



Terry Arena at work on “Not Just Bees” drawings, 2017, is currently on view at Carnegie Museum. Photo: Aimee Santos.

related to for generations as a stand-in for the Great Depression and later for Hitler. Other cels include Mickey Mouse as the sorcerer’s apprentice from the 1940 “Fantasia” and Snow White from the 1937 film of the same name. A departure from the film cels in this show is long time Disney artist Mary Blair’s concept art for the popular Disneyland ride, “It’s a Small World.” Originally conceived for inclusion at the 1964 NYC World’s Fair, this piece features buildings from a fantasy medieval world. Blair, a prolific artist outside of her Disney work, has other paintings included in this museum’s permanent collection, so we may see her in a future exhibition here — and within a whole separate context (Hilbert Museum of California Art, Chapman College Orange County).

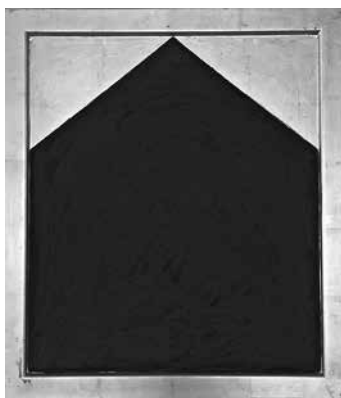
Liz Goldner

Expanding on her earlier “Symbiotic Crisis” and “Feed” series, the delicate, detailed and simply beautiful black and white works of “Not Just Bees” are diminutive in size and large in intent. **Terry Arena** takes as one of her main subjects the now well-documented plight of bees. Working in graphite on metal and other re-purposed materials, Arena uses a magnifying lens to create these ethereal and well-executed works. Many are hung in groups that stylistically represent the clusters in which bees themselves gather. Also on view is a sculptural installation featuring cloche glass jars that contain the subjects of her drawings. Arena captures the poignancy of her subject elegantly and elegiacally (Carnegie Art Museum, Ventura County).

Genie Davis

Exploring issues related to East-West cultural interactions, **Li Huai** mixes aspects of calligraphy and religious icons in “You Fascinate Me!” Showcasing a series of three multi-panel pieces that range from canvas and wood panels to works on paper, each series is aesthetically distinct and varied in its use of media. “All That Radiance” is a six-panel piece that features a stylized series of panels that might look more at home in a place of worship. Instead of religious icons as the subjects, a painterly blue pentagon (shaped like a house) is centered in each of the works. The simplistic forms glow with a brilliance associated to the rich materials. In contrast, Li Huai’s calligraphy inspired “All That Grandeur” is a mix of ink and acrylic that uses traditional Chinese brush painting techniques. Much like a giant doodle that has been carefully crafted and organized, larger shapes and images appear within loose contours that crawl in between each of the six frames that form one large image. The myriad of styles and marks going on in each of the series, speak to different cultures, locations, and experiences. Inspired by the artist’s love of travel and adventure, her transition from growing up in China (in the shadow of Mao Tse-Tung China) to studying and living in California has provided her with a set of tools employed to explore and reflect upon (Sparks Gallery, San Diego).

G. James Daichendt



Li Huai, “All That Radiance,” 2017, egg tempera, oil, 24 kt gold leaf on birchwood panel, 16 x 18 x 1”, is currently on view at Sparks.