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Adrian DiMetriou	1,2,3	gepidus@gmail.com	“BATTLE”	BONDED BRONZE	7.5” DIAMETER	\$1200.00		
			“A MIDSUMMER NIGHTS DREAM”	BONDED BRONZE	3.25” X1.5” X0.5”	\$150.00		
			“QUARNTINOPLIS”	BONDED BRONZE	4” DIAMETER X .05”	\$150.00		
Andrew Hockenberry	1	ahabstracts@gmail.com	Breaking Point	Oil paint, Charcoal, string, Canvas, wood,		price upon request		I define my style as subconscious abstract, painting without consideration of the end result. I do not believe in mistakes or editing the way I have manipulated the surface. Using music as a rhythm and flow to my paintings, I make each piece balanced while experimenting with alternative applications and materials. It's as simple as paint on surface, surface being anything to hold paint, paint being anything to make an impression on surface.
Anna Pasztor	1,2,3	videographer.ny@gmail.com	“Hidden Blue”	Acrylic on Canvas and Wood	8” x 8”	price upon request		ARTIST STATEMENT of ANNA PASZTOR for the Exhibition “SURVIVING COVID” The year spent under the lockdown because of COVID was a very strange year for me. I belonged to the lucky ones. The lockdown opened up new possibilities for me that were life saving and life changing. In April of 2020, I joined the Lab Ensemble of NowNetArts and participated in weekly presentations through the Internet until the end of June. The ensemble was originated by a sound research program, and most of the members are musicians. Our “demonstration presentations” were concerts with structured music improvisation. I belonged to the few members who are or visual artists or performers. Since I have practice in both genres I could alternate my contribution. On occasions I danced and other times I presented videos and live painting while the musicians were playing. That’s how my music improvisation painting series started. I followed the impulse of the music in my choice of color, shape, texture, and started several canvasses during one presentation. They stayed as initial visual problems that I later finished alone. All of the submitted pieces were initiated during these presentations and inspired by music presented by the ensemble. Even if the pieces went through complete transformation during my lonely work, they are imprints of those moments we spent together creating art and sharing that with the world defying the angst and death that surrounded us in those days
			“For Synthesis”	Acrylic on Wood	8” x 8”	price upon request		
			“Moving in Circles”	Mixed Media on Canvas	10” x 8”	price upon request		
Anne Stanner	1 & 2	AnneStanner@msn.com	“Nose Cone”	Assemblage of Found Metal Objects	8” x 8” x 5”	\$700.00		At the start of the pandemic a year ago, I finished modeling two small clay pieces (a female head and a figurative nude) that I had been working on. In addition to my apartment in the East Village, I am fortunate to have a home and studio with a kiln and welding equipment upstate in the Hudson Valley. I was able to fire these pieces, along with a few others that I had completed prior to the lockdown. After that, I had to deal with a health problem (not Covid-related) and, unlike some artists facing adversity, did not have the motivation to do sculpture. During much of this past year, I did work on researching, reviewing, and editing thousands of photos of nearly all my artwork, to prepare for a new website I plan to have designed and built.
			“All Smiles”	Assemblage of Found Metal Objects	9” x 9” x 2”	\$700.00		Fast forward to the last few days of March 2021. As a result of being invited to apply to this exhibit, I became excited and had the urge to create new work. In fact, I completed two pieces; both are wall sculptures. These are a continuation of a series that I began about 30 years ago: masks whose base is a stove burner that is assembled with other found metal objects and welded together. There has been a long hiatus as I had not worked on this series in 20 years. These pieces are playful and spontaneous. I think that because I have gotten the vaccine, I am more optimistic about surviving the virus into the future and feel free to have some fun with my artwork







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Antoinette Maclachlan	1	thaishiworks@gmail.com	Mangrove Backwaters	color pencil	14" x 9" unframed 16" x 12" framed	upon request		<p>I've been a resident of the East Village for 25 years, but for the past 14 years I have been to India every winter to do art projects with the girls in the red light district of Mumbai, and study and sketch South Indian temple art and architecture.</p> <p>Last year I was in Kerala when India went into a total lock-down on March 24, I had no idea when I'd be able to leave. The few repatriation flights were oversubscribed, besides, I was in a remote place and unable to reach them. Fortunately, I had a sketch book and some color pencils, so, to soothe my anxieties, I decided, on April 30th, to do a drawing a day, and write on the back like a diary. What I thought would be three weeks turned into almost three months. I filled the sixty page sketch book. Finally on June 16th I was able to get a repatriation flight out.</p> <p>My lock-down drawings not only sustained me through the long period of limbo and anxiety, but also helped me experience this place, that I've been going to for 15 years, in a deeper way, noticing more, trying to capture life and the culture itself, fearful that once I finally left, I might not be able to return. It also led to an ongoing dedication to my own artwork. During the past year I have expanded to watercolors, abstract landscapes, and of course, back here in NYC, I continue to do figure drawing at Minerva's, particularly the Nicholaides class, that has helped immeasurably to suspend my own judgment and try new ideas and techniques. The full lockdown story and all entries are up on my instagram page @antartindia</p>
Bonnie Rosenstock	1	bonnerose@aol.com	East River Bridges	Photograph		upon request		
Carolyn Ratcliffe	1,2,3	carolynratcliffe@icloud.com	Blue Clematis	digital photograph, ink jet print		\$300.00		<p>When we went into Lockdown for COVID 19, the Gardens were my refuge. It was a place where one could go, be out of doors and as GreenThumb had issues guidelines that the Community Gardens could not open to the public and only for gardeners to maintain the gardens, I would walk the dog and go to the garden. The flowers, particularly the clematis never ceased to amaze me with their variety and and incredible beauty.</p>
			Dia De Los Muertos	digital photograph, ink jet print		\$300.00		<p>The image of the Japanese pine trees at the Bronx Botanical Gardens was the result on an escape day-a friend and I caught the train to the Bronx and walked through the garden there.</p> <p>The Dia De Los Muertos image was shot in the front of Campos Community Garden-it is a celebration that we host each year and have the Aztec dancers come to perform and bless the garden. We construct an altar where the community brings photos and memorabilia of loved ones lost and this year the event was dedicated to those lost to COVID. It took place outside of the garden on the sidewalk as only 10 garden members were allowed in the garden at one time. The Altar was placed in the entrance facing out to the sidewalk so that the community could still have access to place the mementos on the altar. We tried to keep the 6' distance and everyone was masked.</p>
			Japanese Pine Trees	digital photograph, ink jet print		\$300.00		<p>The gardens played an important part in the lives of so many of us who live in the East Village, offering respite from the isolation imposed by the Covid restrictions. Nature has a healing calming effect on the psyche and is especially important in times like this.</p>
Ciaran Tully	1-12	ctully0@gmail.com						<p>I was born and educated in Ireland. After graduating from High School, I joined a firm of Architects, in Dublin, as an entry level draughtsman. As a draughtsman I became intrigued with photography and bought my first camera and immediately began taking photographs and later printing my work. My first portfolio got me into college where I studied the history of photography and learned the more technical aspects of the camera. I graduated in 1987. My work from those early years always left me with a great feeling of expectation, a feeling which stays with me to this day. In 1990 I moved to New York City and became a freelance photo assistant working diligently with photographers from all disciplines. I learned a great deal from all of them. To supplement my income I would sell my work in cafes and this led me away from commercial work and back toward art and architecture where I can express my love for cityscapes and landscapes. When I am not taking photographs I like to draw and paint and make things out of wood.</p>
								
								
								
								
Cynthia Reynolds	1,2,3	cynthia@cynthiareynolds.net		Photograph		\$250.00		<p>Cynthia Reynolds</p> <p>I use discarded packing materials I find on the streets of NYC to create sculptures and installations, sometimes casting them in other materials, sometimes building with them directly. I'm interested in their spaces, the trust we place in them, their complete lack of value, and the fact that they are almost never popped before they are thrown away. When the pandemic hit, I had been painstakingly cutting apart air pillow packaging so that only the plastic actually required to contain the air would remain. It is actually</p>








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				Photograph		\$250.00		blow packaging so that only the plastic actually required to contain the air would remain. It is actually quite stressful, because even a minor slip of the tiny scissors I use means it basically no longer exists. Fortunately, the predictable anxiety of this fake danger and the focus the process requires made it the perfect foil to the nightmarish first days of lockdown. I cut and arranged some of the surviving excised channels in the grate of the fire escape door of my sixth floor walkup in the East Village, and I took hundreds (thousands?) of photographs of them during all times of day. For me, they constitute a diary of my pandemic experience, as they document the very mediated relationship we all suddenly had with the outside world. Two of the submitted images are from this group. A third documents a temporary installation I did in a friend's window in Little Italy. I would also be thrilled to do a site-specific temporary installation of bubbles for the exhibition if that's an option.
				photograph		\$250.00		
Dennis Edge	Flying hawk	dennisedge@earthlink.net	Flying Red Tail Hawk w/Rat	Photograph	28" x 22"	\$300.00		"Birding walks and photography in Tompkins Square park have been sustaining for me through the worst of the covid 19 pandemic."
Dorine Oliver	1&2	dorine.or@gmail.com	"Empty City"	watercolor on paper	20" x 30"	\$500.00		
			Sunset on the East Village	watercolor on paper	20 "x 30"	\$400.00		
EJay Sims		ejaysims@hotmail.com	"Hanging Your Laundry Out to Dry" Dress slide show	video	15" screen			<p><i>What does one do in a pandemic when you can't go out anywhere... can't interact with people... can't watch another minute of bad T ... you can always "clean your closets ... edit your old slides ... and discover surprising things you forgot you had, like this:</i></p> <p>THE DRESS White cotton SHIRTWAIST DRESS on a hanger, approximately 15' in length. Created as a prop for a performance ... "The Dress" ... at the School of the Art Institute of Chicago. Mounted to bellow in the wind on the fire escape of 306 Bowery @ 1st Street, NYC</p> <p><i>NOTE: The installation was lit up at night from dusk until 10pm. The movements of the skirt swishing gently above the light eerily made it seem as if the dress really might be on fire. (See video)</i></p>
			Dress Maquette	Maquette				<p>In Honor of</p> <p>Women's History Month And in memory of the TRIANGLE SHIRTWAIST FACTORY FIRE MARCH 25, 1911.</p> <p><i>[I also dedicated it to my grandmother, Rose Kruger, a seamstress who immigrated to New York from Hungary with my great grandmother in 1913.]</i></p>
Eileen Doster	2 & 3	eileendosternyc@gmail.com	Pouring Pitcher Blue	watercolor on paper	13" x 13"			<p>Shortly after the onset of the pandemic, I became ill. I had to stop teaching and I was in bed for two and a half months. My three children cared for me and ran our home. As their father had recently passed this was an unsettling time for them and for myself. One year later I am still unable to teach and am considered a long-term covid patient in addition to my other pre-existing health problems. I began doing small to midsize work in my home as opposed to my studio. I work when I am able and when I become short of breath or dizzy, I lay down. I often think of the artist Frida Kahlo, who painted in bed during her many periods of ill health. One of the things I like about an in-home studio is looking at a work in progress before going to sleep and looking at it again upon waking. My senses are sharper and it helps me develop a keen relationship with the work. I believe many artists are well suited for periods of shut down if they have an isolated way of working, or technology can assist them in their purpose. The covid pandemic has increased the intimacy in my work. I am an "Intimicist". I believe in the quality of interaction between the art and the viewer. At this time in history, we are enticed to interact with a screen, all alone, as opposed to interacting with another human being or a handmade object. It is, for this reason, I venture that the importance of making art cannot be overestimated.</p>
			Pouring Pitcher Green	watercolor on paper	13" x 13"			
Ester Mizrahi	1,2,3	212-685-2437	Pandemic	collage, paint	11" x 14	\$300.00		Creating Collages was what fed my soul & occupied my time during lockdown. It was meditative and kept me sane. I have a table with my materials in my living room and it is the first thing I do in my day. Art keeps us alive."AMEN"







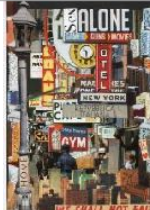
ARTIST	WORKS	CONTACT	TITLE	MEDIUM	DIMENSIONS	PRICE		ARTIST STATMENT
			What's Happening	collage, paint	11" x 14"	\$300.00		
			There's Life	collage, paint	11" x 14"	\$300.00		
Ethan Shoshan	1,2,3	disiterate@gmail.com	Who Will Survive In America	charcoal & graphite on paper	9" x 12"	\$600.00		<p>STATEMENT These drawings of public and private spaces (interior and exterior) are in various states of gentrification throughout a 15 year span. I've been paying attention to signs, juxtapositions of context, abandoned storefronts, scaffolding, development and making beautiful line drawings that are almost hypnotic and emblematic of the instabilities in what is going on right in front of me. Although these drawings are very illustrative, they also portray signs and signage in a new context. The craft of drawing helps me to focus, to pay attention to the details otherwise lost in common view, conceptualizing the drawings as a meditative way of seeing and being present. These drawings capture some very private fleeting moments that make New York City so special to me, preserving some of these thoughts, experiences, ideas, communities and hope.</p>
			From the series of Signs"GUTS"	charcoal & graphite on paper	9" x 12"	\$600.00		<p>BIO I am an artist, community activist, and non-profit computer a/v technical consultant committed to building communities and support around social justice, art and activism. Living on my own at an early age has taught me how to care for myself and others, motivating me to continue to focus on art as a cathartic creative reimagining and a way to shed light on social injustices. I am currently the creative director of Empirical Nonsense, a location-less cultural arts space based in the lower east side, and was previously the interim director of the Feature Hudson Foundation, a foundation dedicated to Hudson's life through his creative contributions and unique vision to the arts and cultural experience as an artist and as the art dealer of Feature Inc.</p>
			Moral Line-Do Not Cross	charcoal & graphite on paper	9" x 12"	\$600.00		<p>I have been a working artist for over 15 years with solo exhibitions at Envoy Enterprises (NYC), Aljira (Newark, NJ), Commonwealth & Council (Los Angeles, CA), The Center for Book Arts (NYC), Le Petit Versailles (NYC) and Gene Frankel Theater (NYC). In 2017, I self-published an artist book edition, <u>breadcrumbs</u>, at MoMA PS1 for Printed Matter's NY Art Book Fair with Allied Productions Inc. I co-developed/ran an art program with Sylvia's Place shelter for queer trans youth from 2013 - 2017. This social practice program later evolved into a working collective with numerous exhibitions and institutional support. My current body of work focuses on displacement, gentrification, and growing concerns of capitalism by focusing on drawings of abandoned places and public signage. This body of work comes out of my past dedication and work at a housing advocacy organization, Picture the Homeless, previous art and food programs at Sylvia's Place Emergency Shelter, my own housing situation, and living in New York City.</p> <p>I am the recipient of several grants/fellowships from Joan Mitchell Foundation, Open Society Foundation, New York Foundation For the Arts, Lower Manhattan Cultural Council, and The Puffin Foundation. My work has been reviewed in The New York Times, Art In America, The Brooklyn Rail, Artforum, ArtNEWS, Washington Post, LA Weekly, Huffington Post, BlackBook, among numerous other publications.</p>
Francine Lange	1,2,3	franceonisland@gmail.com	Golden Suspension	photograph	8" x 10"	\$125.00		<p>Artist Statement When New York City shut down in March 2020, businesses in my East Village neighborhood closed and locked their doors -- it was as if the world had stopped "mid-sentence." As the cacophony of nonstop construction ceased, blaring car and truck horns fell silent and the shouting and laughter from the bars faded to nothing, I headed to one place that was open to me, my community garden.</p>
			Blue Ice	photograph	8" x 10"	\$125.00		<p>There, at Albert's Garden, on E. 2nd St., as I visited regularly, I sat and watched as the plants and trees grew and changed. I saw the koi fish in our pond swimming as they always did, around and around, only darting to the surface for fish food I tossed to them or flies that floated on the water's surface. I documented the beauty and serenity of the garden, photographing patterns and colors and movement, everything that had been there before but that seemed to be amplified by the absence of the urgent, demanding city I created work upon, but also meditated in my quiet, finding an enhanced beauty in a</p>





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			Green Yellow Solidarity	photograph	8” x 10”	\$125.00		demanding city. I created work, yes, but also <i>meditated</i> in my work, finding an enhanced beauty in a place I've visited for several years now. Interestingly, because of the pandemic, I gained a new appreciation for this calming place, an unexpected gift. (And wonderfully, Albert's will reopen to the public in the summer.)
Gilda Pervin	1,2,3	gfpervin@earthlink.net	“What Next”	Acrylic paint on paper	5.5” x 6.25”	\$300.00		Gilda Pervin Art is Resistance --- Theater for the New City Artist Statement-In troubled times, the making of art is in itself a form of perseverance and resistance. The art can be explicit comments on the state of the world, or it can simply attempt to comment on moments of life. List of Work “The Guest,” 2016, gesso, acrylic paint on paper, 5-1/2” x 7-1/2”, \$250 “Just Tell Me,” 2002, gesso, acrylic paint on paper, 5-1/4” x 6-1/2”, \$250 “Hanging It Up,” 2011, gesso, acrylic paint on paper, 5” x 6-1/2”, \$250
			“Tlme”	Acrylic paint on paper	6.75” x 8.75”	\$350.00		
			“Temptation”	Acrylic paint on paper	5” x 6.5”	\$350.00		
Glenora Blackshire	1 if framed	glenniefilm@yahoo.com	Hare Krishna Bench	Photograph	12” x 12”	\$350 framed; \$150 unframed		Glenora Blackshire Surviving Covid Artist's Statement Hare Krishna Bench - shot November 30, 2020 During the mild months of winter 2020 I spent many nights sitting in front of the Hare Krishna Tree in Tompkins Square Park. It is a place that makes me feel centered and grounded. My mother used to drink her morning coffee there. I spent one of the happiest moments of my life lying on the frigid February ground beneath the tree to watch a full moon eclipse with my two young daughters. With my mother gone, and my two daughters recently out of the house, I would go to the Hare Krishna Tree when I felt lonely. There was always someone that I knew that I would run into, there. But during that first Covid winter, Tompkins was open later than usual, and I would often be there alone. I took many beautiful pictures of that tree, during that time. One night I took a shot of the full moon through the branches, ant it looked like an eye. The next day, some artist who must have seen the same thing, brought a large abstract drawing on plywood of the eye, and set it up against the trunk. The tree just gave and gave to me this winter, in terms of comfort and inspiration. But I think this bench shot says it all about surviving Covid. These benches are never empty—even late at night. During this season, they often were. But the tree was there to keep me company. It always is.
Gretchen Van Dyk	1-Ducks	gretchen.vandyk@gmail.com	Duck Duck Goose	Collage & waterolor	8" x 10	price upon request		My name is Gretchen Van Dyk and after many years of working as a CAD artist in the textile field, I am happy to paint patterns and designs in watercolors and the transform them into birds, flowers, tea pots with glue into colorful collages
Horacio Molina	1 & 2	horaciomolina9@gmail.com	Cuarentena1	Acrylic on canvas	23” x 19”	price upon request		Horacio Molina. Horacio Molina is an imaginative painter, and sculptor who is driven by an incredible passion for self-expression through art. His works are often noted for their unique style, elegance, and technique. Horacio has developed an innovative style that blends precise realism with abstract. His use of vibrant colors and strong lines make his work an excellent choice for a wide range of projects and purposes. Horacio is accomplished in using traditional methods as well as modern technique. Horacio loves to express his vision through art, he is also adept at creating commercial works and readily communicates the vision of his clientele. Since I started painting I have always tried to represent the most real things I can , and working periods sculpture by a more abstract feeling I enjoy playing the way with his movement and subtlety of form, simplicity with its details Born in Colombia in 1958 where he studied fine arts at the University of Antioquia . Dedicated to the arts fully exploring all the techniques of painting , obtaining some awards for my artistic work.
			Curentena 2	Acrylic on cnavas	23" x 22”	price upon request		
Jeff Wright	#3	covermag@yahoo.com	Pinocchio	collage, pen and ink		price upon request		My work abuts the rough edge between freedom and responsibility, nature and culture, artifice and authenticity. It challenges confining conventions and repurposes them into new forms — forms born of urgency and tempered by a quest for beauty and meaning. I create insignias from the pertinent signifiers of my tribe. Nature is near to the divine and the closer we are to it, the more magical our existence. As an artist and poet, I feel a responsibility to protect and nurture it. Art that contemplates nature's mystery and wonder, represents the apex of human existence <i>Jeffrey Cyphers Wright</i>

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Joan Meyer	1& 3- depending size	jemeyer2001@gmail.com	City with a View	oil on canvas	20” x 16”	price upon request		Joan Meyer "How did your art help you to survive under lockdown?" It was a quiet and meditative time to focus and go deep inside to uncover the undercurrents of the storm on the outside. There were so many issues, despair, fear, and developments - seemingly daily - murder hornets included. Painting more than ever made me realize that this solitary endeavor cannot be taken away and is a respite from the world.
			“Fruits of a Tainted Landscape”	oil on canvas	13” x 18”	price upon request		
Jorge Calvo	1,2,3	octopusfalling@gmail.com	C 19 & My Body 1	Works are a combination of digital and analog	8 x 10	\$150.00		Jorge Calvo performance and photography. His work has been shown at venues including, the ICA in London, Gallery Chez Valentine in Paris, PS122, Bronx Museum, and Queens Museum. In February 2020, Jorge got sick with COVID and continues to suffer with debilitating long-term symptoms. Art has been his one refuge during this dark time. He chose one photograph of himself and decided to manipulate it over and over to create different interactions to reflect the experience of living with COVID. There are over 100 images in this series so far.
			C 19 & My Body 2	Works are a combination of digital and analog	8 x 10	\$150.00		
			C 19 & My Body 3	Works are a combination of digital and analog	8 x 10	\$150.00		
Kathryn Bloss	1,2,3	kay.bloss@gmail.com	Shell 1	watercolor on primed paper	10” x 10”	price upon request		
			Shell 2	watercolor on primed paper	10” x 10”	price upon request		
			Shell 3	watercolor on primed paper	!0” X 10”	price upon request		
Kathy Cruetzberg	1 & 2	klcreutzburg@gmail.com	Dispersal 1	Ink, Charcoal & Pencil	4’ x 3’	price upon request		Kathy Creutzburg is a public artist whose sculptures, mosaics, and paintings are inspired by landscapes. For two consecutive years, she won the Lower Manhattan Cultural Council Creative Engagement grant. Between 2018- 2020, Ms. Creutzburg and her collaborative team won numerous grants and residencies for their sculptural installation, <i>Whispers in the Grove</i> . Exhibits include the Figment NYC- “Dream Bigger” award, Governors Island; Phillips Manor Hall residency, Yonkers- NYS Council on the Arts; 6BC Botanical Garden and Lower East Side Ecology Center- Lower Manhattan Cultural Council- Creative Engagement award; and the Rye Art Center Public Art Program, Rye, NY. In 2018, she was privately commissioned to create a glass mosaic, <i>Glory</i> , on an East Village residential building facade. Her collaborative project, <i>Triangula</i> , began as a sculpture for the 2017 Chashama Gala, then grew to include poetic and dance improvisations which culminated at the Sam and Sadie Koenig Garden in the East Village. In 2016, the United Universalist Association PEACE fellowship in Raleigh,

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			Dispersal 2	Ink, Charcoal & Pencil	4' x 3'	price upon request		North Carolina commissioned her steel sculpture, <i>Loose Ends</i> , for their Peace Memorial Garden. She also designed and facilitated <i>Hand in Hand</i> , a mosaic glass and painted mural for the facade of Park Slope United Methodist Church in Brooklyn. A NYC School Construction Authority restoration grant made her numerous sculptures and mosaic murals at Public School 61 in Manhattan a permanent part of their collection in 2014. Ms. Creutzburg exhibited monumental sculptures in the “Figment Summer Long Sculpture Garden” on Soldier’s Field National Monument, Governors Island for three consecutive years, 2012-214, with support from the National Endowment for the Arts. Her work has been shown in solo exhibits at Michael Mut Gallery and at the Brooklyn Children’s Museum, and group shows at Artist Equity, Station Independent Gallery and Central Booking in New York City.
Ken Eker	1	kenecker@earthlink.net				price upon request		
Ken Kobland	3D mural photo	vonkob306@gmail.com	Manezh Square, Moscow 1990	3D photograph of 4' x 32' mural	3” x 29 ‘ framed	\$2500.00		Ken Kobland / in collaboration with Ejay Sims March, 2021 ARTIST STATEMENT: <u>MANEZH SQUARE, MOSCOW 1990</u> A 3-D photo-collage mural (actual mural size = 4’ x 32’) constructed from still video frames of a pro-democracy demonstration in Moscow in the fall of 1990. The piece was initially created for exhibition in Photo-ville, the Brooklyn based photography festival which takes place yearly under the Brooklyn Bridge. It was re-installed on the boarded-up store front of 306 Bowery, in November, 2020, during it’s closure due to the pandemic. It was intended as a small ‘entertainment’ for the neighborhood. 3-D glasses (red/ blue) were provided in a box under the mural, as was a legend explaining it’s origins and process. Note: <i>A framed digital print of the mural (measuring = 3” x 29”) will be provided for exhibition and sale. 3-D glasses included.</i>
Kristan Enos	1,2,3	kecamera@gmail.com	Malestrom	Acrylic on canvas	10" x10”	\$150.00		Kristan Enos instagram.com/kris.enos/ I am a NYC based artist living in the East Village for thirty six years, with a background in photography. For over forty five years I have shot large, medium, and small format, film negative, Polaroid and Fuji instant, along with digital images. Originally taught to paint by my maternal grandmother starting at age seven, I moved away from it in my early twenties. When the global pandemic of COVID19 became a grim reality in the New York City area, jobs and businesses shut down during the lockdown of 2020 rolling into 2021. To keep our sanity, New Yorkers and all East Village artists that I knew, found new and different ways to express their art. While continuing to shoot pictures I gravitated back to my roots to the more tactile medium of painting to find peace. The subject matter of the piece “Waiting” 9”x12” 2020, came out of the turbulence of the 2020 Presidential election. “MoonDogs” 12”x36” 2021, is a vision that I once saw, also called a paraselene. It is a relatively rare bright circular spot on a lunar halo caused by the refraction of moonlight by hexagonal-plate-shaped ice crystals in cirrus or cirrostratus clouds. Moon dogs appear as part of the 22° halo, roughly 10 Moon diameters outside the Moon. “Maelstrom” 10”x10” 2021, Is a straight downwards view of the great whirlpool off the coast of Norway Bio: Kris Enos is a long time resident of the East Village. After studying filmmaking at The New School, and photography at The School Of Visual Arts, he has worked as a freelance filmmaker, still photographer, and feature film crew member. Enos joined the Cinematographers Guild in 1994. His feature film credits include Black Swan, Inside Man, and A Beautiful Mind, among many others. His still work has been published in the photography books, Thinking in Pictures, Body/Image, and in Vogue Italia. He has shown works in galleries in New York City, Burlington, Vermont, and Cincinnati, OH. Enos has presided on the executive board of the non-profit artist group, Artistas de Loisiada Foundation for many years, recently promoted to vice president. He lives with his sculptor wife Kathy, in Alphabet City.
			MoonDogs	Acrylic on canvas	12” x 36”	\$250.00		
			Waiting	Acrylic on canvas	9" x 12”	\$350.00		

ARTIST	WORKS	CONTACT	TITLE	MEDIUM	DIMENSIONS	PRICE		ARTIST STATMENT
Leslie Lowe	1&2	nefernegra@gmail.com	Janis Joplin	acrylic on canvas	16”W x 20”H	\$1000.00		<p>TNC “SURVIVING COVID” Artist Statement Leslie Lowe</p> <p>The three pieces I’m submitting were made responding to a dilemma: were these in response to the virus crisis, or were they made in spite of it? As each one comes from a different ‘environment’ I will describe the circumstances of their creation individually. “Laugh or you’ll bore us: Marcel Duchamp” Mar 26, 2020</p> <p>This was an entry to the Fb group “Isolation Station” that my close friend Peter Cramer aka ‘PeeWee NYOB’ created as a challenge to artists to do drawings of no more than 7 minutes. He came up with this almost exactly a year ago as we were all about to be in lockdown, with no surety as to the future. The can of Redi Whip was a prop I used in a Day de DaDa zoom meeting organized by Mary Campbell and Viv Vasser shortly after I did the drawing. The idea that if held upside down one could inhale the nitrous oxide i.e. ‘laughing gas’ in the can. As the feeling of gloom and doom was taking over, as much from the news as the pandemic itself, anything that could make us laugh seemed worthwhile. Remind me to pick up some for the virtual opening. “Mommy, Please wear your mask” July 2020 Having found myself quarantining at a friend’s in Spanish Harlem, I delighted at the shopping in this ‘hood. Bargains galore! And such great people watching!</p> <p>A favorite was a dress shop catering to Hispanic and Black clientele. I watched an elderly woman aggressively going through the racks. She was NOT dressed ‘age appropriate’ as they say in the fashion biz. Her blouse and leggings were skin tight, the blouse a tiny floral pattern covered in black mesh, detailed with ruffles, her leggings harlequin diamonds in florescent colors. Her make up and earrings reminded me of a Brassai photograph of a Mexican prostitute.</p> <p>With her mask dangling from her very long finger nails, the manager pleaded with her several times to put it on, taking off his own so she could hear him better. She refused, saying something no doubt profane, in Spanish.</p> <p>I wanted to take a picture of her, but thought better of it due to her very long nails. Instead I did the drawing. “Janis” Sept 26 2020</p> <p>This portrait of Janis Joplin was commissioned by a Native American friend who lives in Alberta, Canada. I was delighted, having long been a fan of Janis. My family moved to a suburb of San Francisco in 1966. The first rock concert I saw in S.F. featured Quicksilver Messenger Service, Jefferson Airplane, Big Brother and the Holding Co., featuring our up-and- coming singer Janis, and the Grateful Dead at the Avalon Ballroom. After that, don’t hate me when I tell you I saw her perform more times than I can recall. She was everywhere! On one of my excursions to the Haight/Ashbury I saw her shopping with two girlfriends. Wearing a huge red fox fur hat, she whipped out a huge roll of dollar bills held together with a rubber band. Needless to say, at 14years old, I was impressed.</p> <p>Her death hit us hard as we considered her ‘ours’, a local, unlike Brian Jones, Jim Morrison and Jimi Hendrix.</p> <p>Shortly after I finished the portrait, the U.S./Canada border was closed. To send this to the friend that commissioned it would be a complicated and very expensive proposition. I hope with this new administration and management of the pandemic that the border will open soon.</p>
			Laugh or you’ll Bore Us”	acrylic & marker on paper	6” xW 9”H	\$100.00		
Lois Carlo	1	carloedge2@gmail.com	Lockdown & the Mail	inkjet print & collage	11” x 14”	\$450.00		<p>Lois Carlo STATEMENT</p> <p>I created this collage to thank mine and other mail carriers who I think were under- appreciated and overlooked as first responders by the media. I also wanted to encourage people to VOTE 2020! during the COVID 19 pandemic.</p>
Maria Marta Rosario-Dann	1(smaller work)	gaiatime@hotmail.com	Com Vida 21	Tempra on cardboard		price upon request		When I begin painting, it is like an urge to describe feelings and experiences whispered to me in dreams or in memories. I have been inspired to make art by the contrasts in life and and as a way to give back.
Meg Boe Birns	1& 3	marbirns@gmail.com	Blues Bird	mixed media	20” x 18”	price upon request		
			Safe Haven	mixed media	18” Diameter x 5” H	price upon request		
Onno De Jong	1& 2?	onno@circularcreation.net	Bird	wire sculpture		price upon request		<p>Onno de Jong Artist Statement</p> <p>We love Mario, the former president of Art Loisa Foundation but he’s no longer with us. I made the sculpture and submitted it in his name to honor him. One of the birds is flying upside down. That’s Mario. He was an artist working in Metal. I picked up welding this year and felt compelled to create this</p>

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			Flying Mario	steel mobile		price upon request		sculpture. The bird is another one of my sculptures, experimenting to see if I could weld fencing wire.
Sally Young	1,2,3	sallyonegun@gmail.com	Bowery & Houston	Acrylic on board	16" x 20"	price upon request		<p>Sally Young I have chosen these three somewhat unrelated paintings done in the course of less than a year, March 18, 2020-February 24, 2021 that are totally related as all being part of the pandemic in its different stages-from the very beginning in a major lockdown till a time when restaurants are now open for business outside and structures appeared all over the city to re-open restaurants.</p> <p>We can begin with the first painting. The city shut down a few days before. Schools closed. No one really knew what was happening. The wearing of masks was being debated. The paintings that were part of this series prior to this were filled with question-birds delivering \$ signs-questioning the outcome of shutting down everything and weighing the consequences as well as acknowledging the need for money to be flowing from the government to help out. By #10 the pandemic was a reality and the wearing of masks was being established as necessary and encouraged. NYC I have to say was very compliant with the masks and I think that helped us not get worse than we were which was really bad.</p> <p>The second painting was a very short but inspired series of my morning grocery runs. I was so inspired by the delivery workers on bicycles-these contraptions that work like a bike but haul 100's of pounds of pre-shopped groceries on trailers that attach to their bikes. What a job-who needs a gym if you do this? I was so impressed, especially by a delivery woman-young, muscular and ready to haul pounds upon pounds of groceries for delivery. She got a WOW! from me and also a painting really dedicated to her.</p> <p>By this point masks are mandatory to go into a business and most people wear them on the street.</p> <p>By July I went back to work in person working with kids. Masks and the 6 foot distancing were observed and enforced. I work for Greenwich House Youth and Community Services in the West Village. We went back to work when no one else would and gave kids a safe place to be with other kids that they had been isolated from since March.</p> <p>We are still in operation all day assisting kids with their Zoom lessons now that they are back to school and will continue to do this till all schools are totally back in session. I teach specific Art Classes after school as well so it is a very long day but one I think I will cherish for the rest of my life for making a difference with the education of children in the time of a major crisis. I am now fully vaccinated but I have to say I never felt fear of going into work in person when I did. I knew it was the right thing to do and I did it. We were lucky-we had no cases of Covid.</p> <p>The last painting is fun and a little fantasy but rooted in reality. We now have all these restaurants occupying our streets that will hopefully revive the restaurant business during Covid. In this painting I've taken the Restaurant Cabanas and given them feet so they could walk around and possibly visit other cabanas. We know of course this can't happen, but I do enjoy what some restaurants have come up with. I do hope they survive this. I also love fantasy and having fun with paintings that help me survive my day.</p>
			Walking Cabanas	Canvas, collage, pencil & paint markers	17" x 17"	price upon request		
			Fallen Magnolias	Acrylic & Pencil on board	12" x 12"	price upon request		
Ruth Oisteanu	1,2,3	ruthoisteanu@gmail.com	Orign of the Species	paper collage	11.5" x 8.5"	\$500.00		Ruth Oisteanu Artist Statement March 2021
			"Sin Clty"	paper collage	11.5" x 8.5"	\$500.00		During the dark days of the early lockdown, due to Covid 19, in March of 2020,I decided to cheer up my friends and family by sending them mini artworks on postcards. This combination of collage and mail art was received by about 50-60 people. These postcards helped me as well, so I decided to graduate to larger works that took me outside the Gloom and Doom of Covid and into a better imaginary worlds. Hours and hours of cutting and pasting grew into 2 notebooks and lots of single works on paper. Some of these collages are on display here, and many others appeared on my Instagram account under the name beadsbug. Hope you can check them out!!!!
			"We Shall Not Fail"	paper collage	8.5" x	\$500.00		

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Valery Oisteanu	1&2	zendadanyc@earthlink.net	The Dream of	watercolor & Collage	12” x 16”	\$600.00		Valery Oisteanu Artist Statement How I Survived the Covid Pandemic Since the beginning Of 2020, I had a gut feeling that something big is about to hit me, my family, and the world. I took some very big decisions to focus on my work, my art and my wife, Ruth. First for the sake of my health, I stopped smoking everything. I dedicated much of my time to finishing several books of collage and poetry. I also kept in check my depression, asthma, and accelerated aging. The results are generally good. But the loneliness of an artist cut from live interactions with other artists, critics and art lovers is an immense handicap that in no way can be replaced by Zoom. We can never return to the past; the future must be more modest.
			Party House	watercolor & Collage	12” x 16”	\$600.00		
Walter (Vlad) Debowski	1	vlad1944@gmail.com ; Elizabeth bouiss < ebouissfilm@gmail.com >	Korona II (May It Vanish)		14” x17”	\$1000.00		Walter Debowski Mixed media with fruit stickers Artist's Statement - Corona Series The use of fruit labels symbolizes people and food during this time, and also the health of the planet which has been compromised by global warming, electromagnetic waves and 5G. All of this has weakened the human immune system.
			Korona With A K		14” x17”	\$1000.00		
			We April Fool		14” x17”	\$1000.00	