



Pasadena Society of Artists
92nd Annual Juried Exhibition

April 1 - April 29, 2017
Juror: Toby Tannenbaum

Whites Fine Art

2414 Honolulu Avenue Montrose, CA

Pasadena Society of Artists 92nd Annual Juried Exhibition Award Winners

Award of Merit: "Revelation III: Dance of the Sub-atomincs" Fred Chuang

Award of Merit: "Balloon" Alice Dworkin

Award of Merit: "Indian Summer Pool" Chuka Susan Chesney

Honorable Mention "Domestic Interior" David Grigsby

Honorable Mention "City of Steel" Peter McDonald

Honorable Mention "Amaranth Face, 2016" Jaydee Dizon

The James Ackley McBride Landscape Award:

"Corroboration One" Renee Rusak Strouse

The Yoko Cohen Memorial Award:

"Been Foiled" JoAnn Formia

(Best Watercolor)

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Toby Tannenbaum, Juror's Statement: Pasadena Society of Artists 92nd Annual Juried Exhibition

It was an honor to be invited to jury the 92nd exhibition. Most of my career has involved working directly with living (often local) artists, usually in the design and development of engagement opportunities or public programs. Exhibitions I've curated have been generally of student work or historical objects. It was such a pleasure to walk into the clubhouse to see an incredible number and variety of works available to view in person and up close, to better understand scale and detail and texture.

The pleasure extended to the high quality of the submitted works. I was impressed by choices of technique (some of which were new to me), subject matter, format, style, and mediums. The difficulty came in limiting the total number for the gallery exhibition. The approach I took was to select the works that I thought provided the strongest and most cohesive presentation for each artist. This is an impressive group of artists and a splendid exhibition.

Toby Tannenbaum: Background Information

Toby Tannenbaum is an independent professional consulting with museums. She was Assistant Director for Education and Public Programs at the J. Paul Getty Museum from 2008-2014; she oversaw education programs and materials for all audiences at both museum sites and served on the museum's senior management team. She was previously the Director of Education at the Los Angeles County Museum of Art (LACMA). Prior to LACMA she was Associate Director of Education at The Museum of Contemporary Art, Los Angeles. She has served as part-time faculty in the School of Critical Studies, California Institute of the Arts, as adjunct faculty in the School of Fine Arts and the School of Education at the University of Southern California, and as an assistant professor of art education at California State University, Los Angeles. She holds a BFA and MFA from the School of the Art Institute of Chicago.



Cocks on the Cake
Pen & Ink, Watercolor, Pastel,
Colored Pencil, Pen & Acrylic,
Embroidery Thread
30 x 24



Orange and Yellow Kitchen
Collage, Embroidery Thread,
Watercolor
22 x 19



Indian Summer Pool
Watercolor, Pen & Ink,
Colored Ink, Acrylic
18 x 24
Award of Merit

Chuka Susan Chesney

“Cocks on the Cake” - Two roosters are getting married on top of a wedding cake. I put two roosters in tuxedos standing on a wedding cake that I found in an advertisement for a Chelsea bakery in Manhattan. I added a candelabra, a serving utensil, and a knife. This is an LGBTQ friendly piece. I added embroidery thread to the painting to add texture and interest. I worked off and on on this piece for at least two years, maybe three. When I first started making this painting, I was really afraid of putting darks on my pieces. By the time I finished it, darks didn't scare me anymore.

“Orange and Yellow Kitchen” -This piece is inspired by Pierre Bonnard's “White Tray”. I looked at Bonnard 's painting while I pieced the collage together. I cut out pages of “Architectural Digest” in order to make the collage. The collage is different than Bonnard 's painting, yet it echoes it. I made the collage several years ago along with a few other collages. I didn't realize it at the time, but the pieces were not finished yet. I stored them under the bed. Later on, I got them out and sewed on them. I added watercolor, pastel and/ or pen and ink to some of them. “Orange and Yellow Kitchen” is one of my favorite collages of the series.

“Indian Summer Pool” is a painting of my backyard pool and view. I had already created a painting like this one, only it was much bigger. I worked and worked on it for many hours until it was overworked. Then I cut it into pieces and added it to other paintings. Then I missed the original painting, so I decided to create a new one. Hopefully, this one is fresh. At one point , I felt that it needed something, so I dipped my brush in a bottle of orange ink, and put an orange glaze on it in areas. If the viewer loves orange and expressionism, this is the painting to make him or her very happy. It makes me happy!



Memory of Eden
Mixed Media: Spray paint & metallic pigment seen through thin, clear panel
16 x 20 3/4



Revelations II: Trails
Mixed Media: Spray paint, metallic pigment, nail polish and glitter seen through thin, clear panel
24 x 18 1/4



Revelations III: Dance of the Sub-atomics
Mixed Media: Spray paint, metallic pigment, nail polish and glitter seen through thin, clear panel
24 x 18 1/2
Award of Merit

Fred Chuang

I paint primarily with spray paint on the back of a paper-thin, clear panel.

This body of work, REVELATIONS, interprets the invisible building blocks of the universe, as perceived by the trails of sub-atomic particles, fleetingly captured in the detectors of the super-colliders of particle physicists.

Each painting is created by destroying an older work with paint stripper which contorts and corrodes the thin, clear material that is my "canvas." This step mirrors the process of destruction that makes sub-atomic particles apparent. The background is repainted with spray paint, after which, the composition of spirals, arcs, and straight lines is mechanically cut. These cleared lines are then pigmented with glitter and nail polish.

Heating, sandwiched between glass panels, creates a flatter object enhanced by foamy textures and organic edges. Careful inspection rewards the viewer with spatial interactions among the lines of scintillating color suggesting un-measurable dimensions of inner space.

Memory of Eden

I paint primarily with spray paint on the back of a paper-thin, clear panel--there is no canvas or board except that used to mount and frame the finished artwork. The clear material works as both my canvas and as a functional "glaze."

This painting represents the body of my work that is created without masking through a process of water and solvent manipulation that creates voids in or blends sprayed pigments. Expressionism with less control and more strategy, as each application of color is performed blindly, on the back.

The textured surface is created by misting the surface of the finished painting with water and sandwiching it between glass plates and heated. The thermal plastic material conforms organically to the resulting pockets of steam.



German Die Eifel
Chromogenic Photographic Print
26 x 34

The Palouse
Chromogenic Photographic Print
26 x 34



The Red Umbrella
Chromogenic Photographic Print
26 x 34

Donald M Cook

I was born and raised on the prairie in Dakota. The farmers and other rural folks who inhabited the northern plains had a deep love for the land and the fauna, both wild and domestic, which were characteristic of this region. Growing up in this environment, developed a life-long love and appreciation for nature and its attributes.

During my early teens, I learned that painting was not to be my forte. Luckily I had a friend whose father ran a photographic portrait studio in a little town nearby where we used to watch his father develop film in his darkroom. This fascinated me and I decided I wanted to learn photography. I started to take black and white pictures of family and friends through college.

After college, the Air Force sent me to Germany for 5 years where my interest in photography really took off. The 35mm split image rangefinder camera, coupled with Kodak color film, both print and slide, opened up a new world of possibility for me. I learned that I could paint pictures with my camera. The development of the single lens reflex (SLR) camera around 1960 by the Japanese was like a miracle. Photography became a passion in my life. It has brought me untold happiness and a sense of fulfillment being able to paint pictures with my camera. When I am out on a lark in the countryside with my camera gear, the solitude and peace coupled with nature's beauty evoke wonderful feelings and emotion in my being.

"German Die Eifel" This scene of a lane through a farm was taken in Die Eifel. This is a German state in the western part of Germany near the Luxembourg and Belgian borders. It is a farming area with limited incomes like the Ozarks in the United States.

"The Palouse" The Palouse is an area in the south eastern corner of Washington state above the city of Pullman. French trappers named the area Palouse which means rolling grasslands in French. I have been in this area a number of times but the cloudy sky this day provided a beautiful scene with the ripe grain fields in the foreground and the magnificent cloud formations which were spectacular.

"The Red Umbrella" This photo was taken in Rothenburg, the famous old walled German City. This scene of the cobblestone streets coming together with the tower gate in the background is famous. It is one of my favorite scenes in the city. The woman with the red umbrella coming toward me with her dachshund on a leash made it very special. I was lucky to be there to shoot this wonderful image



Fall Still Life
Acrylic on Canvas
43 x 27

Marion Dies

I have a place in my house where I sit and do my Buddhist practice, and where I see this view through a bay window, looking toward my neighbor's house. The light coming in at different times of the day is quite beautiful. This was my view in the fall, with the outside vine losing its leaves and turning colors. The fall light illuminating through them is similar to the oranges hues of the persimmons. The blue bowl always looks good with light shining through it. When I filled it with the persimmons from my neighbor, I couldn't stop looking at it. I thought I'd better paint it to preserve it.



**Amaranth Face
Honorable
Mention**



**Basmati Brown
Rice Face**



Maize Face



**Sesame Seed
Face**

20 x 16 Chromogenic Photographic Prints

Jaydee Dizon

In 2014, I started a self-portrait called Rice Face. Then it became clear to me, that I wanted to create a portrait series of women, called The Identity Series: Our Home Grains.

Out of the 19 women, Penina, Rocky, Sanae and Susan share their identity statements and contribute an abundance of interracial relationships that defines our diversified community today.

“My family is a blend of Iraqi and Ukranian Jews, though I was closest to my Iraqi grandmother. She cooked with white rice and rice meal, and now as an adult I blend the familiarity of Basmati rice with the richer benefits of brown Basmati.”

Penina

Iraqi/ Ukranian Jew Basmati Brown Rice Face, 2016

“I chose this grain because it is special to me and my family. I come from two lines of farmers, and several green thumbs. In my early days of learning to garden, red amaranth was one of the staples I saw master gardeners and beginners growing. You can eat the leaves, and the seeds are the ‘grains’. It’s fun to harvest, and adds a delicious crunch to the dishes I’ve made using this grain.”

Rocky

Filipino/Mestizo/Yaqui Amaranth Face, 2016

“When asked to participate in Jaydee’s Our Home Grains project so many possibilities came to mind. Being of mixed heritage doubled (quadrupled!) the choices for me. Should it be the cornmeal or grits from my Native American and African American ancestors or the oats from the Irish? Would soya, adzuki, or mung beans honor my Japanese mother? How about mochiko (rice flour)? But when we landed on goma (sesame seeds) it felt right. Not only is goma an ingredient in so many of my favorite Japanese dishes but it was also in the very first dish my mother taught me to make as a small child. Ohitashi is made by simply toasting the seeds (goma) and grinding them in a suribachi (mortar and pestle) before mixing with soy sauce and a dash of sugar. This mixture is then poured over cooked green beans or spinach.”

Sanae

Japanese/African American/Native American/Irish Sesame Seed Face, 2016

“My father is West African and my mother is American with Anglo-Scottish ancestry. I grew up in Cameroon where many of my favorite dishes were based on maize - an affordable and creatively used staple throughout the country. The traditional dish of my father’s tribe (the Wimbun people of the northwest grasslands) is fufu and jama-jama - a stiff ball of corn flour porridge paired with spicy, cooked greens and eaten with the hands. Cameroon’s maize is widely cultivated by millions of subsistence and small-scale farmers, including my father who enjoys growing maize in his retirement. Conversations with my parents often catalog the seasons, farming cycles, and harvest yields.”

Susan

Cameroonian/American Maize Face, 2016

Without these beautiful, amazing, talented, and courageous women, I wouldn’t have gana to continue my portraits. It was a word that I couldn’t explain very well in the English vocabulary. As gana in Spanish means desire and/or drive and in Tagalog, the other language that I understood growing up which meant appetite. All of the 19 women whom I have met recently or have known from work or my art associations urged and motivated me to move forward with my Identity Series: Our Home Grains. Being back in the studio has certainly helped me out of my comfort zone, as I was that lonely landscape photographer. And after each photography sessions the experiences that I have received was the most rewarding as they have taught me to share recipes and there are likeminded individuals who are also seeking healthy wholesome grains and incorporating them in their meals.



Logo Series: Five
Final Tour?
Acrylic on Canvas
36 x 36



Logo Series: Six
Flannel Brain
(Am I Losing My Edge?)
Acrylic on Canvas
36 x 36



Logo Series: Seven
Hangin' By A Thread
Acrylic on Canvas
36 x 36

Rick Drobner

Logo Series: Five Final Tour?

Having been diagnosed with cancer in my left kidney, I subsequently had surgery to have it removed. I became acutely aware of my own mortality.

My trademark wearing of rubber sandals and shorts became the lighthearted path to facing fear.

By depicting my foot leaving the frame of the painting, it became the symbol of my departure from the planet.

Fortunately, this has not happened yet.

Logo Series: Six Flannel Brain (Am I losing my edge?)

In my six decades of painting, this is my first self portrait.

I'm approaching 77 years of age and it is probably the right time.

No lofty, highly rendered, well lit, classically posed portrait for me.

No.. I've opted for a silhouette and a self-deprecating flannel brain.

My goal is to simplify and focus my concepts and make images easily recognizable. I have jumped at another opportunity to use an, in-your-face, unapologetic palette. Ah, the joy of color!

Logo Series: Seven Hangin' By A Thread

I was born in 1940. World War Two was happening and I was becoming aware as I was losing relatives by the time I was five.

We humans have been killing each other throughout my memory. My concern is that peace for humanity is in more jeopardy day by day.

I love square format and have accentuated this by adding a grid behind the dove.

It also points out the harsh wedge removed from the image.

Peace and love, man.



Balloon
Collage
22 1/2 x 26 1/2
Award of Merit



Gate
Linoleum Block Embossing
15 1/4 x 21 3/4

Alice Dworkin

In approaching my art, I investigate form, often, form within form. Looking beyond the obvious, I attempt to elicit an essential, sometimes hidden character and distinguish that character from the mundane. I am naturally attracted to fluid, organic forms, and my choice of this type of form underlines both my relief prints and my collages. The process is highly intuitive. I spontaneously cut an initial shape into my linoleum block or my paper. I then begin the process of exploration with further cuts, as if I were defining, elaborating, and celebrating the cellular nature of the forms within



Front



Back

Dichotomy of Divergence
Earthenware Ceramic Majolica Technique
3 1/4 Tall x 12 1/4 Diameter

Kilauea II
Raku Fired Ceramic
5 Tall x 6 1/2 Diameter



Koyo
(Turning of the
Leaves
in Autumn)
Earthenware
Ceramic
Majolica Technique
5 3/4 Tall x 5 1/2
Diameter

Kilauea III
Raku Fired Ceramic
5 Tall x 6 1/2 diameter

Martin Ehrlich

Fire+ water+ Clay= Ceramics, hence Fire Water Ceramics, my nom de guerre.

Water is used to blend the clay to a usable consistency and to provide lubrication for throwing. The majority of my work is thrown on the wheel. Pieces are then pre-fired to prepare for glazing, the application of clay and additive mixtures, which will provide color and enhance textures. A second firing melts the glaze.

My favorite firing technique is Raku firing. I can use this method to create intense metallic lusters and utilize the movement of the liquefied 1830 degree Fahrenheit glaze to create and accentuate patterns and textures.

I also enjoy creating high fire pieces using porcelain and other Stoneware clays. Recently I began expanding and diversifying my repertoire by working with low fire earthenware clays, which are very conducive to detailed surface decoration and bright colors.

I love experimenting with many different techniques when an idea comes to mind from something I see or something someone says. It is challenging to take an idea and try to work with it using different ceramic techniques and glazing methods.

A project I started last year was inspired by a helicopter flight over Kilauea Volcano on the big island of Hawaii. I am making a series of pieces in which I stretch the clay to create fractures and then using Raku glazes show the glowing lava in the fractures.



Northern Lights #1
High Fire Ceramic
13 x 13 x 3



Our Fragile Home
High Fire Ceramic
7 x 7 x 7 Globe

Mims Ellis

Our Fragile Home

One small blue marble hangs
in the vastness of space.
Planet.

Home to millions of species,
many of which are sentient.
Earth.

It is a single life force organism
and every living thing is connected.
Gaia.

Will we all be here 1,000 years from now?
100 years?
50 years?

Northern Lights #1

I have always been intrigued by the celestial event called the northern lights. I have yet to see them in person, but they are definitely on my "bucket list"!

When I was glazing this bowl, I was thinking of the ethereal, ever-morphing colors of those spectacular displays.



An Ancient Town
Oil on Canvas
24 x 30



Stilt Houses
Oil on Canvas
24 x 30

Mina Ferrante

As I have promised to my parents and myself, I've been working on my family book, which tells stories of our family's journey throughout the past 80 years during the Vietnamese War and post-war time. When I write, I see images and have an urge to paint them out. Then during the process of painting them, the stories shape up in my mind even clearer.

These paintings reflect my memories of the time I lived in Vietnam, where I grew up. Though it has been more than 25 years, some memories are still very vivid in my mind: a sleepy ancient town or a neighborhood of run-down stilt houses. Sometimes the image could be one of my childhood dreams.

Hopefully I'll be able to finish my book soon, and by then hopefully I would have a set of paintings to illustrate what I'm trying to describe in words.



Bodacious
Alabaster
29 1/2 x 9



Ma Cherie Amour
French Marble
14 x 10

Sydelle Foreman

It is my goal, through exhibiting my sculpture, to have people experience THE WONDER OF STONE by having a tactile and visual experience of its textures, sensuality and strength. Walking around my work, visitors will be awed by each stone's uniqueness in design, color, statement and the endless possible interpretations. They will want the strength, grace, and tranquility of my work in their homes, gardens and offices.

Ma Cherie Amour reminds us of the sweet love we all need, both to give and receive, because what could be more important in our challenging and sometimes chaotic lives.

Bodacious shows us the strength and uniqueness of the feminine.



Been Foiled
Watercolor on Foil
22 x 28
The Yoko Cohen Memorial Award
(Best Watercolor)

JoAnn Formia

“Been Foiled” was painted on foil and areas lifted to expose the foil. Images of carousel horses are composed of interlocking horses. It is watercolor painted directly on foil then I sprayed the finished piece with hair spray to keep the watercolor from flaking off. I hope it does the job, so far so good. It is interesting how when the images emerge when the light hits the painting just right.

A fun piece.



Jewel of the Harem
Archival Ink Pigment Print
20 x 16

Aaron Gil

This piece is influenced by “La Grande Odalisque”, painted by Jean Auguste Dominique Ingres. I first set my eyes on this painting in an art book in college and declared it to be one of my favorites. Many years later, I set out to create a photographic series that was influenced by this painting. Finding the right reflective fabrics was important in giving it a painted feel. I searched for the perfect model and photographed her in a number of different poses. There are a number of photographs that I love from this series but I selected this one to make a final piece.



Domestic Interior
Acrylic on Canvas
25 x 25
Honorable Mention



Morning in Alhambra
Acrylic on Canvas
21 x 31

David Grigsby

It is my belief that if Fine Art is to have any purpose in the 21st century, it must be to attempt to counteract the sensory overload we experience daily as a result of our over reliance on electronic media and devices. The fine art gallery or museum should provide a peaceful haven for the unhurried contemplation of art works that challenge our intellect, our emotions, and our aesthetic sense. Fine art should slow us down from the hectic pace of our everyday lives and focus our attention, instead of diluting or diverting it.

The works on exhibit, Morning in Alhambra and Domestic Interior, reflect my ongoing interest in a representational approach to art. As with all of my work, the intent is to create a work that can be appreciated for its formal values of line, color and composition, in addition to the representational aspects of the subject matter.

I have been a member of the Pasadena Society of Artists since 2007, and regularly exhibit my work with the group, as well as at other venues in the LA/Orange County area. My paintings are owned by a number of private and corporate collectors.



Observatory Skies
Acrylic on Terrskin
11 x 14



Sunset, Echo Park
Acrylic on Terraskin
20 x 20

Morgan Hanner

I've lived in LA for 13 years, and in that time I've developed a passion for working 'En Plein Air'. Painting in the environment, in the wind and sun, in the changing light, with the sounds and smells of the city, is what lights me up.

I'm drawn to the landscape of Los Angeles in all its contrasts; primarily the intersection of the urban and the wild. I work to capture a sense of atmosphere, to celebrate the beauty and energy of the land, and to explore this city.

My current passion is skylines. Los Angeles has the most amazing textures right along its edges, where the landscape meets the sky. The clouds we get in winter months bring a sense of clarity and drama. Most recently, I've been using acrylics to bring in bold, pop colors, and to give me the speed and ease to do multiple pieces in one outing.



The Bridge
Archival Digital Print
16 x 20

R. Rene Hoffman

This photograph is of the Sixth Street Bridge. It spanned a physical boundary made up of the L.A. River, railroad tracks heading in and out of Los Angeles, and the 5 and 101 freeways. During the days of restrictive housing covenants, it connected both the people and cultures of Jewish, Latin American, and Asian heritage living in Boyle Heights to Downtown L.A. and the west side.



Day of the Dead
Mixed Media
11 x 14



Church Lady
Mixed Media
14 x 11

Dorothe Horttor

Painting allows my curiosity free reign. In general, in life, and in art, I look for patterns and consistency in humanity and nature. For that reason I like to pick out patterns from seemingly chaotic and random fragments.

I use all forms of watercolor; cake, gouache, and liquid, as well as ink, water proof and non waterproof. I tend to outline areas of color with black ink.

Day of the Dead evolved from an old painting of vague looking agapanthus. As I started outlining the elements of the agapanthus(s) it began to look like fragments of bone thus the skeletons.

I use all forms of watercolor; cake, gauache, and liquid, as well as ink, water proof and nonwaterproof. I tend to outline areas of color with black ink. This is true of Church Lady who got her name from an old character on Saturday Night Live.



Fitting In
Digital Laserjet Photograph
11 x 14



Full of Words
Digital Laserjet Print
11 x 14

Jeffrey Michael Jensen

For the 92nd Annual Juried Exhibition, I have chosen 2 digital photographs that present inventive color schemes and intriguing shapes that I hope will entice the viewer to approach the images with an open mind and an open imagination.



First Horse
Watercolor & Conte
28 x 20



Takoda
Watercolor
28 x 20

Eve Kessler

Complexity in a simple line and a wash of color.

My goal for this series of watercolor horses was to keep it simple. Up until this group, I have been very concerned with detail and working to get a likeness for a particular animal. With these, I start with a wide graphite stick or conte and then use as little paint as I can to convey volume and movement. I love how the watercolor always surprises. The fact that they are horses comes from my love and countless hours of time spent riding and just being among them.



Crazy Autumn
Oil on Canvas
36 x 48



Flaming Flowers
Acrylic on Canvas
40 x 30

Joanna Kos

“Flaming Flowers”

This image is one of a series of my floral compositions. It depicts a bouquet of imaginary flowers whose strange and unique appearance reminds me of wild orchids found in tropical forests. The “hot” colors and dynamic of overlapping petals suggest passion and lust for life.

“Crazy Autumn”

I drew the concept of this painting from the real autumn scenery - a creek in the forest. The branches of maple trees were hanging over the cascading water creating a beautiful curtain of golden leaves, glowing in the low, October sun. The dynamism of this composition is expressed by the bold brushwork and the use of overlapping ellipses suggesting swift, rotating motion.



Gateway To....
Archival Ink Pigment Print
15 x 19



Melting Wall
Archival Ink Pigment Print
26 x 20



Waiting
Archival Ink Pigment Print
19 x 15

Robert I Kutner

Gateway To ... - Wandering around the southern shore of Mono Lake I saw a small grouping of tufas far out on the lake. From this vantage point they brought to me memories of a torii gate out on a lake in a Japanese Garden. There is no lush landscape here, just the expanse of the lake and mountains beyond. Yet, the gateway beckoned me to see there was much more there than the obvious.

Waiting - As I came upon this spot at Mono Lake I had the feeling of people waiting on shore for the arrival of a ship. Were they waiting for loved ones to finish their journey? Or, were they waiting for their ship to come in, to board, and to be off on a journey of their own?

Melting Wall - The rock in Red Rock Canyon is constantly being shaped by wind and rain. Usually graceful, sinuous forms arise from the erosive forces. In places, the stone appears to have been cut too precisely to have been the result of random drops of rain or gusts of wind. And, the rock forms come together as if the walls of stone were melting.



All of It
Chromogenic Photographic
Print
25 x 35



In Love
Chromogenic Photographic
Print
25 x 35

Ildiko Laszlo

Carried across the border to freedom at the height of the Hungarian revolution my family and I immigrated to the United States finding refuge in Providence, Rhode Island. As a young girl I remember running wild and free, exploring the neighboring woods and rolling fields. Daydreaming for hours laying in the grass looking up at the sky.

In my work I embrace all color palettes, exploiting the allure and sensuality, using shapes of nature to evoke feelings of peace, tranquility and hope. I use a macro lens to peer into other worlds that are so easily overlooked. Leaves are a recurring theme, their colors and shapes, the way they sway in the wind. I try to convey how they make me feel. Connected, grounded, spirited and nourished by mother earth. I practice ICM (intentional camera movement) to conjure up fleeting memories from my youth. Reflections of wisdom passed down through the ages. I strive to make the work strong yet ethereal. Sensual and inviting. The hope of something new around every corner.



Struggle: Looking For Freedom
Sculpture/Ceramic
9 x 9 x 9

Patricia Lee

Sculpting I found is a way to convey some kind meaning of life through my art. Reflecting on the meaning and foundation of my life and the messages, I like to use sculpting to express these ideas and feelings.

As a result of this ever-growing process, I find that sometimes I will create a piece that creates a questions and convey an impression and/or a meaning.

And it is allowed it to stand-alone.



Madrid



Tortosa



Barcelona

Spanish Suite:

Madrid

Tortosa

Barcelona

Photography rendered & printed on metal

18 x 12

Warner LeMénager

PLAZA MAYOR- MADRID (gloss)

Within the Capitol city of Spain there are many plazas, this one being the most central, housing many interesting buildings. This photograph was taken at dusk exiting one of the nine entrance/exit points. Like myself if one stays at a nearby hotel, they will use this as a guiding landmark.

TORTOSA (matte)

A small city of 30.000 people, sitting on the Ebra River in Catalonia, dates back to the Roman times; having been occupied by the Moors and many other kingdoms. To walk from the town to the Castel of Sant Joan (or Suda as it was founded by Caliph Abd ar-Rahman III) this photograph shows a switchback on the narrow streets.

CASA MILA- BARCELONA(gloss)

Barcelona is known for its architecture. Antoni Gaudi was responsible for much of the finer works. One famous tourist destination is Casa Mila which was built between 1906 and 1912 as an apartment building; it still has some tenants to this day. Built around a central atrium seen here, this is one of two that were initially designed in the building.



Lovely Lady
Ink Wash on Washi Japanese Paper
17 x 21

Gloria Lujan - Whitney

I'm Gloria Lujan-Whitney and I'm primarily a print maker. I often like to work in other media.

As a "survivor" myself I decided to create this work as an Homage to all women who have gone through similar situations!

We stand Strong and"United!

"Lovely Lady," is a depiction of a survivor. Out of the chaos which is the big "C" a woman passes her rubicon and is as always the same Lovely Lady!



Art of Balance
Ceramic, Found Objects
14 x 12 x 36



Reluctant Surrender
Ceramic
18 x 18 x 16



Speed Bump
Ceramic, Found Objects
12 x 12 x 6

Gina M

My mother owned a puppet theater in California where weekends were spent hosting birthday parties, informing why my work is whimsy with a dark side. Childhood imagery like teddy bears, toys, and puppets are used to create the reactionary expressions of my inner emotional life. My trompe l'oeil sculptures combine assemblage with ceramic clay, oxide washes, encaustic paint and found objects. I choose clay for its fragility and relationship to the earth, and recycled materials, wood and found objects for their nostalgia and reference to aging. Encaustic wax and resins speak to my love of historic art materials.



Unmasking The Mask
Pen & Ink
14 1/4 x 17 1/2



Walk In The Light
Etching
21 x 18

Howard Marshall

When I first began, I was working four or five different jobs. I had no workshop space or time, so I developed pen and ink images that I could create while traveling on the bus.

My work is my way of communicating with people - something I had difficulty with as a child and even today. It involves a spiritual aspect - a way of striving for perfection. The art evokes an innocence, even if I don't achieve perfection.

I feel a strong spiritual connection to those who have passed, as though they are working through me and I become the instrument, which gives them voice.

The strong influence of my mother and my two grandmothers is reflected in the number of women in my drawings. Conversations with my 'matriarchs' echo throughout my art. The most influential teachers I had in school were also women. Several of them had collections and that began my own passion to collect books when I was about nineteen or so. These books have helped to mold the images in my drawings and create a readiness and an immediacy in my approach and execution.

I began coming to the Watts Towers Arts Center at an early age. Working under the extraordinary John Outterbridge and later, with the incomparable Rosie Lee Hooks instilled in me a strong sense of the importance of this Center and the vital role of art in our society, especially for young people.

My maternal grandmother insisted there were only two important things, God and my art and was adamant that I work as an artist. So, in my personal evolution, the dots - Spirit. and spiritual, words, poetry, blues, song and image come together and form a whole.

I have been blessed by many people and now I wish to bless others through my work in the hope that the art that enriched me will enrich those who see it.



June
Bronze
18 x 10 x 8

Lady Mantis
Bronze
28 x 20 x 28

Jim Marshall

JUNE

“Bronze June Bug”

When I was very young, the American Indian children taught me to tie a thread around these creature and fly them like miniature airplanes. They would have two or three on their shirts, so, when one got tired, he would rest and another was launched. Great memory!!

“Lady Mantis”

The Praying Mantis is one of the good guys or girls in our garden. The female decapitates her mate after their sexual encounter. Which brings to mind; “No good deed goes unpunished” They come in so many shapes, sizes and colors. Probably not my last Mantis sculpture.



Adam
Polymer clay with
faux-bronze finish
12 x 6 x 5



Eve
Polymer clay with
faux-bronze finish
Marble Base
14 x 10 3/4 x 10



Making Memories
Polymer clay with faux-bronze
finish
Granite Base
10 x 10 x 10

Danny Mattijetz

“Making Memories”

Think of your earliest memories. Can you remember walking hand-in-hand with your father or mother? How about the first time you walked along the beach and left footprints in the sand. To a child, everything is wonder; everything is special; and anything can leave a lasting memory that brings a smile to your face. In this piece, a father and daughter walk slowly along the shore. The father patiently and securely holds her hand to keep her from falling and guides her gently along the water's edge. The cold temperatures are evident by the jackets and long pants, but the little girl doesn't care. She's just happy to be there with her father. And while the event helps to create great memories for her, let's not forget the great memories being made for the father too.

“Adam”

Adam is displayed looking to the side in an unconcerned manner. He clearly doesn't see that Eve is straining to pluck the forbidden fruit. His concern will be back, however. It's only a matter of time.

“Eve”

This sculpture shows Eve reaching up for that forbidden apple. She is straining at her full extension delicately balanced on just her tip toes. You can almost see the apple surrounded by her hand.

City of Steel
Watercolor with Ink
32 x 26
Honorable Mention



In The Thick of It
Watercolor with Ink
26 x 32

Peter McDonald

City of Steel

City of Steel reflects my love-hate relationship with the big city. I am drawn by its glitter, color and excitement but a little overwhelmed by its size and menaced by what lurks in the underbelly and behind its locked door and concrete facade.

In The Thick of It

In the Thick of It was inspired by nothing more profound than colorful underbrush while resting on a hike. I used line and texture, two of the key elements of my work, to capture its shapes and essence.



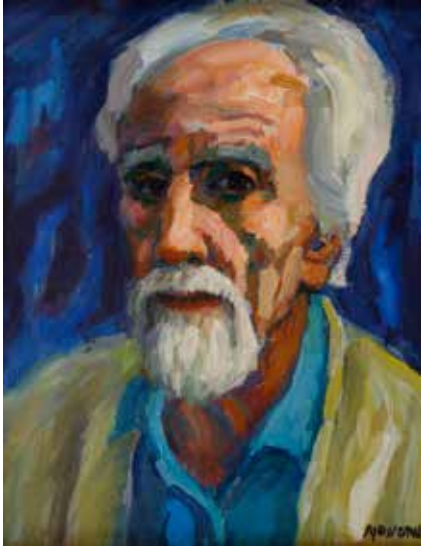
Fall In Arroyo
Acrylic on Canvas
48 x 36



Golden Autumn
Acrylic on Canvas
48 x 36

Anahid Minatsaghanian

The journey begins as soon as the paint touches the canvas. Nature and colors have a powerful influence in my paintings, and while I draw inspiration from the beauty of everyday scenery, I paint without a set idea in my head. Instead, I just let the vibrant colors flow, layer upon layer, harmonizing and telling their own story on the canvas. I love what I do; the completion of each piece brings with it a new insight, a sense of peace and sheer satisfaction.



Self Portrait
Oil on Canvas
20 x 17



929
Oil on Canvas
36 x 24

Martin Mondrus

I am not usually aware of having a specific purpose when I paint. Art is so much a part of me that it is difficult for me to imagine not being deeply involved in it.

Sometimes on a clear day, most often in the winter or spring, I see vistas filled with colors, life and movement. The intensity of this experience inspires me to start a painting and this will often bring me more in touch with what I see and feel.

After many sketches and much deliberation, I settle on a particular subject or view. Perhaps as many artists have done before me, I am seeking the universal by approaching the particular. Usually I return to work on the painting several times before I develop it further in the studio.

I struggle with the problem of how different times of day and light conditions reveal an apparent, very different reality. My preference is to confront a fundamental underlying core of the subject, independent of fleeting light conditions.

Technique is very important to me, but only in the sense that it enables me to execute what my inner needs and artistic impulses dictate. Technique then becomes for me an integral part of the whole process that changes and evolves as my artistic aims change and evolve.

Address Unknown 14 c
Oil on Collaged Canvas
42 x 32



The Valley
Oil on Linen
22 x 26

Harry Nickelson

I am a painter currently working in the Pasadena area. I paint from life as well as imagination: plein air/landscape/urban, still-life, figurative and portraits. I work mostly in oil paint these days on surfaces such as canvas, birch panel, glass and plexiglass. I paint in an impasto - wet into wet, painterly style - utilizing lively and expressive brushwork.

I am also part Choctaw and Chickasaw [Indian] and I have always been inspired by historical photographs of American Indians: Using color and contrast - composition and imagination - I attempt to breathe a new life into these fantastic vestiges from the past.

One of these paintings was inspired by a portrait of Chief Hollow Horn Bear [Lakota] that was used by the US government on the 14 cent stamp.



Italian Art
Archival Ink Pigment Print
16 x 20



Scarab
Archival Ink Pigment Print
16 x 20

Tom Oldfield

My photography is an escape from everyday reality. I am fascinated with the process of how things became what they are and where they are going, whether the subject is a grand landscape or some decaying technology from the past.

I begin my process without my camera, soaking in the feeling and trying to imagine the evolution of a subject to its current state. When I arrive at that point I try to capture the feeling, fascination, and emotion on film.

All of my work is in black and white. To me a black and white image is more elegant and encourages people to participate by bringing their imagination into play. I mostly use traditional large format film and traditional darkroom techniques. Although large format film is my passion I use other processes when that avenue is more appropriate for my image.

These images are the beginning of a new project exploring the technology and art of vintage transportation from junkyard to racetrack.

Volcanic Harp
Metamorphic Volcanic Ash
& Texas Limestone
22



Have We Met Before
Anza Borrego Alabaster on
Granite Base
10 x 10 x 10



Victor Picou

Sculpture is the primary expression in my life of art. Sculpting gives me the satisfaction of unique and desirable works of art, and connects me to my world. Whether it's shaping stone, wood, and clay, or sometimes writing, volunteering and participating in the art community, ART the center of my life.

I am interested in a variety of stone and different approaches to design. Enticed by the stone, I go directly through the surface and beyond. Unique shapes come to life as I explore a search for wholeness and cohesion. The shining white marble crystals or the red veining in alabaster, or the boldness of granite lead my hands into the heart of the stone. Translucent stone influences my joy of light, shadow and simple form. Modeling clay adds a passionate element to sculpting. Poetry helps me understand feelings.

My sculpture expresses harmony and strength, spontaneity and continuity. Themes of birth, movement and growth dominate my work. Stone of the mountain, wood of the forest, clay of the ground, shells of the beach, plant forms and the human body provide inspiration for me. A gesture of love, a person's face or body, or the opening of a leaf provides me with living models. Expressing what I love is my deepest inspiration in creating art.

VOLCANIC HARP - I enjoy the challenge of carving hard stone, and this was one of the hardest for me. Its chemistry is similar to basalt and granite, yet identified by a geologist as ash. As my power tools screamed with high rpms, I thought of music. The overall shape made me think of a harp. Its natural shades of gray were muted with oil and wax.

HAVE WE MET BEFORE - The two carvings of alabaster are whimsical as one leans to the other, saying, "Have we met before"? Their 'birthplace' was in Anza Borrego, CA. The dramatic colors of the stone influenced the shaping.



Reflections on Water I
Etching
12 x 16



Reflections on Water II
Etching
12 x 16

Rebecca Harvey Pollack

My exploration of printmaking encompasses etching, linocut, monotype, and photo-polymer plates, as well as a variety of alternative techniques that I continue to experiment with. I enjoy the craftsmanship involved in the handling of the materials and of the press. I also love the fact that in printmaking, things happen that one cannot predict or replicate. I photograph my own reference material and I occasionally incorporate watercolor or colored pencil into my prints.

I've been inspired by diverse subject matter, from both my natural and urban environments. I am currently working on a series of bird etchings, and also on a series of etchings involving naturally occurring and man-made patterns.

I serve on the Board of Pasadena Society of Artists, as Co-Director of Exhibitions, installing & curating a number of shows per year. I am also an exhibiting member of the Silverlake Arts Collective, The Arroyo Arts Collective and The Los Angeles Printmaking Society.

I enjoy being on the faculty of Barnsdall Art Center, and teach printmaking there.



Awakening
Encaustic & Mixed Media on Panel
12 x 12

Ghosts in the Machine
Encaustic & Mixed Media
on Panel
16 x 16



Lotus Afternoon
Encaustic & Mixed Media on Panel
12 x 12



Rhonda Raulston

I have circled back to my roots as a representational oil painter and have started creating paintings in encaustic that capture either a sense of a specific place or views of a three-dimensional objects (in this case, seed pods). Encaustic painting encourages a great deal of freedom of expression and the use of mixed media of all kinds. These pieces incorporate shellac, burned and colored with alcohol inks along with layers of encaustic paint, which gives a sense of depth as well as emotional and visual interest.

Encaustic satisfies my curiosity to explore new techniques and each painting session finds me trying to refine my paintings to mirror my ideas.



Voisin
Archival Ink Pigment Print
17 x 21

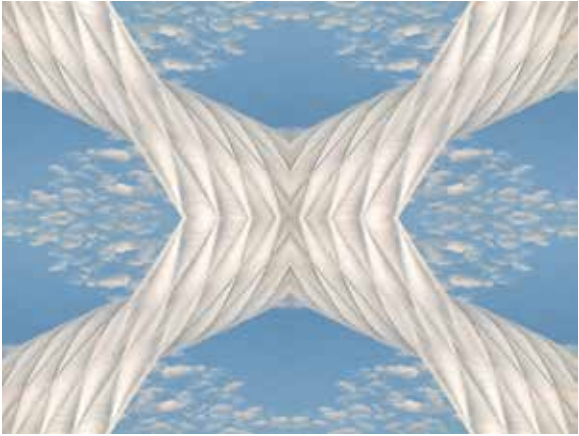
Lawrence D. Rodgers

Photography is either a totally spontaneous activity or a very carefully planned image. My photography is all about capturing the light of the moment. When I'm shooting I'm always looking at the quality of the light and how to use the light to express my vision. I lose all track of time as I focus on exploring the subject from every possible angle and pay attention to how the light interacts with the subject.

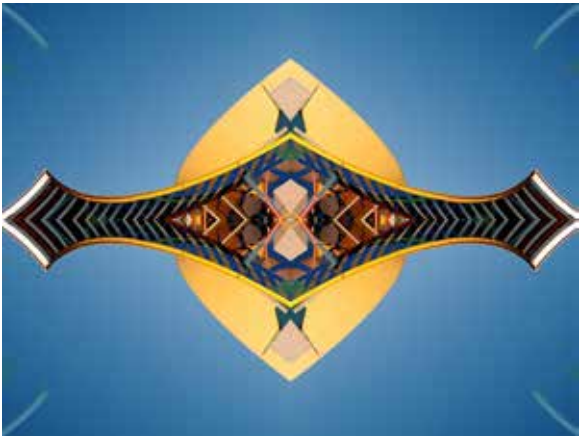
The composition in the viewfinder is a constantly evolving image as I explore all of the possibilities looking for the definitive visual expression of that moment. Then I release the shutter and the image is captured. When I review the results whether it is film or digital, the image reminds me of the excitement of that moment and I can recall all of the emotions that led to the creation of the image.



A Night in Tunisa or
Side of Building Compton, CA
Photograph
22 1/4 x 26 1/4



Action Required or
Anaheim Regional Transportation
Intermodal Center III
Photograph
21 x 25



Who Can Read This and Not Be
Moved or
Children's Creativity Museum
San Francisco, CA VII
Photograph
21 x 25

Bart Ross

I call this work "Morden Mandalas." Why mandalas? The texture and the patterns become meditative and trance like. Just like a mandala.

My goal here is to start with a single image, multiply it by 4 and transform it into something that can stand on its own as one image (not be duplicate images even though they are copies). It is a different way to see the world and because I have a new paradigm of the world, it has to be re-photographed.

In the days of the dark room there was a technique called "Flopping". You can create this effect if you take a negative and print on one half or, in our case, one quarter of the page while not exposing the other half (or three quarters). You then flop the negative over and expose the other half of the photographic paper.

The brain likes patterns, visual rhythms, the brain likes symmetry – balance and again visual rhythm. I feel a meditative euphoria when looking at these images. I am convinced that my brain releases pleasure chemicals when it can create patterns and form shapes out of visual nonsense.



Lunar Eclipse
Digital Painting
34 3/4 x 21 5/8



She Sees All
Digital Painting
33 3/4 x 23 3/4

Lp Ækili Ross

Art is my first language. I use many artistic disciplines to communicate - Digital Graphics Arts, Fashion Design, Film, Photography, and though seemingly disparate all my work is connected by a thread of inquiry into my inner dialogues, my concerns, desires, frustrations, admirations, discoveries, confusions, perplexities, distractions, needs, passions, and conflicts.

Art is an intimate and mutual exchange between artist and witness; it transforms the moment of capturing someone's attention into a bridge for joining intelligence on a multi-way street. I use Technology as my tool to express art through copious colors, fractals, dark lights, distracting sounds, complex textures, abstract allegories, and more in attempt to stimulate as many different senses of an audience's attention as possible.



We Can
Bronze
24 x 20 x 24

Linda Serrao

We Can

What do you see in these three determined ladies?

Senior ladies power walking to stay fit?

Women's March on Washington?

Cancer Walk?

Rosie and the Riveters off to help in the war effort?

An ad for Nike?



Kites at the Museum
Oil on Luan Veneer
36 x 24



Parrots over
Huntington Library
Oil on Luan Veneer
36 x 24

David Sikes

I have experimented with oil painting, over these few years, on canvas, paper, and metal before landing on my media of choice - Luan wood veneer. Luan is a wonderful smooth surface that also provides interesting variation and texture. This foundation imbues my detailed and colorful works with a wholly unique look. I love how the wood grain interplays with the paint and gives an extra dimension to the pieces.

My process involves: sanding, prepping, sealing, and staining the surface, then layering 3 to 4 thin coats of color and finally sealing the surface with a finish.

I have recently completed two pieces entitled: Parrots over the Huntington Library and Kites at the Museum:

As a member of the Huntington Library Artist's Guild, I am able to access the grounds on non public days. This photo, which Parrots over the Huntington Library is based on, was taken last spring just as a group of parrots were flying overhead.

Kites at the Museum completed last year, is based on a photo I took while visiting the Museo Popular in Mexico City.



Comet Reliquary
Mixed Media Constructed Box
19 x 25 x 3

S. A. Smith

I am a storyteller.

My work provides visual symbols to use in creating a personalized narrative. Some of the symbols are traditional, others are self-generated ... they may have meaning to me but I invite the viewer to assign her/his own interpretations. It is important for each viewer to bring personal experience to the work. Like meeting a person, the more time spent learning about the individual, the richer the experience. The artwork finds its own evolution through these encounters, as does the viewer.

Comet Reliquary presents choices. The comet is traditionally a harbinger of change: here are two mirrored comets. Lower down the image is a white stag; traditionally white animals are viewed as a guide for travelers on a journey. The work is a visual presentation of the journey of discovery, of one moving either physically or intellectually from one point of understanding to another. The movement may be positive or negative, but the result is an education of the soul.



Spread The Light
Glass
17 x 10



Sea Nymph
Glass
17 x 11

Jackie Steimke

Glass is a fascinating material to work with. You can cut the glass into a variety of shapes and arrange the pieces in a pleasing manner, but, when you place it in the kiln, everything changes! The concept that you began with has shifted and flowed, has become something different than you envisioned, something more interesting, or more beautiful, or more creative. It adds a little mystery to the creative endeavor.

I choose to make bright, colorful, playful pieces. They are meant to bring a smile to your face and perhaps a laugh as well.

SPREAD THE LIGHT

As is my preference to all things color, so is dichroic glass. It shines giving off the most spectacular glow when in the light. This is really, too numerous to count, many, many individually cut pieces of dichroic glass placed in a planned, random manner on black sheet glass. Fired 3 times at different temp levels to give depth .

SEA NYMPH

I saw a lovely old wooden boat some time ago that had a woman with flowing hair as a figurehead. This intrigued me so I came up with this in glass. I do picture her underwater with her hair flowing. Perhaps some worthy sea men have seen her? Her face is small white glass beads that were made by cutting into small pieces and fired separately, as was her hair. They then were tacked fuse to the base do give it dimension.



Corroboration One
Photography
37 x 25

The James Ackley McBride
Landscape Award



Corroboration Two
Photography
37 x 25

Renee Rusak Strouse

fly·ing sau·cer
' flīiNG 'sôser/
noun

noun: flying saucer; plural noun: flying saucers
a disk-shaped flying craft supposedly piloted by aliens; a UFO. (Google)

I've been taking commercial photographs from an airplane since 2001 with my husband, a retired airline pilot, who has been flying since the 1960's. When you're up in the air looking through the windshield you see 'stuff. Stories abound in aviation and many are not verbalized for various reasons.

When you carefully study the Zabriskie Point and Golden Canyon images located in Death Valley California you'll understand why the photos are named Corroboration One and Corroboration Two.



Ecstatic Chrysanthemum
Watercolor Monotype
15 x 17 1/2



Flowers
Watercolor
20 x 27 1/2



Joyful Crocuses
Watercolor
15 x 17 1/2

Tsvetelina S. Valkov

Ecstatic Chrysanthemum

“Ecstatic chrysanthemum” is an emotional artist’s expression of a psychological moment where a blooming explosion would break free the confusion.

Flowers

The story behind this faceted image of “Flowers” has a reminiscence of Hans Christian Andersen’s fairy tale, “Little Ida’s Flowers”. One night, when everybody was asleep, a traditional image of lilies broke into fragments ... Later, in the darkness, they dissolved as chaotic floating particles. With the Moon rising, the pale palette of the lilies turned into the Bacchanalia of colors. At midnight, the leaves, the flowers, and the stamens compacted into crazy, crowded dancing. Want to have a party? Want to celebrate life, (before we fade tomorrow, before our demise)?

Joyful Crocuses

Winter is over. It is time for one of the first spring flowers, the crocuses, to show up. After waiting so long to be born again, their beauty and quench for life take over everything around: the soil, the grass, and the air. ..



Broken Unbroken
Oil & Mixed Media on Panel
48 x 60



Elysian
Oil & Mixed Media on Panel
8 x 8



Pinck
Oil & Mixed Media on Panel
36 x 36

Deborah Van der Zaag

My abstract paintings are based on my own personal imagery that I combine with color, line, space and value. The relationship between these images is something that I bring into focus using my intuition and with addition and subtraction of these elements, the painting emerges. My work speaks a language of spatial relationship between images and space until a satisfactory composition surfaces. The painting becomes its own environment that invites the viewer to experience the work by becoming part of it.



Nice To See You're Back
Acrylic
20 x 38



That's The Breaks
Acrylic
26 x 26

Mark Wood

Dramatic bold use of color is what excites me. I'm a colorist. The creative use of color makes a painting interesting everytime you look at it. Depicting realism and local color is a secondary concern, which makes my work more stylized rather than representational. I'm interested in creating upbeat joyful feelings with my art.

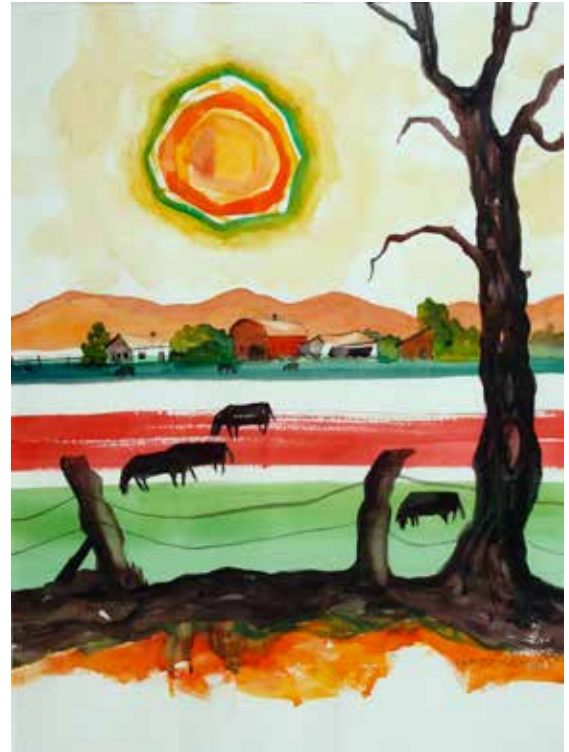
Whether the subject is figurative, landscape, or still life, color is what creates interest for me. Acrylic is the medium that allows me to accomplish my goals as a colorist. Acrylic is the perfect medium to create the mood each painting calls for. Acrylic paint can be applied thick and opaque or thin and transparent. I work on canvas paper, watercolor paper and stretched canvas, starting with a warmly tinted gesso foundation. For a finishing touch paintings are varnished. In addition to protecting the painting, varnish greatly enhances the colors, especially bringing out subtleties in the darker values.

Currently figure and portrait paintings are of interest to me. Successfully conveying the personality and attitude of the sitter is a challenge. It is very satisfying to be able to capture something that is uniquely related to the person being painted. Since each person is unique it makes each painting a new and exciting challenge. When creating figurative work, I enjoy working from a live model, typically in 3 hour sessions. This helps me work rapidly keeping the paintings more spontaneous and fresh looking.

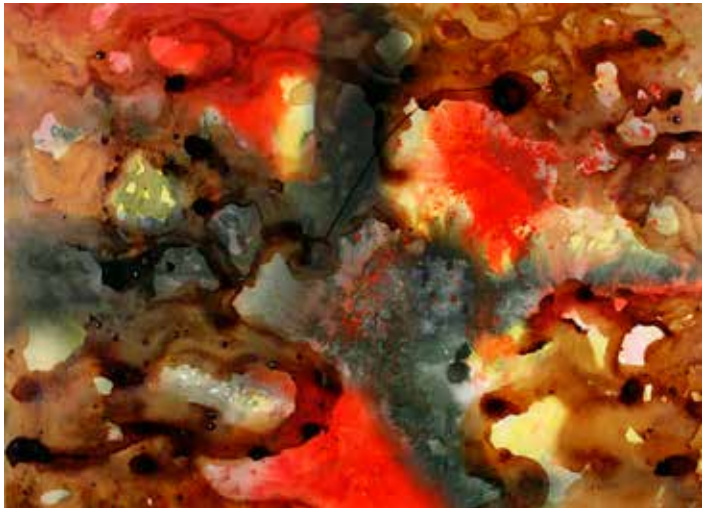
Influences in my art are Matisse and Fauvism, the Scottish Colourists, the Bay Area Figurative Artists, and the Society of Six: California Colorists.



Fall at Red Hill
Watermedia
28 x 36



Got Sun
Watercolor
36 x 28



Insight
Watercolor/Coffee
28 x 38

Jan Wright

I like to paint using a variety of materials and styles.

“Fall at Red Hill” was painted on hot press paper using a three-layer process I call a “Triplex.” A high-key wash is followed by a layer of water/matte medium and then covered with thick watercolor paint textured with plastic wrap. The painting is finished by lifting with clear water or painting back into the surface with additional color.

“Got Sun” is a watercolor painted on location at a working ranch in Lone Pine, CA. Only the cows were cool....

“Insight” is a re-imagined watercolor using instant coffee to paint over the original painting.



Happy Kids in a
Maasai Village, Kenya
Archival Ink Pigment Print
20 x 24



Just Born: A Wildebeest and
its Newborn Kid
Archival Ink Pigment Print
24 x 20



Nurturing
Archival Ink Pigment Print
24 x 20

Hans P. Zima

My work in photography concentrates on landscapes, people, and wildlife. Another focus is on human interest, showing people in interactive, emotional, or unusual situations. Finally, I am trying to capture wildlife in situations that tell a compelling story to the viewer.

For this submission I submit photographs that cover all three of these areas, where the images were taken on a safari to East Africa.

Happy Kids in a Maasai Village shows a group of native kids greeting us in their village in the Amboseli National Reserve in Kenya.

Just Born: A Wildebeest and Its Newborn Kid is an image taken shortly after the birth of a Wildebeest in the Ngorongoro Conservation Area in Tanzania. The mother and the newborn kid take a first view of each other.

Nurturing shows a Baboon mother nurturing her baby child in the Amboseli National Reserve in Kenya.



1st Blush of Spring (Study)
Oil on Panel
14 x 14



1st Blush I (Studio)
Oil on Panel
14 x 14



1st Blush II
Oil on Panel
6 x 6

Jeanmarie Zimmerman

I am a self-taught contemporary figurative artist drawn to the elusive capture of a moment and creating visual essays of environments. An architect by day; but find joy in less pragmatic creative endeavors when not designing hospitals. My love of nature tends to meld with my plein air pieces along trails traveled.

I find beauty and inspiration in dualities of: atmospheric Light and shadow, Reality and imaginings, Spirituality and pragmatic sanctums, serendipity and serenity I feel drawn to capture a balance and beauty of what 's around me wherever that may be. SoCal Plein Air revival and NorCal Tonalists movements resonate with my approach to image making as both were local movements passionate about capturing figurative essence, context, nature and their immediate environment. The pieces submitted for PSA 92nd Annual Juried Exhibition are Southwestern inspired and diminutive panels infused with my love of impasto texture and evolving brushwork.

LA POSADA | Historic Inn - Vintage Roses -spring day

Last spring I discovered the historical Posada Inn in Williams Arizona. Extraordinary vintage gardens abound and in the sunken courtyard were a plethora of vintage yellow climbing roses. Based on photographic reference I spent the next months after my trip creating a pastel study, an oil study and two studio pieces. I am submitting 3 - the study and 2 studio works.

Pasadena Society of Artists

Founded in 1925, the Pasadena Society of Artists is one of the area's original professional artist groups. The Society is noted for its vigorous, active membership, wide diversity of artistic statement, and high professional standards. Membership is by juried submission.

PSA is a non-profit organization whose mission is to present the works of its many talented and creative artists to the community of Pasadena and surrounding areas. Combining an active tradition of community participation and partnering with local community arts organizations, as well as philanthropic, humanitarian and educational institutions, PSA endeavors to enhance public awareness of art and the enriching qualities it brings to our lives.

For more information about PSA
please visit www.PasadenaSocietyofArtists.org