

Pat Marino

Post-Pan: A Pandemic Retrospective

All Inquiries: acquisitions@mcqueenagency.com

Artist Statement

Pat Marino, b.1986 in Plainfield, New Jersey, is a Visual Artist. He has embarked on a creative journey shaped by a profound appreciation for cultural diversity, exploration, and multimedia expression.



Graduating from The College of New Jersey in 2009, Marino's transformative experience in Florence, Italy in 2008 immersed him in its rich artistic heritage, vibrant culture, and European politics, profoundly influencing his artistic voice.

In 2016, Marino relocated to Ningbo, Zhejiang, China, embracing the complexities of Chinese art and incorporating them into his own expressions. The Covid-19 pandemic in early 2020 disrupted his life in East Asia, leading him to return to the United States.

Despite the pandemic challenges, Marino adapted and found inspiration in his new surroundings. Enrolling in the Studio Artist lot of Mana Contemporary in Jersey City, NJ in 2022, his work flourished within the exceptional environment and among fellow artists.

Currently residing in Seneca Falls, New York, and reflecting on a fusion of diverse cultural influences, exploring the complexities of human existence, Marino aims to bridge cultural divides, provoke introspection, and challenge societal norms through his art, encouraging viewers to question their own perspectives.

Marino's work is characterized by an unwavering curiosity about the world, a thirst for knowledge, and a natural ability for visual storytelling that invites audiences to contemplate the intricacies of the human experience. His work explores the socialization of modern identity, namely in the following contexts: Its conception and projection of both the physical and digital world; the rapidity of the expansion of intelligence and communication in human communities; globalism and its influence on physical and digital life; transcendental biology/sexuality; Theosophy; and the relationship between text, imagery, and silence as equal employments of knowledge, wisdom, critical thinking, and holistic expressionism.

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Project Statement: *Post-Pan: A Pandemic Retrospective*

After nearly four years in East and SouthEast Asia, the Covid-19 Pandemic forced my unplanned, permanent return to the USA in early March 2020. Shortly thereafter, western society fell head-first into a tumult we'd experience in an ongoing capacity for years.

I began to work, unbeknownst to myself until Year Three, on a cathartic expression of the core of this period in a way that I can only describe as a highly-scrutinized retrospective, both in personal perspective and generalized, collective societal experience, observed through my disparate episodes living-out the pandemic in China, Indonesia, and USA.

This project aims to express, through niche and generalized thematic cultural experiences, personal and public, a refraction of "The Pandemic Self" and its multitudes and modalities in contemporary industrialized societies in crisis and disorientation under the umbrella of safety and privilege, wealth, health, and common, cultural sensibilities - in status quo.

Chiefly, this is my most personal and expansive project to date; though, the prime intention for its development is communal in nature: During and after a global, shared tragedy, can we remove ourselves from the wheels and joists of modernity, if *we* (and defining "we" is an inquiry of its own) should be so fortunate to not have been, directly and permanently, adversely affected by this event, to stop and consider its impact?

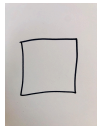
And in doing so, what are the questions we ask? Impacts we're comfortable enough to discuss? What do we *look* like? What do we *sound* like? What and how do we *feel*?

Most importantly, *how do we express our experience of this event and the events therein and thereafter?* I want this project to be, however small or far-reaching, an icebreaker for our mending. Because we are living ***Post-Pan***; nothing else before is relevant, as much as we want it to be.

Motif Key*



Media - “Antenna Head”



The Great Algorithm(s) - “Empty Cube”



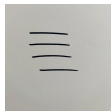
Gov’t / Socio-Politics - “Cube w/Bars”



Mental Health Disenfranchisement - “Cube w/(facial)Expressions”



Self (creator) - “Insignia”



Stasis: Personal/Civil - “Parallel Bars”

*Variations present, but core structure represented accurately

2020: Internalization

A collection of imagery-centric works expressing a silent digestion of the “Novel Period” (2020) of the Pandemic, focusing largely on an extrapolation of personalized, internal processing of the experience.

A. “Golden”

135.25x203.20 (60 x 80)

Acrylic / Industrial Water-based Paint / Oil Stick on Canvas

The final work I produced in my studio in Eastern China and the first completed in 2020. This work, and its inclusion in the project, serves as a preface for this project, presenting the end of one life and the beginning of another.

“Golden,” as in, at that point, life felt as such: After finishing 2019 on a major high key, which created great momentum and joy for the new year, enroute to a beautiful 10-day vacation for Chinese New Year in Bali, Indonesia.

A week later, I would have no idea that all that’s golden would be gone - it can all really disappear in a single moment.

Aesthetically, the work’s imagery represents a time of compartmentalization of my full life; a space for professional, a space for personal. No doubt the pandemic, however, disrupted the boundaries for all of us.

B. “Sand”

91.44x121.92 (36 x 48)

Acrylic / Oil / Pigment Stick / Gesso on Cotton Canvas

Simply as “Sand,” the work demonstrates the fragility of being “without roots.” In a period wherein my home and life in Eastern China was lost entirely, like sand castles lost to the tides on a beach of my memory.

C. “Gray”

91.44x152.40 (36 x 60)

Acrylic and Oil on Cotton Canvas

Contrasts of color, motif, and spacing mark an internal struggle, of loss and of gain, the paradox of my personal grappling with a former life, which now lurks in the shadows, and the brightness of potential for that of a new one.

D. “Blues”

60.96x121.92 (24 x 48)

Acrylic and Oil on Cotton

A work created in the "Novel Period," or Year One of the Covid-19 Pandemic, expressing the bare emotions of loss and isolation associated with processing quarantine and the period as a whole.

E. “Home”

91.44x121.92 (36 x 48)

Oil / Acrylic / Gesso on Cotton Canvas

The first of the project that features religious motifs (a “fish” of sorts, anchors the middle-ground focal point). This work illustrates “the many colors” (emotions) of coming home again: Wondrous, volatile, exhausting, polarizing, disorienting, loving, transformative. Some say you can’t go home again, and I’m still figuring that out.

2021: Externalization

A collection of works integrating textual expression as a mechanism for “emergence” from the “novel period” of the pandemic wherein I, and many of us, began the “processing” of our experience, marked by the consideration of a life altered for the “better,” and the contemplations of the notion therein contained.

F. “Better<>Before”

60.96x91.44 (24 x 36)

Acrylic / Plaster / Oil / Chalk / Pigment Stick on Cotton Canvas

My first full work of 2021 reflects the completion of a “belabored solitude” or an “imprisonment of processing” in retrospect: A visage like that of a solitary wall, working out the early ideations of the way forward out of 2020. The tallies, for example, represent the months spent, 18 months to that point, or the end of the “Novel Period” at the time of its completion.

G. “Never Better”

76.2x154.94 (30 x 61)

Acrylic / Gesso / Pigment Stick / Aerosol on Raw Linen

An empowered rumination, created in the middle of 2021, to represent the thought/feeling of having a grasp, and staking claim and ownership to it, on a new era and its emerging features.

H. "ForeverBetter"

50.80x121.92 (20 x 48)

Acrylic / Oil Pastel Marker / Gesso on Raw Linen

A work from the "Better" subset, a group of works produced in 2021 that contemplate the condition of self and society Post-Pan, investigating the quality and capacity for change or betterment in survival of the "Novel Period" (2020) of the Pandemic. This work acts as an affirmation of positive sustainability, proclaiming the possibility of being "better forever" or "forever better."

I. "Less /=\ Better"

111.76x160 (44 x 63)

Acrylic / Gouache / Aerosol / Plaster / Pigment Stick on Primed Cotton

My final work produced in 2021, after nearly two calendar years of the pandemic. A rumination on the quantity of recovery in Year Two of the Covid-19 Pandemic, begging the query: After losing it all, is "less better?"

2022: PolySocialization

A collection in combination with personal perspective on perceived communal social and psycho-social experiences, some produced in real time, some in retrospect.

J. "Shelter in Place 2020"

165x279.40 (65 x 110)

Acrylic / Oil Stick on Raw Cotton

A work referencing, in part, the story of Jonah and the Vine transposing the "shelter in place" order made in 2020, at the onset of the Covid-19 outbreak. A criticism of the public resistance to the order; one made in the name of public health and safety, enriched by multiple stimulus packages (one of the metaphorical representations to "the vine"), for example. Structurally, 25% of the surface area of the piece, that which is covered in textual phrases - heeding criticism for resisting the order in context: Why question, reject the efforts when we are barely hanging on? - is attached by various knots of string, symbolizing the frailty and stability of our society in the documented scenario.

K. "Just a Phase 2020"

187.96x254 (74 x 100)

Acrylic / Oil Stick on Primed Cotton

This piece expresses the assured (mis)calculations, and mood therein, of the "Novel Period" (2020) of the Pandemic, wherein many grappled with the severity, and even legitimacy, of the Coronavirus outbreak and its impact on everyday life: Denial, confusion, fear, hubris.

L. “Self Portrait 2020”

20.32x30.48 (8 x 12)

Acrylic / Plaster / Gesso on Canvas

The first in a series of retrospective self-portraits, this one of the “opening chapter” of the Pandemic’s “Novel Period,” or January 2020 - March 2020, where I spent my time quarantining on the island of Bali, Indonesia, depicting the denial, hedonism, and nihilism we experienced and exhibited, in paradise, while the regions near and far, particularly in the Eastern and Southeastern Asian regions, were set afire by the onset of the virus.

M. “Self Portrait 2021”

20.32x30.48 (8 x 12)

Acrylic / Plaster / Gesso on Canvas

This retrospective self-portrait characterizes the overall confusion in response to the mixed-messaging and socio-political chaos in response to measures and fallouts of quarantine, safety, and personal mobility. The “fragmented self” projected here is embracing the “two minds” in conflict with the notion of forcing “back to normal” or “business as usual” social policy in the face of an ever-surging biological threat.

N. “Self Portrait 2022”

57.15x121.92 (22.5 x 48)

Acrylic and Plaster on Plywood

Created in its contemporary period, 2022, the work emphasizes a cultural divide in the face of a social landscape “bleeding and splintering” from “its seams”; with a totem of an “influenced self” characterizing the cost in the effort to separate from a society in collapse.

O. ““Essential Workers” / “Heroes Live Here” / The Rib”

143.51x76.20 (56.5 x 30)

Acrylic / Acrylic Paste / Oil Stick on Canvas

A selection from a set of works of the section focusing on the social implications and impact of the Covid-19 Pandemic. This piece is meant as an homage to those that held our society afloat. Utilizing another biblical reference, not just that of “the martyr,” but “the sacrificial rib” individuals in the medical, educational, and overall retail and service industries gave to support our crumbling, “barely-visible-as-we-know-it” society.

P. “RoeVid-19”

152.40x431.80 (60x170)

Acrylic / Acrylic Paste / Oil Stick on Primed Cotton

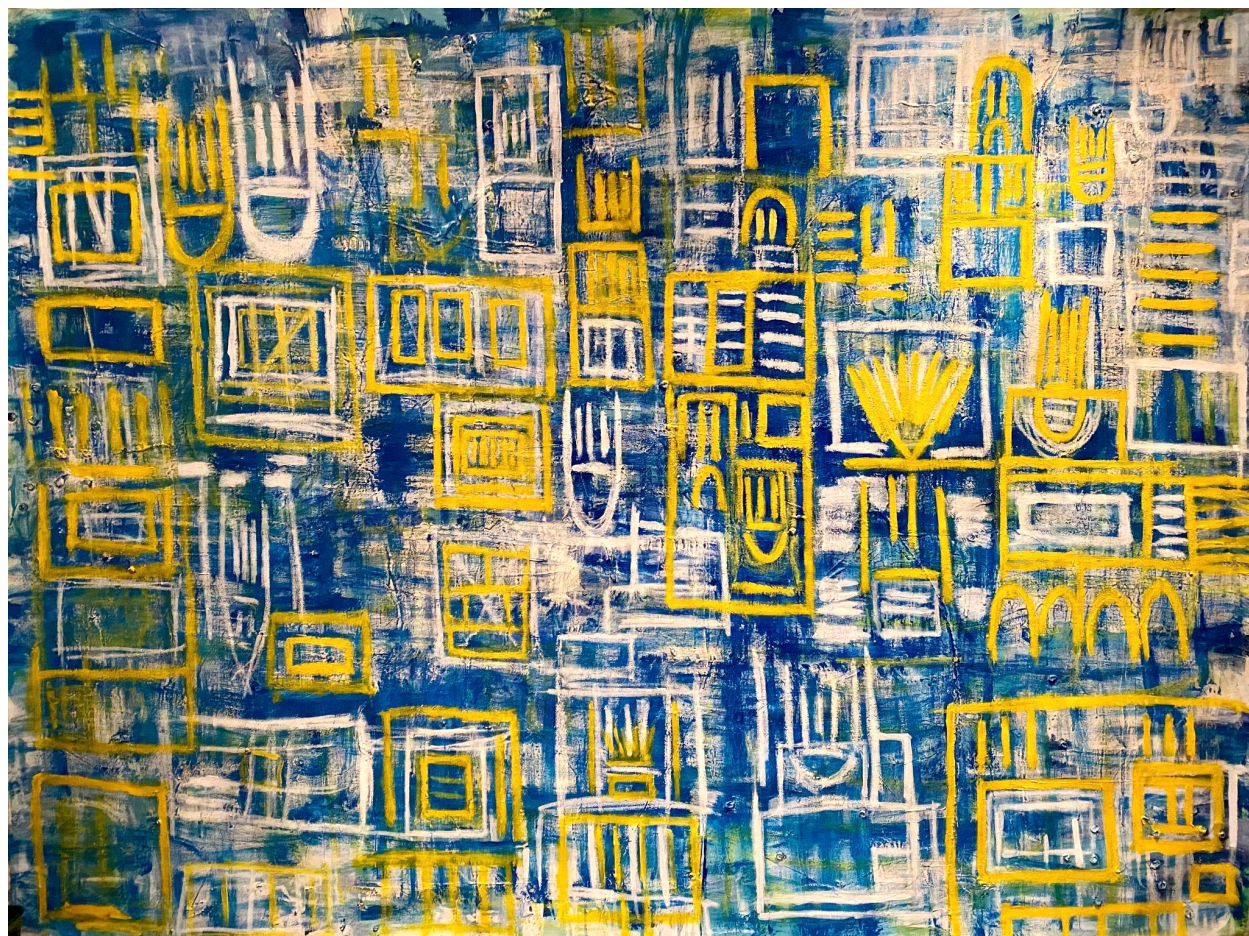
A rumination on the collective social experience that was the altering landscape of human rights, specifically abortion, and later marriage equality rights, that occurred during the Pandemic, or when we were helplessly immobilized due to cautions and concerns and public health and safety. The work analyzes the constitutional undoings of Roe v Wade: When we were at our most vulnerable, they altered historical conditions and liberties in the name of furthering a fascist agenda.

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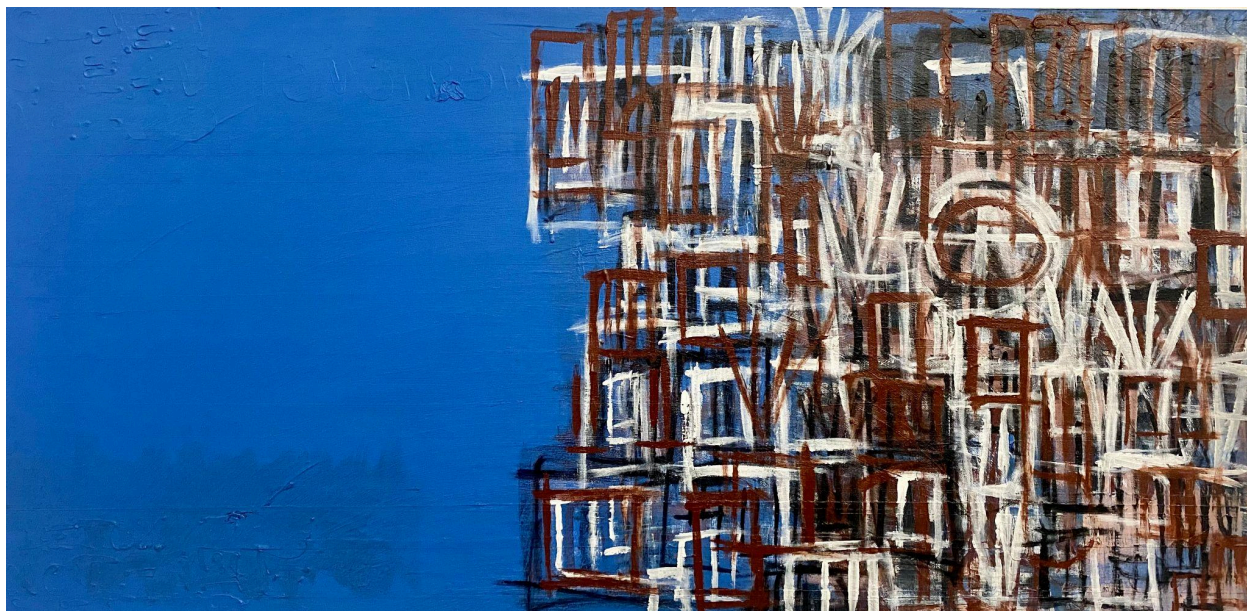


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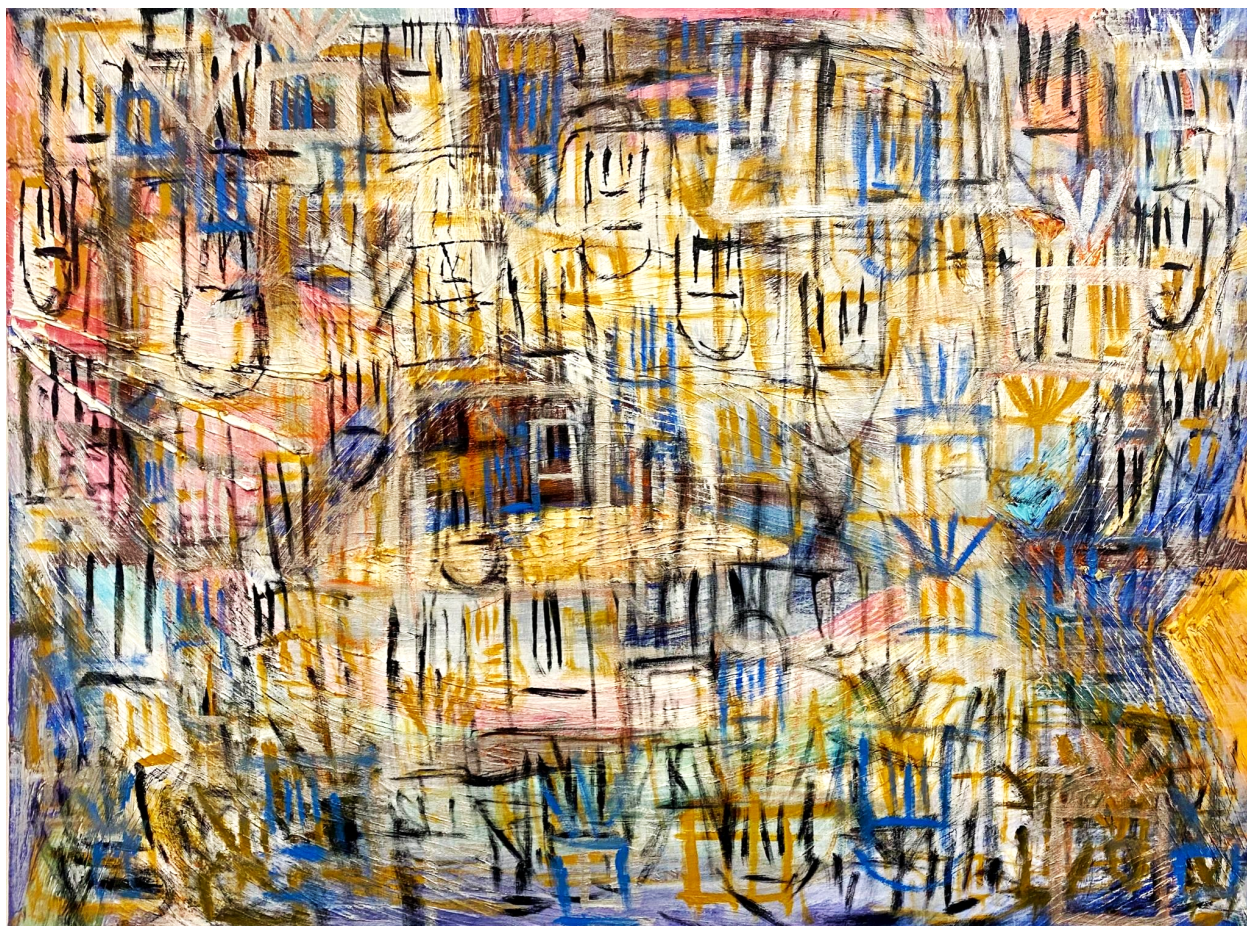


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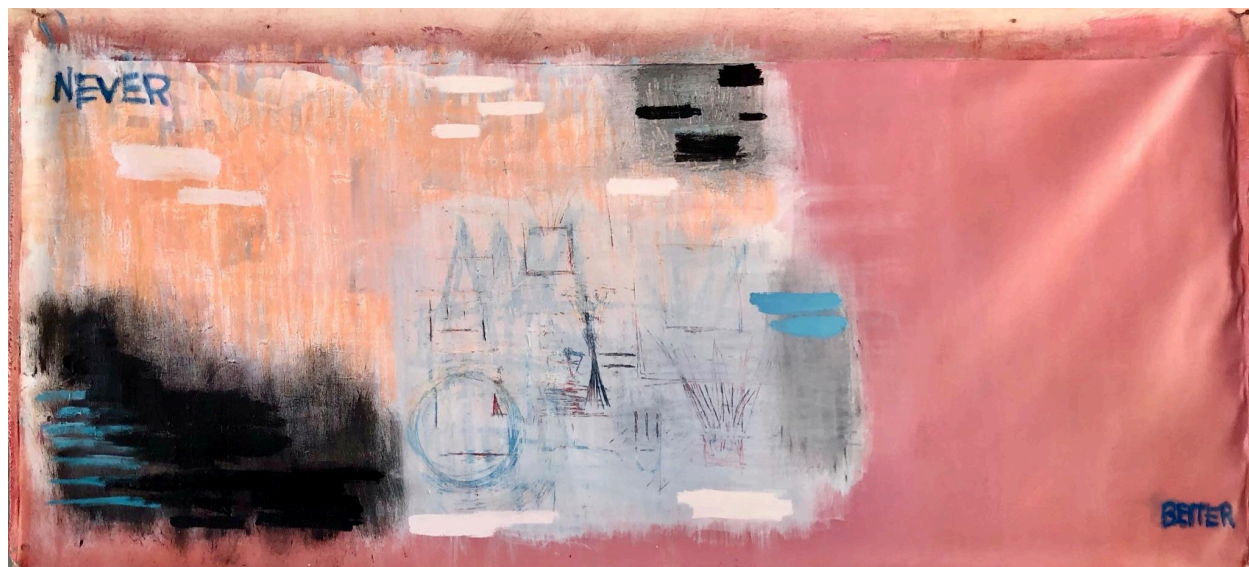


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