



Liana Owad

During the Quarantine

September 2020-January 2021

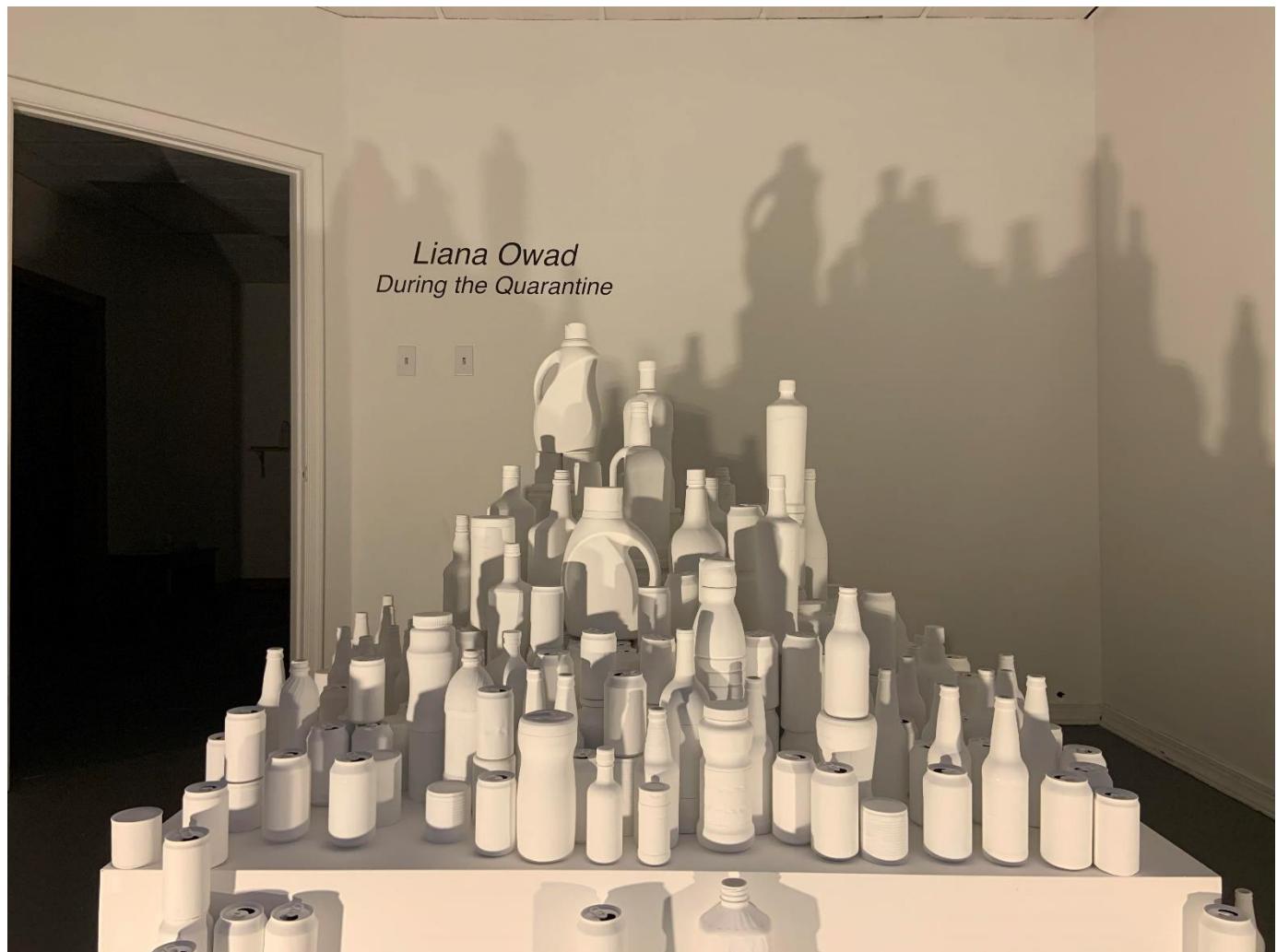


Figure 1 *During the Quarantine* September 2020



Figure 2 During the Quarantine October 2020

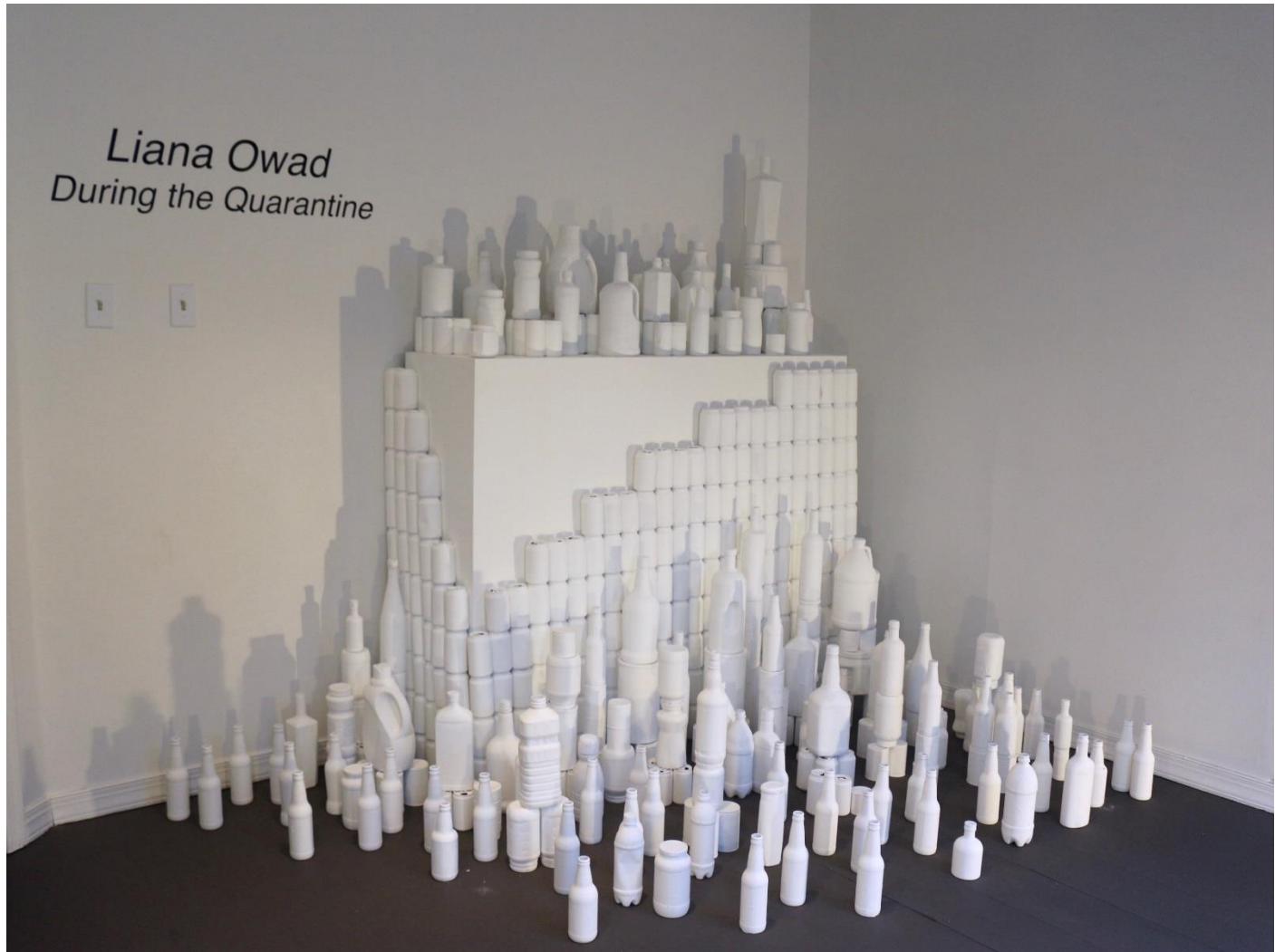


Figure 3 During the Quarantine November 2020



Figure 4 During the Quarantine December 2020



Liana Owad



Liana Owad is an artist working with traditional and contemporary mediums to create sculptures and works on paper. Her work explores the domestic space and addresses the ideas of comfort and confinement in the home. The installation *During the Quarantine* currently on view at the Frederick Art Council's 11W Patrick St. Gallery comprises of 93 glass containers, 4 cardboard cylinders, 34 plastic containers, 56 tin cans, and 283 aluminium cans all hand painted white. These recyclable materials were consumed and collected during the state of emergency for COVID-19 from March until June 2020 by Owad and her husband while they were sheltering in place. The accumulation of used containers marks a passing of time during the months of the lock down. Owad found painting the recyclable materials gave her something to focus on and alleviated some of the fear and uselessness she experienced during the quarantine. Additional works in the show were created in the months prior to COVID -19.

Owad received her MFA in 2014 from the University of Nebraska-Lincoln, and her BFA in 2010 from Kutztown University of Pennsylvania. Owad is a strong advocate for the maker movement and has helped launch two maker spaces, Nebraska Innovation Studio, and the Michael Stanley Makerspace with the Chesapeake Arts Center. Owad was the sculpture studio technician at Maine College of Art and has taught sculpture, drawing, and equipment safety trainings at higher education and non-profit art centers.

Artist Statement:

I have a fascination with domestic objects we use all the time in our daily routines. A soap dispenser in the bathroom, cleaning spray for the kitchen counter, or handles on drink containers are things we touch and interact with on a regular basis.

My sculptures are molded from these everyday items that we have a physical interaction with and are manipulated or distorted. The intimate relationship we have with these products allows us as users to consider the changes.

Alterations of the once familiar then compel us to further analyze and observe what is different and what is the same. These new objects blur the boundaries of the utilitarian object and push beyond the once commonplace. The sculptures become symbols or representations of an altered domestic entity. A shadow of the former purpose is inherent in the sculptures but the altered state engages a new perspective of something more, unexpected.

The idea that one can feel completely comfortable in their living environment but then also feel confined by this same space is something that I labor with internally. The transformed household objects are the physical manifestations of this conflict. We see them always as a familiar domestic object and are aware of their differences, yet will always return to recognizing them as the original object. They are confined and defined by their role, even when they have changed.

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