

Safe and Sanitized: Jordan Henderson's Latest Coronavirus Painting. Interview

What COVID-19 restrictions really are: a cause of death, suffering and loss of freedoms.

By [Jordan Henderson](#) and [John C. A. Manley](#)

Theme: [Science and Medicine](#)

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*Fine artist **Jordan Henderson** has just released his third painting exposing the COVID-19(84) deception. Today, in case you've forgotten, is COVID-19's first birthday. [The WHO](#) made the term official on February 11, 2020 — making COVID-19 the horrific new acronym for [the cold and flu season](#). How appropriate, therefore, to release this horrific new painting for its one year anniversary. The following is a interview I conducted with Jordan regarding *Safe & Sanitized*.*

“*Safe & Sanitized* is intended as dark humour, for the purpose of illustrating the hypocrisy of the Medical Police State. Death, destruction, censorship, imprisonment, persecution, and the ensuing loss of health and freedom for the general population are carried out under the guise of ‘safety’ and ‘sanitation’”

—Jordan Henderson
(pictured on the right in his Washington State studio)



John Manley: Why do you associate a face mask (which is promoted as a life saving

miracle) with a skull (a long dead head)?

Jordan Henderson: The association of the face mask with the skull illustrates what COVID-19 restrictions really are: a cause of death, suffering and loss of freedoms. The people most likely to die of “COVID-19” are those who believe the official narrative. For example; they lock themselves away, live in fear, get a test, test positive, agree to a ventilator and are then killed by the ventilator.

JM: The mask appears not to merely be a face covering, but a gag. Can you speak more about this?

JH: The mask acts as a gag, because forced covering of the human face is a direct assault upon freedom of expression. It is nothing less than suppression of dissent, *“Oh, you see through the lie, well you must act as though you believe in it. Under threat of fines and imprisonment, we order you to act like you believe the official lies, and we order you to force anyone entering your business to do the same.”*

JM: Now, masks are common enough these days; what about the handcuffs?

JH: The handcuffs represent the lockdowns and restrictions on movement and travel. Blood is suggested through streaks of red paint underneath the handcuffs as a reminder of the very real deaths brought about by COVID-19 mandates. The blood is kept in the shadows, almost ignored; the same way the destruction caused by government mandates is ignored by the establishment media and figureheads.

JM: There’s nothing more sanitary than a bleached skull. Can you speak about the brilliant title you chose?

JH: The title *Safe & Sanitized* is intended as dark humour, for the purpose of illustrating the hypocrisy of the Medical Police State. Death, destruction, censorship, imprisonment, persecution, and the ensuing loss of health and freedom for the general population are carried out under the guise of “safety” and “sanitation”.



Jordan using a mirror to explore different angles and hand positions to see what conveys the most emotion.

JM: You said you felt driven to paint this horrific image. What message are you trying to convey?

JH: My drive in creating this image was the desire to visually encapsulate the end goal of all COVID-19 policies — the subjugation of the general populace. The subjugation of a human or group of humans by another human or group of humans is the common denominator to those things universally regarded as evil; murder, torture, rape, genocide, and slavery, all involve one human or group of humans being forced under the authority of another human or group of humans.

JM: Despite the horror of it, there is a definite and striking beauty to the painting.

JH: While the subject matter is dark, the painting itself is meant to be aesthetically pleasing; hands, skulls, and blood, all have a beauty of their own. The beauty of these three elements (*hands, the skull, and blood*) hopefully remind the viewer of how marvelous human beings are, thereby increasing the viewer's empathy for any human being forced under the authority of another.

JM: Thank you very much for taking the time to both paint it and answer my questions. Where can readers go to purchase the original or prints?

JH: The original is for sale at JordanHendersonFineArt.com. And prints, as well as stationary cards, T-shirts and other memorabilia, are available at jordan-henderson.pixels.com.

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John C. A. Manley has spent over a decade ghostwriting for medical doctors, naturopaths and chiropractors. Since March 2020, he has been writing articles that question and expose the contradictions in the COVID-19 narrative and control measures. He is also completing a novel, Much Ado About Corona: A Dystopian Love Story. You can visit his website at MuchAdoAboutCorona.ca.

He is a frequent contributor to Global Research.

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