

WELL

Curated by Gallery Program
Featuring works by Mentor Program

May 19 - May 30

FED



Ava Baroni, Duncan Bielman, Cruz, Charlie Danger, Kate McGinnis, Caleb Deal, Louie Esteem, Kim Farbota, Jeffrey Heimer, Ernie Mcpeek, Jenny Park, Alejandro Rodriguez, Sarah K. Skogland, Kaili Stafford, April Vazquez, Ira Zimmerman

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Mentor Program

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Curatorial Statement

Well Fed spits out the stale romance of the 'starving artist' and its paired myth – that deprivation sharpens vision – & serves up an alternative ethos. The featured artists take a bite out of contemporary systems and chew on the ways they confine us: systems upheld by conventional expression, insatiable consumerism, technological encroachment, and information overload. Whether referencing abundance as sustenance or excess, artificial or organic, Well Fed holds delight and disgust in the same mouthful. These works do not simply depict a culture swollen on excess but metabolize it into something more honest.

Yet this exhibition also insists on another kind of fullness beyond the endless appetite of a market that favors consumable identities. The artists gathered here emerge from the conditions of collective nourishment through community support, where the collaboration that materialized this exhibition participates in its own thesis: art as a communal act rather than an extractive one.

AVA BARONI

@_avabaroni



"Grace came first, then Emelie, and I haven't met the others yet. Sometimes they are my puppet, sometimes I'm theirs.

I use art as a tool to call on entities outside myself. By doing this, I am able to organize concepts with separation from myself. I personify these entities as alter egos, using character building as a way to intellectualize and translate their voices. The character that emerges depends on the material at hand.

These entities originated from frustration and awkwardness of existing within a body. Sometimes feeling confined or claustrophobic, I feel like through my characters, I'm able to stretch and communicate beyond my body's boundaries. By speaking through these characters, I suspend self-judgment and allow thoughts to exist without censorship. The work becomes the body of conversation and the proof of dialogue exchange."



**WHAT ABOUT
THE OTHERS?**

2026

Mixed media

33" x 22" x 18"

96" x 68"

Duncan Bielman



@duncbiel

“I’m a filmmaker that doesn’t make films. I create ideals that I long for, then wrap them in metaphors aimed at the past. I tell stories about love and family.

I work with film, sculpture, 3d design, and a whole bunch of other things I use to avoid making films. Who knows? I might even start making robots.”

PIZZA FOR BREAKFAST

2026

Wood, video, and cameras

Installation size varies



ON PAPER

2026

Multimedia diorama

Installation size varies



CHARLIE DANGER

@chachadanger



"My work lives in the sliver of space between preservation and suffocation.

Unfired clay is the material.

Containment is the lens. Raw clay resists its own transformation. Unlike fired ceramic it stays reactive, still subject to gravity, moisture, and time. It cracks. Sweats. Sags. Wet clay is never finished. Never fully accountable to its own form. Before paint, before stone, before language: mud. The oldest marks didn't survive.

Mud is neither living nor dead. A small world unto itself, from the place before organization, observation, order. It doesn't know it's a material. It doesn't know it's anything.

The world is dislocated. Aquariums, zoos, terrariums, dioramas. Places where life is made viewable but unreachable. Designed to maintain that distance while disguising it as care. I keep returning to that paradox: the urge to protect something by containing it is also, quietly, the urge to kill it.

Many of the sculptures look like organisms caught mid-evolution. Unfinished becoming. Unfinished collapsing. The cases, cages, tanks, and barriers aren't neutral. The systems designed to stabilize life tend to be the same ones that distort it. The work doesn't resolve. It wants to move. The clay pushes back. Presses outward. Leaves a smear on the glass."



TARGET PRACTICE

2026

Clay, metal, plastic

69" x 95' x 22"



Caleb Deal

@Caleb.deal



"I am a product of my community and my environment. I find inspiration all around me in soccer, music, my ethnicity, and the absurdity of today. I am interested in using humor to explore my identity, archive my experiences, and reel the viewer into my bizarre world. My practice is process-driven. Leaning into play, humor, and spontaneity, while taking on larger concepts such as politics, ancestry, and relationships.

I take an intuitive approach to my work—conceptual ideas are born from my environment. My world grows within my sketchbook practice, an ever-evolving place to inform my work. Though I typically work independently, my pieces are shaped by the people and environments that surround me. Working within a like-minded community is important for me as I thrive when working alongside other artists, allowing my work to be shaped by moments of inspiration and collaboration.

Material exploration drives my practice; using materials in untraditional ways gives me a sense of awe. Foam is my material of choice, as it best communicates my ideas and allows for a playful narrative, where its messy qualities are purposeful. Paired with paint, plastic, and other materials, I develop a sense of whimsy that my audience can relate to."

**FOR
THE
FANS**

2026

Foams, wood,
acrylic paint,
and liquid
plastic

12' x 9' x 9'



LOUIE ESTEEM

@dookie_hunny



“A not so wise man once said to me, “Just make it to 30.” This was a piece of advice that carried me throughout my twenties. Here I am now, a grown man at thirty, and I can’t help but feel more confused and out of place as ever. It is within this headspace that is tired of looking to the future, from which my work manifests. I often draw patterns between memories and present reality. I’m constantly seeking comfort in objects that remind me of the past. ”

These objects then become vessels to relay current information— or maybe to inform the past. I can hardly distinguish between the two.

I find the use of paint, textiles, and discarded toys as exciting tools that blur the lines between sculpture and painting. Within this realm of confusion, these tools act as a seesaw that teeters between past and present, fun and grief, weight and weightlessness. In times of uncertainty, many of us cling to the past for solace. Obviously, I am no different.”

**MIND THE
FLOWERS**

2026

Acrylic on stucco and resin
dipped flowers
Installation size varies



**CARROT ON A
STICK**

2026

Mixed media
37" x 30" x 20"



Kim Farbota

@kim.farbota



"I make work that treats the body as a site where systems register physically. Across painting, sculpture, installation, video, and transmission-based works, I draw on visual languages of control: symmetry, wiring, containment, and hierarchy. The work can appear devotional at first but does not settle, shifting between care and domination, sanctity and extraction, intimacy and surveillance.

I move between mediums as the work demands. Crude oil slowly migrates through raw canvas, altering images over time. Body prints record contact directly. Hair, teeth, and intimate objects are embedded as traces. Electrodes connect to viewers' nervous systems. Makeshift analogue devices translate sound into vibration, light, and mage. I use an idea to create a system, then I inhabit it, forgetting the idea and remaining within the system until it reaches its own conclusion.

A restrained palette, punctuated by red, runs through the work alongside recurring visual markers: central voids, webs, and female forms held between emergence and erasure. I am drawn to aesthetics associated with authority—Catholic iconography, technocratic display, industrial infrastructure—deploying them to understand how they structure attention and perception.

My background in neuroscience, law, and motherhood informs the work. I think of consciousness as produced through physical systems, and of bodies as interfaces where labor, ideology, and inheritance imprint and propagate. Rather than resolving these pressures, the work holds them close enough to be felt."

ENGORGED TITS

2026

92" x 58"

FISSION

2026

96" x 62"

Iron on muslin



**MATTRESS
WORK**

2025

Video

Installation size varies

KATE MCGINNIS

@katedianeiskatediane



“Color and matrifocal rage are the primary drivers of the art I make, and it is through this combination that I create works that are anti-establishment and celebrate the humble and decorative. Reclaiming art from patriarchal, elitist spaces shows up in my pieces through sarcasm and playfulness in quotidian settings.

I like to work with everyday materials, especially if they are considered anathema to high art. Bedding and fabric remnants, copy, craft and tissue paper, paper maché, decoupage, glue and acrylic paint bring a home-spun feel to everything I make. With a saturated, chaotic palate I want to promote in-your-face joy that attempts freedom from constructs and staid rules.”



MEND AND BEFRIEND

2026

Bedsheets, remnant fabric,
acrylic paint
45" x 66"



OH YOU PRETTY THINGS

2026

Plaster, paper, acrylic paint
Installation size varies



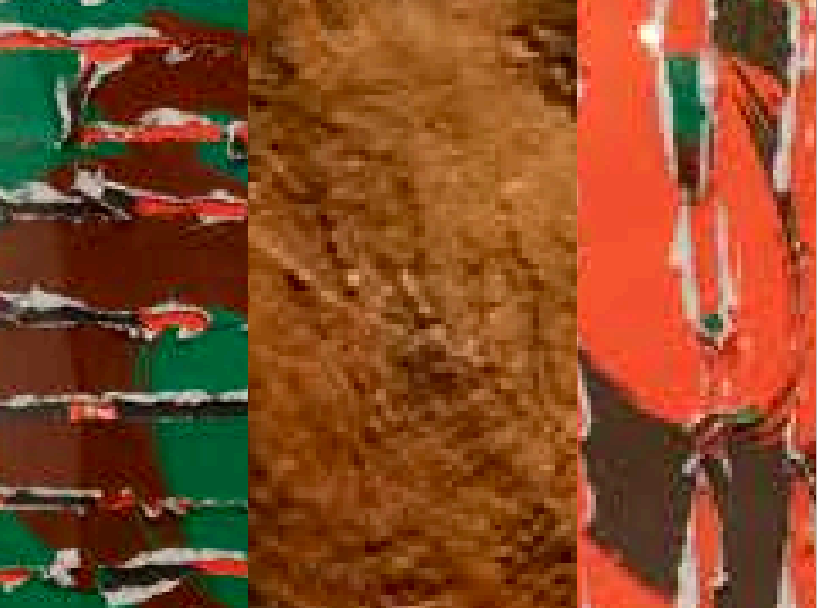
Jeffrey Heimer



“Have faith is a phrase that often comes to mind in my later-in-life artistic practice. Faith that an artwork will resolve in a timely fashion and be pleasing to look at. Faith that is necessary when self doubt sets in or a deadline is looming. For me, each brush stroke is a tiny prayer to the gods of creation, thanking them for the power and opportunity to make an interesting something from a mess of nothing.

I trust in the credo that an art practice is a passageway to self realization that also holds clues to understanding our fellows. I also believe that if one is faithful to a creative discipline, I am granted a greater capacity for less judgementalism of others. To accept our own work as a valid statement of selfhood, I am forced to accept the validity of (most) other artists' creations.

I am inclined towards a process oriented practice, less focused on an outcome and more attentive to steps performed correctly and well. For me, inspiration often comes from the meditative nature of a mindful process, and problem solving is easier operating within a familiar routine. It is to this I aspire.”



POD LITHICAL

2026

Sculpture

4' x 2.5' x 2.5'



SHREDITATIONS

2026

Prints (4)

15" x 11"



Ernie McPeek

@ernestinemcpeek69



"My work is an altar to the beauty of juxtaposition. Through an exploration of material and the urgency to create by any means necessary—each medium becomes a vessel for yearning and labor, capturing moments that are as fleeting as they are intense.

These pieces emerge from a compulsion to grasp the ephemeral, to hold onto the ecstasy that borders on pain, and to find beauty in the ache of impermanence.

Labor and passion are both sanctuary and crucible. Love is pursued not for comfort, but for its capacity to wound and awaken. My work does not seek resolution or to define; it dwells in the tension between desire and loss, in the moments where pleasure turns to longing. Each creation is a testament to the allure of the unattainable and the ecstatic need to embrace the shadow as much as the light. In a desperate attempt to commemorate my own emotional experiences before they are eroded by the plane of knowing, I build an aesthetic language of abstract and figurative symbols to tell a story full of sound and fury, that symbolizes nothing.

Every piece is a small devastation. A bruise blooming where no one can see. And, always the question of what are you willing to do. It is in this liminal space—between having and losing, between ache and ecstasy—that I invite the viewer to linger."



EXALTED

2026

Lumber ends, red light bulb and cord, foam clay,
flex paste liquid black and clear, acrylics, burlap,
plaster, deck screws, carabiners

113" x 43" x 37"



OUTSIDE OF HEAVENS GATES

2026

Oil paint on oil ground primed linen canvas
30" x 40"



Jenny Park

@jennyparkstudio



"My latest series of work examines what it means to cross borders and never fully arrive, to exist between places, between identities, between hierarchies.

I incorporate used burlap sacks that traveled across continents to carry commodities on the backs of laborers who were never named nor seen.

They are materials historically dismissed as marginal, placed at the bottom of the art historical hierarchy, a structure rooted in the same colonial infrastructure that has always decided what colors, whose aesthetics, and whose perspectives matter. The needle not only stitches the textile pieces together, it is also an act of interrogation on the establishment. I am the last to touch the spent sacks, compelled to repurpose and reconstruct materials that carry the labor of countless hands that help power a global industry.

I want the figures, the vessels, the colors, the surfaces to echo the pulse of accumulated life, layered, permeable, always in the process of becoming. What's dismissed gets reclaimed. Highly saturated hues drawn from opposite ends of the spectrum hold at roughly the same intensity and value, refusing hierarchy. The work shifts with the viewer's distance, angle, and point of view, a condition of how color and form behave across a support of shifting weight, depth, and plane.

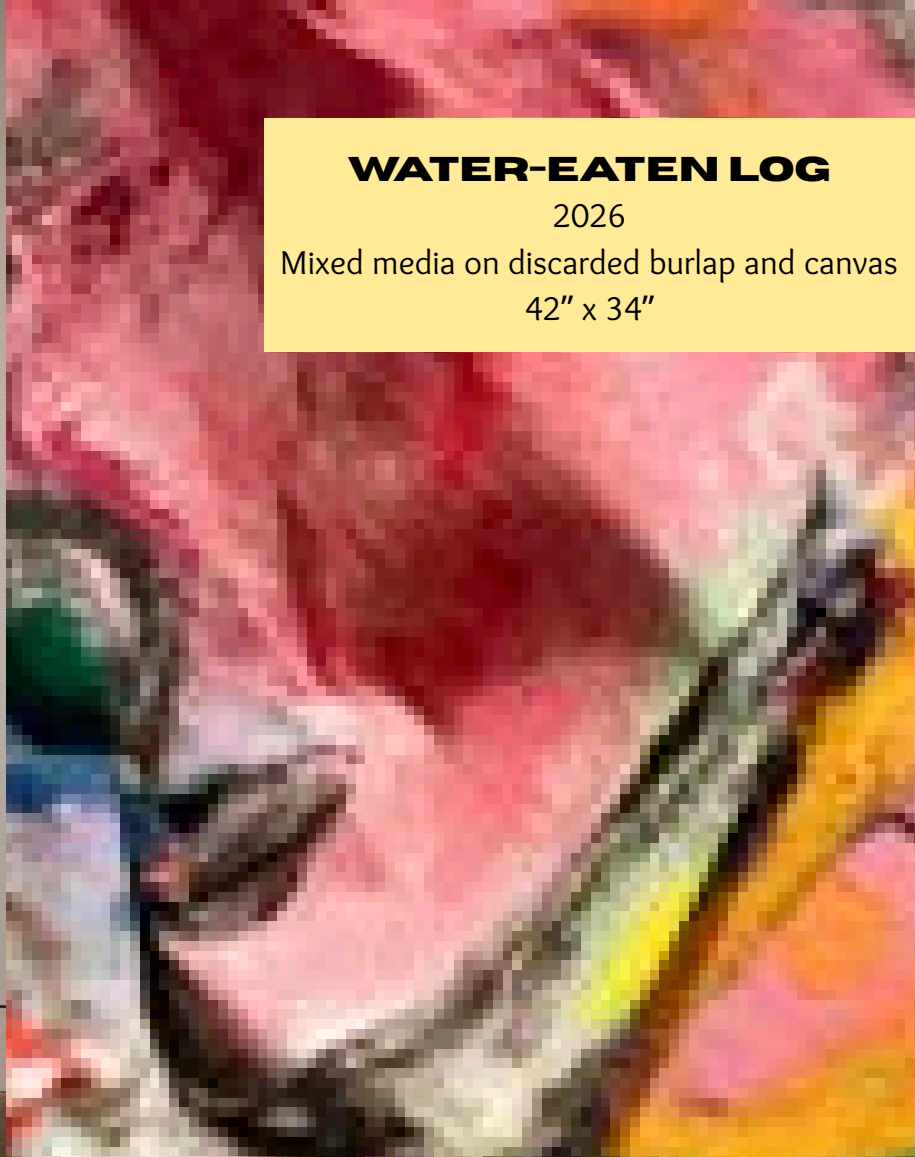
Behind every surface, every stitch, every thread, are the people who touch these materials but rarely cross its borders, left with only an image of the destined land, while their labor is taken across, invisibly, consumed without acknowledgment."



WATER-EATEN LOG

2026

Mixed media on discarded burlap and canvas
42" x 34"



**GREETINGS FROM
LADY LIBERTY**
2026
Mixed media on used burlap sacks
96" x 84" x 12"



ALEJANDRE RODRIGUEZ



"My art is a safe place for my parts to speak the unspeakable. My process of ruminating obsessively and creating with intensity is a transformative therapeutic tool; opening doorways into my reflections on intergenerational trauma and emotional dissociation within my lineage. Every piece is an act of courage through vulnerability.

Multimedia sculptures and paintings are an indispensable medium for feelings that insist on accurate depictions of their inner worlds. The language of the dinner table displays family structures—nuclear or chosen; hierarchical or consensual; dysfunctional or stable. Heavy themes and taboo topics are always on the table. I announce my memories of childhood trauma and incestuous abuse as a method of education and prevention.

My art is for survivors who yearn to be seen and feel whole. Years of emotional labor through art therapy has led me to break the intergenerational cycle of violence. It is now my responsibility as a survivor to ring the bell. We must awaken our sympathies. We must attune ourselves to our own inner worlds and the inner worlds of others. Resist the impulse to disconnect. Join me in my unyielding desire to feel all things pleasant and unpleasant, wholeheartedly."



**DINNER &
CONNECTION**

2026

Fiber

59"x 75" x 5"

**DINNER &
DISSOCIATION**

2026

Wood

Installation size



Sarah K. Skogland

@sarahkskogland



"My practice moves across sculpture, trace painting, installation, and video. It comes from an ongoing inquiry into the body and how I exist in relation to the world around me. I'm interested in how experience, trauma, repetition, resistance, movement, depression, joy, intimacy, connection is recorded into the body, and the imprint it leaves. How each moment leaves a mark.

As a former dancer of over 30 years, the body was my primary language. That history still drives the work. Movement, repetition, and physical exhaustion are not separate from the process, they are the process.

My trace paintings are made using my own body as a tool, recording movement in real time. The mark isn't constructed. It happens through contact. It exists in the moment.

In my sculptural work, I use repurposed fabrics and found materials because they already hold a history of the human mark. They carry the weight of lived experience of the body, of use, of something emotionally real. I'm interested in that residue, and how it can be felt.

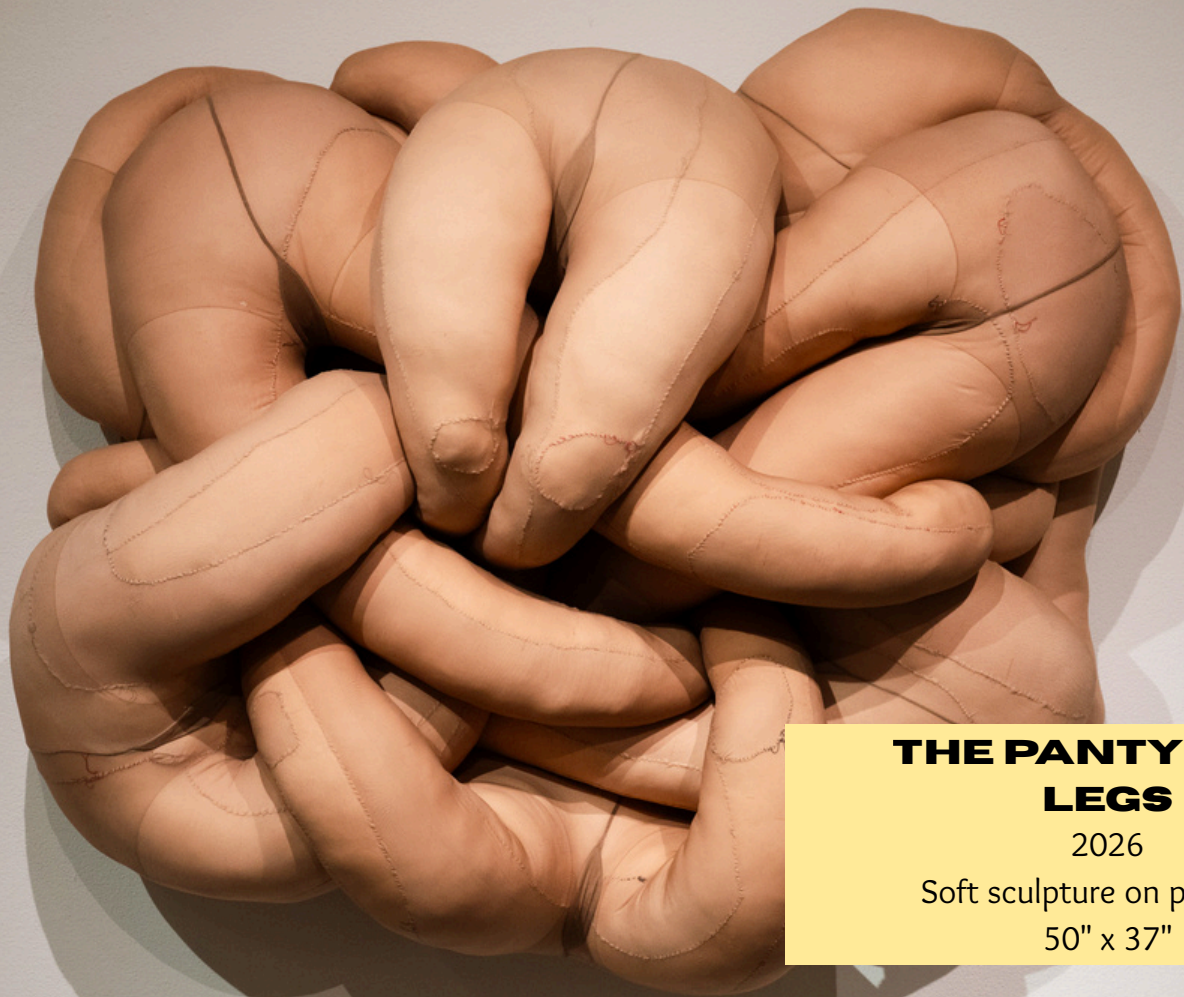
I'm also drawn to creating environments. Installation allows me to build spaces that are immersive but still intimate where the viewer isn't just looking, but physically inside the work. My relationship to my own body, especially as a female body, is central. So is the mother/daughter dynamic where vulnerability is a point of connection and identity is constantly shifting and being repositioned."

**MOTHER. IN THE PRESENCE
OF THE
ABSENCE OF.**

2026

Mixed media

Installation size varies



**THE PANTYHOSE
LEGS**

2026

Soft sculpture on plywood

50" x 37"

KAILI STAFFORD

@ksstwiggs

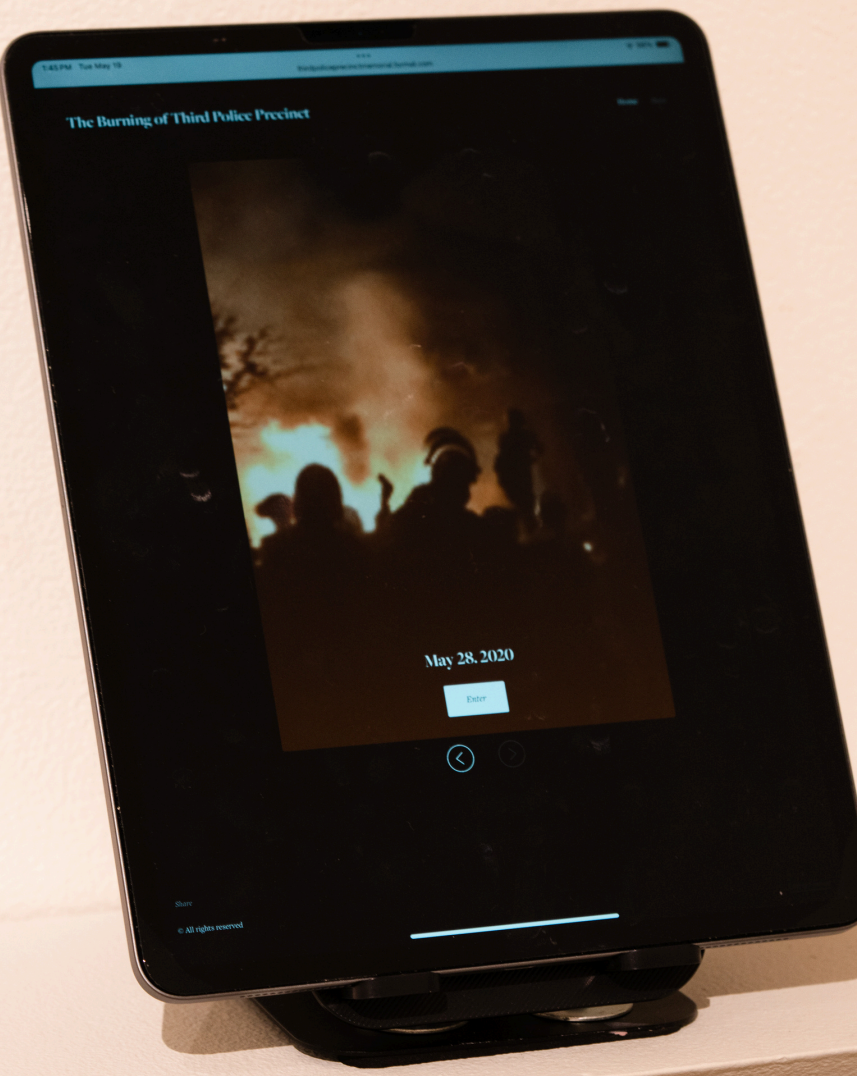


"Through digital and mixed media collage, I explore the intimate and cultural forces that shape memory, perception, and the imaginings of histories.

I collect digital and physical artifacts, integrating text, images, videos, audios, gifs, and found objects into the visual language of my works, which are reconstructed into historical portraits that are in perpetual contradiction of the narratives surrounding them. Serving as memorial sites, I challenge the audience to explore their own recollections, where they come from, and how they shape their own perceived realities.

The forms, surfaces, and textural qualities of found, sentimental materials are manipulated through the degrading processes of ripping, sanding, crumpling, and entanglement. From there, memories are activated from what is sensible and tangible, but may be false or incomplete in nature.

Ultimately, digital and found artifacts are relocated from their original spaces and are assembled within sites of contradiction in order to challenge our perceptions, memories, denial or acceptance of certain narratives, and even reimagine histories completely. "



**STOP CRYING BEFORE I
GIVE YOU
SOMETHING TO CRY
ABOUT**

2026
Mixed media collage on canvas
36" x 36"



**BURNING OF THE
THIRD POLICE
PRECINCT MEMORIAL**

2026
Website
Installation size varies



April Vazquez

@aprilmayjune17



“Feelings, emotions, and self-expression within art are everything to me. A series of my own private diary entries translated through art is what I do as an artist. My work explores my internal emotions. It is a way to process my experiences without using words. Intuition is the tool of my work, from usage of colors to experimenting with texture and different mediums; it is all solely based on natural feeling and instinct.

Music is my greatest influence. It is what moves me when creating; it is what holds me captivated throughout my process, and where to navigate each touch within my piece. All this is synchronized, and I become immersed in my work. My relationship with art continues to grow as I explore my creativity with different mediums of work.”



WISHFUL THINKING

2026

Mixed media

13.5" x 13" x 7"



STITCHES & PATCHES

2026

Acrylic, yarn, and oil pastel on
wood

24" x 24"





IRA ZIMMERMAN

@ira_zimmerman

“Sculptures, installation, digital pieces, and drawings become tools of self-interrogation for prodding the unregistered elements of my mind. My work approaches fear, confusion, and authenticity; using my own examination as a template to prompt introspection on the part of a viewer. Humor and overflowing details allow for personal or collective comparisons.

I often include an overwhelming quantity of seemingly unrelated details and messaging as supporting elements. This barrage mirrors the ever-changing, recursive landscape of internet culture that has been heavily influential in my life. Information is repeated and iterated until it loses meaning. Attention becomes currency.

This digital wasteland is referenced conceptually and visually. I borrow the visual language of the internet, using meme formats, text patterns, and common iconography. These components become archives and artifacts of our world racing forward towards an unknown, perhaps mistakenly-idealized future. The use of vagueness allows me to speak to deeply personal investigations while appealing to common experiences of the absurdity of modern life.

My pieces utilize a variety of material, including wood, metal, ceramic, sound, plastic, digital components, and my body. The treatment of these items ranges from meticulously hand sculpted to machined, almost lacking human touch. The action itself becomes a signifier for the viewer.

Bringing together these physical components and visual languages allows for the creation of compelling installations, and the building of a world within my work. I attempt to remove the viewer from reality for a moment. As I investigate myself and the world around me, I create parallel spaces which enable introspection, imagination, and compassion. “

**UNTITLED
(SHOPPING
CART)**

2026

Metal, wood, soil, and
speakers

Installation size varies



Gallery Program



Well Fed is itself the product of collaboration. Students in the Exhibition and Display courses worked closely with participating artists through studio visits and interviews, translating their ideas into a cohesive physical exhibition. By organizing into teams—curation, social media and press, graphics, and education and programming—they developed the exhibition's layout, visual identity, communications strategy, and educational materials.

Alexina Heylocke

J. Chu

CHR

Calvin

Mariah Lyons

mikey

WINNIE OG



Santa Monica College Art Department, in collaboration with the Pete and Susan Barrett Gallery, presents Well Fed, an exhibition featuring work from the Art 87 A/B/C Art Mentor Program taught by Professor Emily Silver, and curated by students from the Art 80/82/84 Exhibition and Display courses taught by Professor Kim Garcia.

