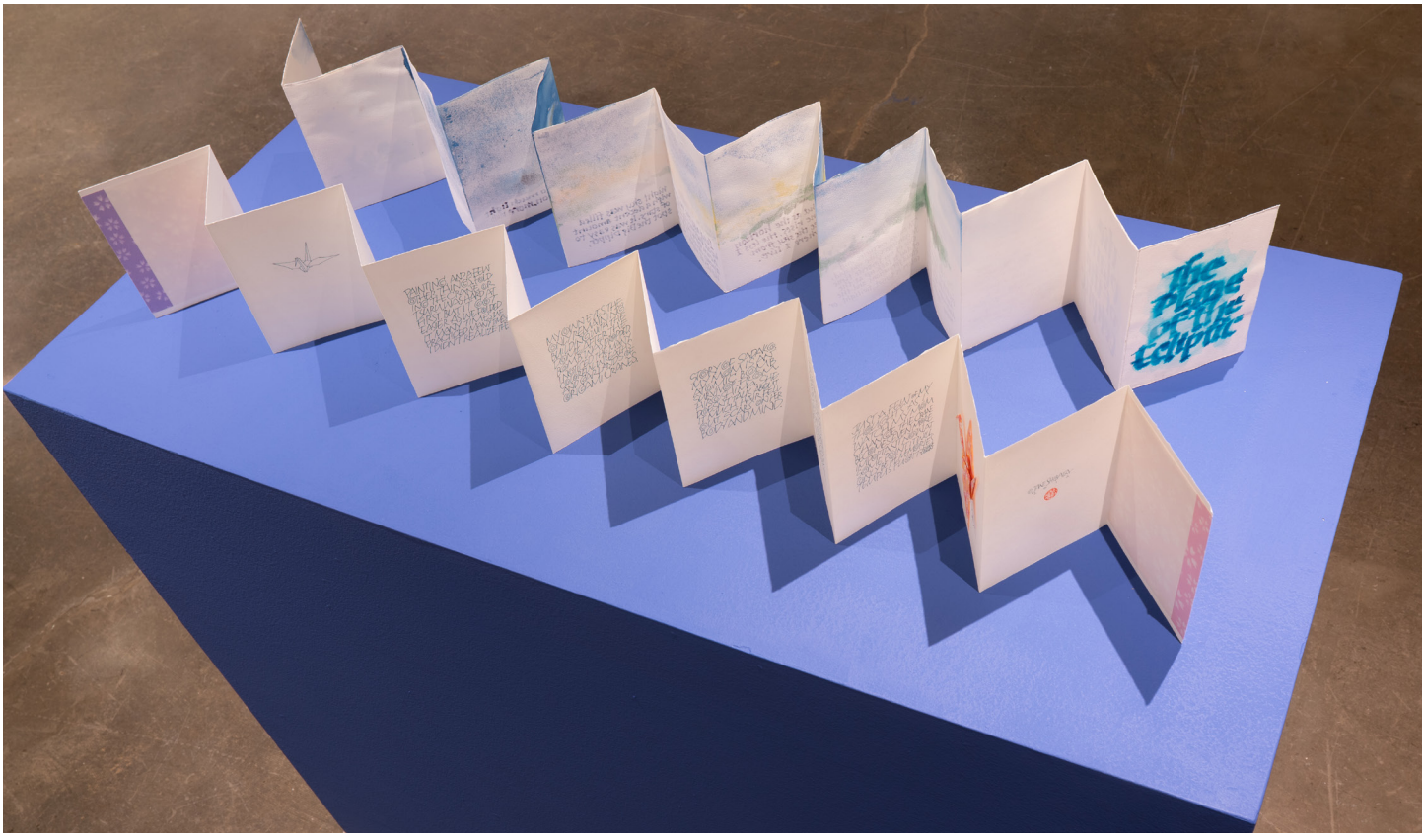
Article on preserving cultural memory:
https://news.ucsb.edu/2025/022125/how-artistic-research-preserves-cultural-memory-and-care

Documentary on immigrants living with dementia: Wisdom Gone Wild:
https://www.pbs.org/pov/films/wisdomgonewild

Visit local archives related to a personal interest:
https://laassubject.org

Culture, History, & Languages Engagement Prompts

- Inspired by Jane Shibata's art, create an accordion fold book showcasing objects and symbols from your own culture and heritage
- Make mini replicas of the artists' work from 3D printing or other modeling



JANE SHIBATA
The Plane of the Ecliptic, 2026
Accordion Book, colored pencils, ink

The Crane
Accordion Book, watercolor ink

Education

> ***Art was a way to inform people of their morals and culture, inspiring dialogue that provided opportunities for artists and viewers to interpret and understand the world around them in different ways.***

Neoclassical art was meant to bridge an illiterate society, providing visuals which told stories of myths, religion, and political figures. Art was a way to inform people of their morals and culture, inspiring dialogue that provided opportunities for artists and viewers to interpret and understand the world around them in different ways. For artists, the dialogue comes from the act of making art: exploring how different materials interact and how well they represent the message the artist wants to convey. By reimagining traditional art-making practices, drawing on undervalued art forms, using non-traditional and natural materials, and pulling from material archives, artists present the world in new ways for the viewers to understand (the world) through personal observations of it.

The featured artists in Living Echoes are educators, and as mentors, they experience new realizations when sharing knowledge with a mentee or student. Students grow from reviewing works and building on learned methods, techniques, and materials used by practitioners in the field of art. Dialogue also emerges during collaboration, when artists exchange feedback, challenge one another's perspectives, solve creative problems together, and inspire new ways of thinking. Artists within the Santa Monica College art community and this exhibition have expressed that being an artist is a lifelong learning experience, continuously building upon skills. They are often present in sharing sessions and guidance coming from mentors and peers found in public workshops and community spaces such as those led by Yucca Valley Material Lab and the L.A. Tactile Lab (see see page 19), through online tutorials, and by referencing archival materials and documentaries to inform their work.





CARLSON HATTON

The Neighbor that's No Longer There, 2024

Acrylic on canvas

Carlson Hatton

When first stepping into the art world, Carlson Hatton had no studio, no money, and was cutting up paper to make collages. Much of his early collage technique continues to appear in his later work, where he forces together worlds and things that do not belong together in concept and literally, bringing worlds together that feel natural even if highly unnatural.

During the pandemic, he worked in his home studio, recognizing the impact of the psychological charge that comes from being trapped in a space. Since then, his work in acrylic paint, pastel drawing, and airbrush moments has given the works varied textures and has included more realized references to his immediate surroundings, with elements of current events making appearances in the work.

As an art educator, Carlson collaboratively engages actively with his class and draws along with his students. When Carlson introduces active scenes and inanimate objects, his students' works generate his own thoughts and recognition of the different ways people perceive things. Teaching at Santa Monica College has prompted him to provide art content to a wider audience, sharing many how-to videos on Instagram and emphasizing that the time spent on the preparation and substructure is what shows through in the final product.

Discussion / Investigation / Exploration

- Can the soul of making art be taught?
- Do experienced artists have a responsibility to serve as formal or informal mentors to emerging artists?
- What is the value of teaching to make art by hand when pieces can be created by machines?
- How might artists like Emile Bernard and others in the Impressionist movement work today if they had the same access to our technologies?

Resources

Read the book The Starving Artist Myth: Bust the Stereotype and Find Success in Creative Careers by Mark J. Jones

View Carlson Hatton's Instagram videos

View Carlson Hatton's YouTube videos

Read about the value of making art by hand:
https://www.npr.org/sections/health-shots/2020/01/11/795010044/feeling-artsy-heres-how-making-art-helps-your-brain

Read about the value of learning from video tutorials:
https://www.ijsrtjournal.com/article/Impact+of+YouTube+and+Educational+Social+Media+on+Students+Academic+Achievement

Education Engagement Prompts

Series of conversations

Some faculty came to work in the arts from other professions:

- Talk about how their past experience has influenced their current professional path
- How do faculty balance their professional art making and their teaching?
- How do faculty balance teaching and find motivation to create art for themselves?
- How do artists think beyond their own practice when they mentor students?



Health & Wellness

Human wellness is deeply intertwined with planetary health. The need for living systems to thrive is depicted with representations of the instability of life. Trauma, physical restriction, loss, resilience, and recovery reshape individual bodies, identities, and entire living systems.

Art responds to trauma and disaster, processing mental health through grief and collective care. Art reminds us of ways to turn to a healthier, more secure lifestyle. Like in artist Emily Silver's work, sometimes the reminder comes from using natural materials in creating work, which makes it healthier for the people and planet, while also paying homage to the ephemeral nature of our existence. Other times, aspects of the work may combine a struggle and a joy in one piece, pointing to the ability to find the good even in the most difficult of times.

EMILY SILVER

Hold On, 2025

Felt, string, rubber, cotton, wool, wood

🧃🧃🧃🧃

Foam, glass, plaster, softball, cardboard, tears, lava, nostalgic teenage angst, acrylic


HOLD



EMILY SILVER

🧃🧃🧃🧃

Foam, glass, plaster, softball, cardboard, tears, lava, nostalgic teenage angst, acrylic

Emily Silver

Emily Silver's work engages labor as a form of endurance. Having experienced losses in her personal life as well as traumatic bodily changes to her physical form, she refers to herself as a starfish - able to regenerate after a loss. Her works include both humor and grief, showing the contradictions of life and posing the question “Who are you when everything is falling apart?”

In her works, fibers are bound, layered, and reworked through time-intensive processes that register care and persistence rather than resolution. Her vast use of color is based on conjuring the feeling of awe in our daily world. Silver references that “Color is one of the biggest gifts in the world. It blows my mind that we can experience color and the saturated experience.”



REBECCA FRANTZ,
Compulsion no. 6, 2026
Ceramics, underglaze, glaze, epoxy, timer mechanism

Rebecca Frantz

Dealing with mental health. Dealing with OCD. The timer piece addresses anxiety. Fragmented memory and fragmented body holding memory.

References:
Interview with Rebecca Frantz: https://hopperprize.org/rebecca-frantz-interview/
Featuring Rebecca Frantz: https://www.maakemagazine.com/emily-silver

Discussion / Investigation / Exploration

- How can artwork that celebrates good health have the same impact on the viewer as artwork that depicts trauma or pain?
- How do upcycled or organic materials add meaning to an artist's work? (See works by Margaret Oakley and Emily Silver)
- If an artist makes a piece of art to work through their own struggles with their mental health, how can the viewer glean any personal takeaways from the piece?
- If an artist creates a piece of art to process their own health and wellness, how does the viewer benefit from engaging with that art piece?
- In what ways can a work of art hold positive and negative sentiments at the same time? See resources below

Resources

Listen to this podcast about the role of art in medicine and healing:
https://arthealsallwounds.buzzsprout.com/2053590/episodes/17236574-larissa-trinder-arts-in-medicine-healing

Read this article about the Tyranny of Tale:
https://www.newyorker.com/magazine/2023/07/10/seduced-by-story-peter-brooks-bewitching-the-modern-mind-christian-salmon-the-story-paradox-jonathan-gottschall-book-review

Listen to this podcast about who art is for and how people are supposed to engage with it:
https://open.spotify.com/episode/6xNrfsso50G9pB2wLqmMnJ

Listen to this podcast about the roles in the art world today:
https://www.artsy.net/article/intelligence-squared-contemporary-art-excludes-the-99-percent

Health & Wellness Engagement Prompts

- Using non-toxic materials, cast or form a body part that has experienced a transformation of some kind, adding elements that represent various stages of the transformation
- Artists in this show use art as a way to process their emotions. Find materials at hand and produce a work that addresses a lived experience you are not ready to put into words
- Find moments of awe in your everyday life and capture them with a photo



REBECCA FRANTZ,
You are my Sunshine, 2026
Ceramics, Glaze, Music Box Mechanism, Epoxy

People & Society

Art is one of the most meaningful ways humans communicate with one another. Beyond aesthetics, it creates opportunities for interpersonal connection, encourages dialogue, and serves as a catalyst for social change and community building. Art also provides a space for self-expression, helping individuals process emotions, preserve cultural traditions, and respond to social injustices. In many communities, artistic spaces and cultural landmarks also contribute to local identity and tourism, as seen in neighborhoods such as Haight-Ashbury, where art and culture shape the character of the area. Artists such as Jorge A. Jimenez Jr. and Terri Bromberg demonstrate how contemporary art can deepen our understanding of history, culture, and identity by drawing inspiration from personal heritage, collective memory, and the stories embedded within communities and landscapes.

TERRI BROMBERG

Fire Storm, 2025

Triptych, vertical. Fused glass: out of the ashes





JORGE A. JIMENEZ JR.
Brazo derecho, 2025
Stoneware Ceramic

Jorge A. Jimenez Jr.

Jimenez's altar-based forms draw inspiration from the objects traditionally placed on ofrendas, the ceremonial altars created during Día de los Muertos (Day of the Dead). In many Latine families, these altars honor the memories of loved ones through photographs, meaningful objects, food, and symbolic decorations. By referencing these traditions, Jimenez's work preserves an important cultural practice while emphasizing the role of storytelling, remembrance, and intergenerational connection.



TERRI BROMBERG
The Artist, 2026
Mixed media with glass, wood, metals, and found objects

Terri Bromberg

Similarly, Los Angeles artist Terri Bromberg draws inspiration from local history, archival materials, and the layered memories of communities and landscapes. Through mixed-media works that incorporate archival photographs, maps, text, and found objects, Bromberg uncovers overlooked narratives and explores how history, identity, and place are interconnected. Together, the works of Jimenez and Bromberg demonstrate how contemporary artists preserve cultural memory, encourage reflection on the past, and strengthen connections between individuals, their communities, and the histories that shape them.

Discussion / Investigation / Exploration

- If memory is imperfect, how can a work of art depict a moment in time?
- In reference to Nathan Ota and Risk's work featured in the exhibition, how does collaborating with others on a piece of art impact the story that the artwork is telling?
- In what ways does it matter that people may not share the same memory of a shared experience?
- How does art help bridge the gap between different cultures?
- How can art influence the decisions that shape our humanity?

Resources

Read this article about why humans need stories:
https://www.bbc.com/culture/article/20180503-our-fiction-addiction-why-humans-need-stories

Read this article about the use of symbolism in art:
https://www.metmuseum.org/essays/symbolism

Read this interview with artist Nehemiah Cisneros about his series Wicked City, highlighting street life in Los Angeles:
https://www.juxtapoz.com/news/magazine/features/nehemiah-cisneros-legend-of-a-wicked-city/

About the documentary American Pachuco: The Legend of Luis Valdez, directed by David Alvarado:
https://filmforum.org/film/american-pachuco

Read more about how art makes an impact on a community:
https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice

People & Society Engagement Prompts

- Set up an ofrenda combining personal objects that create an archive. Get creative - using clay, create new objects to supplement the ofrenda
- Create your own I Spy page through collage, drawing, or photography
- Create a time capsule adding one object each day for a month that fits into a can
- Choose an artwork. Everyone submits an anonymous comment about the artwork. Pull one comment at a time to discuss the different perspectives people have about the artwork



NATASHA WHEAT X MARGINS IMPRINT
Touch Me, Never Touch Me, 2026
Giclee print and acrylic spray paint

Bound to Please, 2026
Giclee print and acrylic spray paint

NATASHA WHEAT
All That is Solid Melts Into Air, All That is Holy is Profaned, Part 1, Holy, 2026
Warm white neon

A Pause Before Air, 2026
Pigments, artist's blood, beetle shellac, calcium, resin on Panel

All That is Solid Melts Into Air, All That is Holy is Profaned, Part 2, Profaned, 2026
Warm white neon

STEM

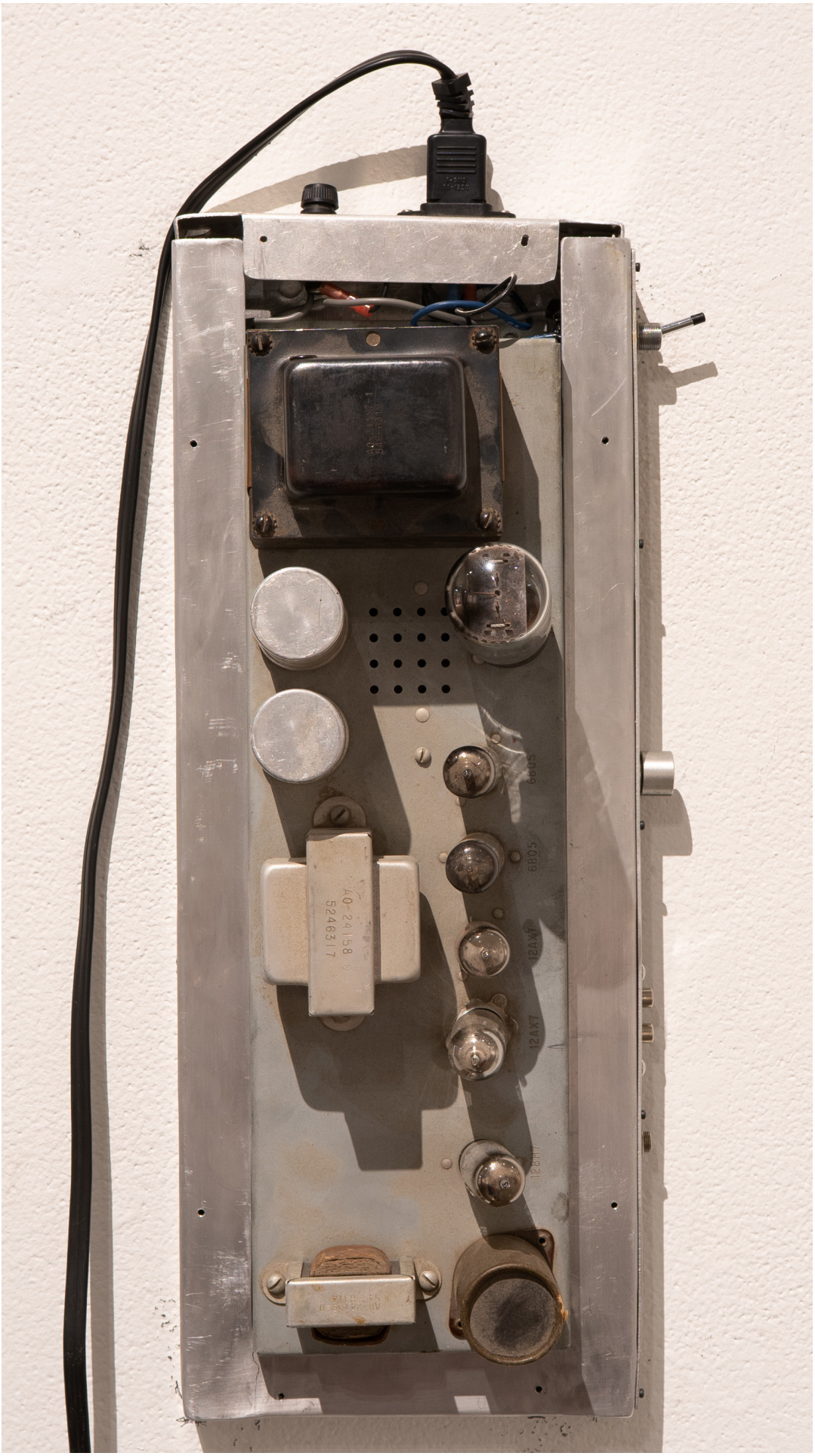
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...the disciplines of STEM have remained integral to art, and the artists presented in this exhibition are no exception...

The acronym STEM - Science, Technology, Engineering, and Mathematics - is a set of disciplines not commonly associated with the arts, especially in the modern day, as the two worlds have seemingly pivoted to become opposite directions of interest. However, while this is the conventional understanding among outside observers, STEM is an integral part of the art world and has been since the Renaissance, when artists such as Leonardo da Vinci began incorporating linear perspective and geometry into their art, changing the creation of art forever.

Since the Renaissance, the disciplines of STEM have remained integral to art, and the artists presented in this exhibition are no exception, as many have used STEM to create their art and express their ideas.

NEVADA HARDMAN
Dope Beam, 2021
Aluminum, tube amplifier


6BQ5
6BQ5
12AX7
12AX7
12BH7



NEVADA HARDMAN
Sentient Chassis, 2024
Wood, aluminum, steel, motor, rubber

Nevada Hardman

Nevada Hardman uses his technological and engineering practice as a medium for his art and a form of communication to the audience. Hardman's piece "Jester of a Sentient Chassis," a silly painting on a moving easel powered by a motor, creates an almost interactive environment through the action of laughter he creates with his art using technological practices. The work combines humor with absurdity to display the concept of performance, assisted by the function of the motor.



ROBERT BRIAN HUERTA
Aurora, 2026
Mixed-media

Robert Huerta

Another artist in the exhibit who demonstrates this use of STEM practices is Robert Huerta, whose work, like Hardman's, uses STEM to communicate the overall message of his art. His use of scanning software assists him in creating an understanding of his community. In his work “Still Life,” he create a photo collage with 3D-scanned imagery. He is taking that digital space and implementing it within the gallery, contextualizing images of his daughter and home through the use of technology.

Despite these collaborative efforts and overlap of the two disciplines, America continues to treat the two as opposing forces, prioritizing money and resources into the study of science and technology with disregard for the arts and culture, unlike the rest of the world. Especially in the recent political landscape, the arts and humanities have been put to the side and taken for granted, with priority now given increasingly to technologies incorporating AI.

Discussion / Investigation / Exploration

- In what ways have STEM and the arts collaborated in this exhibition?
- How does the evolution of technology change or shape the art that is being made today?
- How does Hardman utilize technology to expand on the human body and the sense of self?
- Why is art important in STEM?
- In what ways might people in STEM benefit from more artistic approaches?
- How does art make STEM more accessible?

Resources

Listen to this podcast on Artaud and the Theatre of Cruelty:
https://tridenttheatre.podbean.com2w/e/artaud-and-the-theatre-of-cruelty

Why art should be included in STEM education and the significance of art:
https://www.viewsonic.com/library/education/the-importance-of-the-arts-in-steam-education/
https://rockwellmuseum.org/art-from-home-stem-to-steam/

Read about why art is important for critical thinking:
https://artsacad.net/how-art-education-fosters-critical-thinking-and-why-it-matters/
https://www.waldenu.edu/online-masters-programs/ms-in-education/resource/does-art-boost-a-students-critical-thinking

Watch why we shouldn't put the arts and STEM fields against each other:
https://www.youtube.com/watch?v=sGi60PCQEKY&t=580s
https://www.youtube.com/watch?v=q7qkwVqjxAI&t=43s

STEM Engagement Prompts

- Host an artist talk with demos of their interactive art pieces in action
- Invite artists to speak about their work and how it utilizes the science of art materials (e.g. Robin Mitchell and Margaret Oakley)
- Provide colorful art supplies and have people create in response to listening to Apparition of the Eternal Church
- Inspired by Margaret Oakley's work with pressed flowers, produce a work that uses natural materials in your environment
- Invite Margaret Oakley to discuss how she finds materials in her environment



ROBIN MITCHELL
Poco Loco, 2024
Watercolor and gouache on rag paper

Rumble Tumble, 2025
Watercolor and gouache on rag paper

Glossary

Ambiguity
A word, phrase, or situation that can be interpreted in more than one way, often leading to confusion or uncertainty.

Apparitional
Describes something ghostly, spectral, or phantom-like, relating to the unexpected appearance of a spirit or immaterial figure.

Archive
A collection of historical records, documents, or data preserved for long-term reference.

Dichotomy
A division of a whole into two mutually exclusive and contrasting parts.

Engender
To cause, create, or produce a particular feeling, situation, or condition.

Erosion
The natural process where soil, rock, or dissolved material is worn away from the Earth’s crust by natural forces–such as water, wind, or ice–and transported to another location.

Evocative
Something that brings strong images, memories, or deep emotions to mind.

Heterotopia
Physical or conceptual "other spaces” that exist outside of societal norms, creating places that mirror, challenge, or alter those norms.

Iconography
The visual language of images, symbols, and motifs used in a work of art, or the academic study of interpreting these symbolic mediums.

Glossary Continued

Myriad
An extremely large or countless number.

Neo-impressionist
An avant-garde art movement founded by Georges Seurat in 1880's France. It rejected the spontaneous brushwork of traditional impressionism in favor of divisionism and pointillism.

Psychedelic
Characterized by vibrant, clashing colors, swirling or melting patterns, and intricate, kaleidoscopic designs.

Referential
Anything that contains, points to, or makes a reference to a particular person, thing, or concept.

Sequential
Items, events, or tasks arranged in a regular, unbroken order.

Ubiquitous
Present, appearing, or found everywhere. Things that are so common or widespread that they're encountered constantly in daily life.

Vicarious
The experience of feeling, learning, or participating in an event through someone else's actions or imagination, rather than doing it yourself.

Vignette
A short, descriptive passage in literature, a darkened border effect in photography, or a brief scene in film.

Zeitgeist
A German word that translates to "spirit of the age" or "time-spirit."




ENDURE
ZGROUND

Thank You

Pete & Susan Barrett Gallery
1310 11th Street
Santa Monica, CA 90401

Gallery Hours
Tuesday: 12 to 5 PM
Wednesday–Saturday: 11 AM to 4 PM

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