



CA 101 2016 FRONT & CENTER

South Bay Galleria
Redondo Beach, CA 90278

Exhibition Director - Sandra Dyer Liljenwall

Curator - Nina Zak Laddon

Gallery Design - Dean Nota, Architect

Assistant Curator - Denis Richardson

Administration - Susan Lapin

Marketing - Lucia Johnson

Sales - Diane Cagle

Graphic Arts -

Isabel Fowler

Bob Francis

Denis Richardson

Jean Shultz

front cover - *Window Display, West Hollywood*, L. Aviva Diamond

back cover - *Architectonic Anthropocene*, Ian Pines

CA 101 2016 LIST OF ACCEPTED ARTISTS

Deborah Ammar
 Diana Antonini
 Chandu Baheti
 Dean Bardos
 Andy Bauch
 James E. Blake
 Brian Boylan
 Eileen Brabender
 Emily Brantley
 Tracy Breshears
 Lorraine Bubar
 Donna Geist Buch
 Ellen Cantor
 Joanne Chase-Matillo
 Leslie S. Chavez
 Vivian Wenhuey Chen
 Nora Chen
 Chung-Ping Chen
 Chenhung Chen
 Richard S. Chow
 Sandra E. Chu
 Michael Cinnamon
 Annie Clavel
 Roger Coar
 Debbie Collette
 Mary Ann Collins
 Katrin Cooper
 Joelle Cooperrider
 Carlos Cordova
 Andrew Covell
 Adrian Culverson
 Joseph Curiel
 Suzi Dalmau
 Bibi Davidson
 Deidre Davidson

Otha "Vakseen" Davis III
 L. Aviva Diamond
 John Dingler
 Shannon Donnelly
 Carol Erb
 Danielle Eubank
 Bernard V. Fallon
 Lucia Ferreira
 Gerald R. Fleury
 Kathi Flood
 Isabel Fowler
 Amy Fox
 Astrid Francis
 Jeanie Frias
 Dwora Fried
 Kristin Frost
 Steven Fujimoto
 Richard Gould
 Rob Grad
 Carlos Grasso
 Shirley Asano Guldemann
 Cie Gumucio
 James Harter
 Shelley Heffler
 Jeff Iorillo
 Velda Ishizaki
 Janet Johnson
 Jacqueline Bell Johnson
 Brett Johnson
 Joseph Kelly
 Andrea Kitts Senn
 Christopher Kreidel
 Anita Kroeger
 Lorraine Kushynski
 Carolyn LaLiberte

Connie DK Lane
 Susan Lapin
 Tom Lasley
 Sandra E. Lauterbach
 Vickey Lawson
 Peggy Lee
 Patti Linnett
 Sonny Lipps
 Cynthia Lujan
 Josie Macias
 Bob Mackie
 Sarah Pavsner Mael
 Dorothy Magallon
 Marianne Magne
 George Marlowe
 Vincent Mattina
 Cameron McIntyre
 Susan Melly
 Lauren Mendelsohn-Bass
 Stephanie C. Meredith
 Scott Meskill
 Janet Milhomme
 Mike Mollett
 Kathleen Moore
 Lena Moross
 Malka Nedivi
 Hung Viet Nguyen
 Lois Olsen
 Silvia Peluso
 Edie Pfeifer
 Ian Pines
 Gloria Plascencia
 Lori Pond
 Linda Sue Price
 Dawn Quinones

Irene Rafael
 Richard Randolph Rahders
 Denis Richardson
 Ellen Riingen
 Erika Snow Robinson
 Roxene Rockwell
 Alain Rogier
 Karrie Ross
 Linda Jo Russell
 Kristine Schomaker
 Marian E. Seiders
 Bobette Shaffon-Davison
 Katie Shanks
 Stephanie Sherwood
 Leah Shirejian
 Richard Sholl
 Carl Shubs
 Jean Shultz
 Sheli Silverio
 Rosine Sorbom
 Barbara St. John
 Jennifer Stern
 Diane Strack
 Eva Svitek
 Ariel Swartley
 Jane Szabo
 Holly Tempo
 Scott A. Trimble
 Tom Wheeler
 Diane Williams
 Cecily Willis
 Sue Wood
 Krista Wright
 Alex Zak



Layered History 1
 Dawn Quiniones



I Have No Way To See Them
 ■ Ellen Cantor



9 Statements of White
 ■ Carlos Grasso

CA 101 2016

Artists Entered -215

Artists Accepted - 141

Artworks Submitted - 928

Artworks Accepted - 240

Gallery Entered - 677

Gallery Accepted - 148

Store Entered - 251

Store Accepted - 91

CA 101 2015 Returning Artists - 74

New Artists - 136

Number of California Cities Represented - 69

CA 101 2016 Gallery:

Mixed Media/ Assemblage - 50 Ceramic - 4

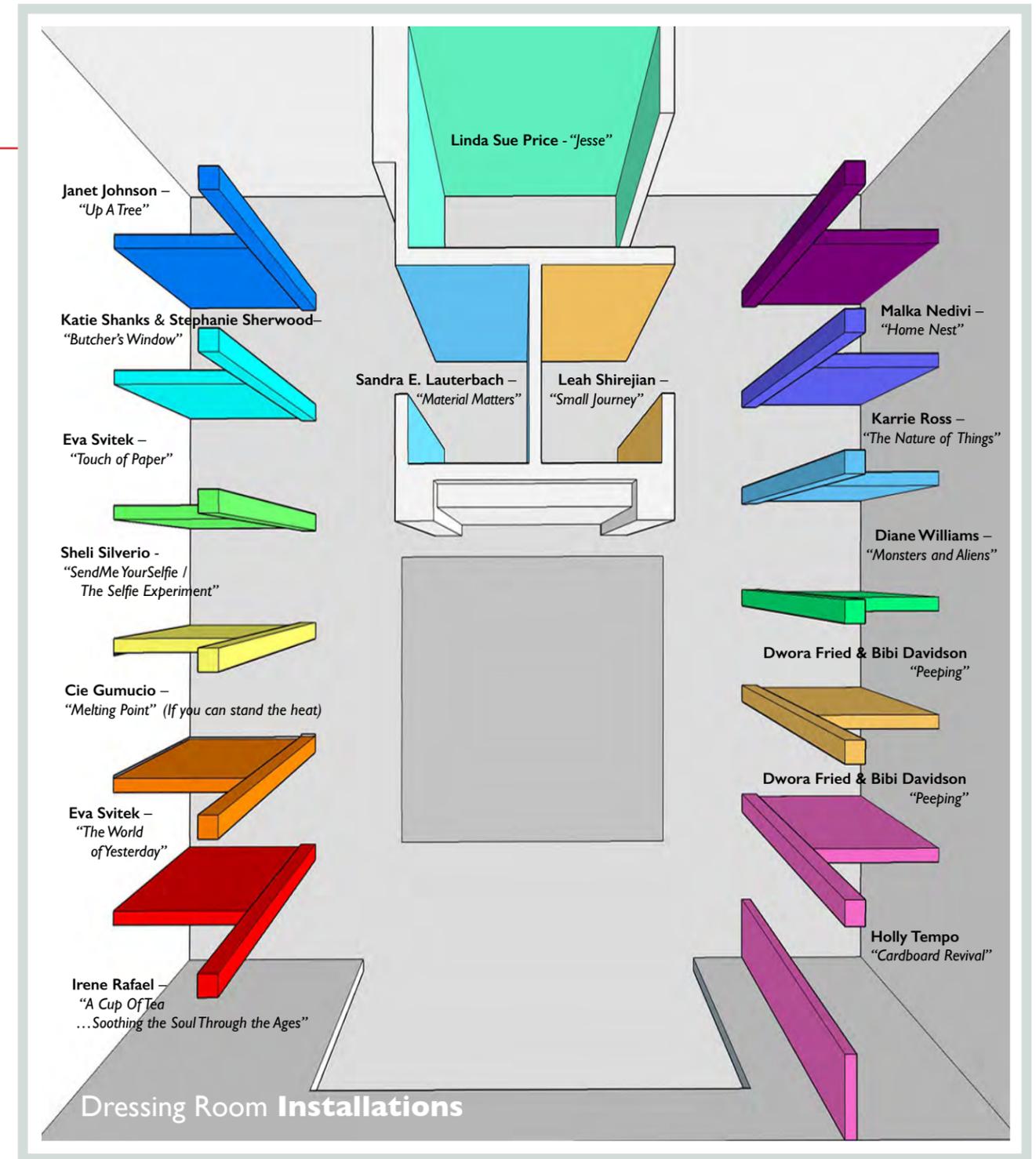
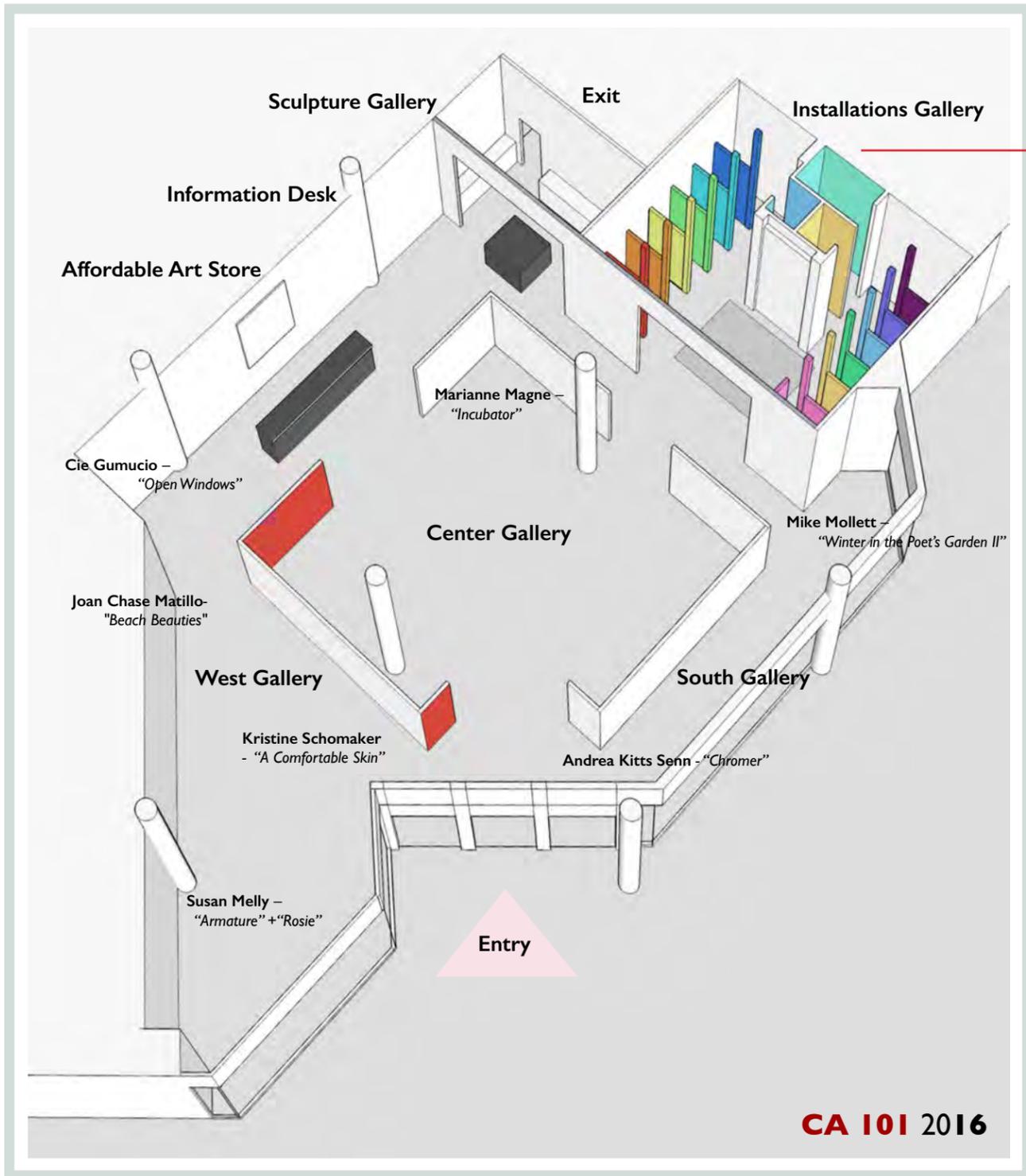
Photography - 27 Watercolor - 3

Installations - 24 Wood - 3

Acrylic -19 Others - 7

Oil - 11

CA 101 2016 ARTISTS USED: Acid Free Cardboard, Acrylic, Aluminum, Antique Found Objects, Archival Digital Print, Archival Pigment Paper, Artificial Flowers, Ashes, Beads, Beeswax, Bras, Brushes, Bullets Shells, Burlap, Canvas, Camera, Cardboard, Cast Resin, Chalk, Chalk Pastel, Charcoal, Chrome, Clay, Clay Slip, Colored Pencil, Copper, Copper Tubing, Crushed Marble, Crystals, Dress Patterns, Drywall Panel, DVD Player, Electrical wires, Electrical Wire Casing, Enamel, Feathers, Fiber, Fiberglass, Filament, Foam Core, Found Objects, Giclee Print, Glass, Glaze, Hardware, Glue, Head Set, House Paint, Imagination, Ink, iPhone, Ladder, Legos, Linen, Luster Paper, Mannequins, Markers, Masking Tape, Masonite Panel, MDF, Metal, Mixed Linear Material, Neon, Nylon Fishing Line, Oil, Oil Pastel, Oxides, Packing Tape, Painter's Plastic, Paper, Pen, Photographic Transfers, Plastic, Plastic Horses, Plastic Wrap, Plexiglass, Plywood, Porcelain Clay, Ribbon, Shadow Box, Silver Halide Paper, Silver Leaf, Spray Paint, Stones, String, Stucco, Sumi Ink, Tea Bags, Thread, Tile, Transparent Sheeting, Trim, TV Monitor, Twine, Uncut Currency, Underglaze Slips, UV Cured Ink, Video, Wax, Wax Pencil, Wire, Wood Panel, Yarn, Their Hands, Mind and Soul.





Cardboard Revival 2016
 ■ Holly Tempo

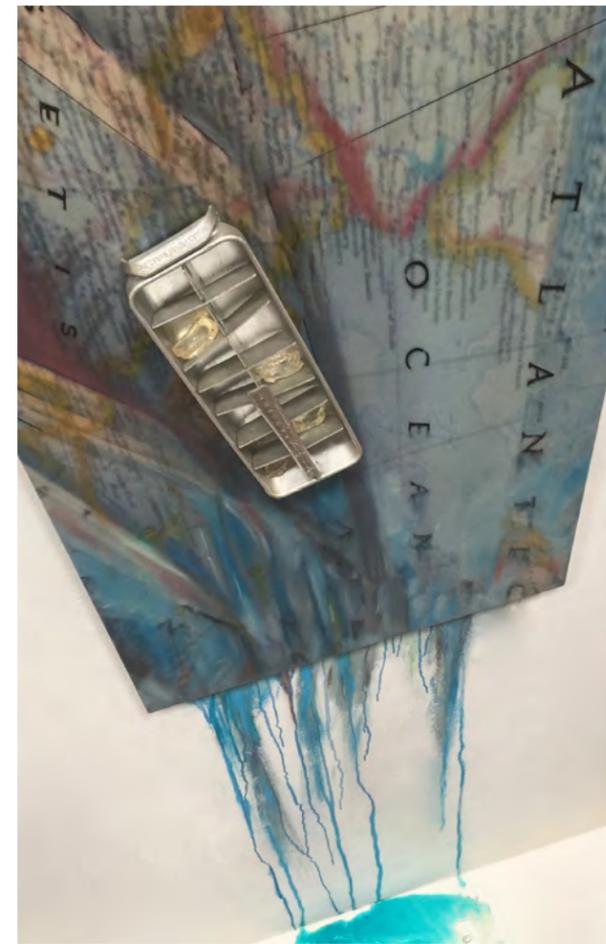
Cardboard Revival is a reworking of a previous site-specific artwork exhibited at the LA Municipal Art Gallery in Barnsdall Park earlier this year. In the original work, decorative motifs from the Mayan Revival style of Hollyhock House, which is adjacent to the gallery, were presented as a visual mash-up that acknowledged the proximity of the space to the East Hollywood homeless population and the conflicting realities related to the myth of Hollywood, wealth and celebrity, and the desperate situation of street people.

The new piece functions in a similar way; however, in the spirit of site-specificity, it engages with and responds to the complex history of Redondo Beach. This includes visual design references to the Chowigna Tribe, Colonial California Style, Moonstone Beach, and Art Nouveau as well as recognition of the South Bay homeless community. The South Bay Galleria, a space that represents economic development, commerce and gentrification, is woefully at odds with the growing numbers of homeless people that are living in the area.

As an artist, I am interested in creating hybridized spaces that engage social issues via the language of painting and abstraction. Using decorative motifs that allude to the area's past and tropes from the urban environs, such as graffiti and cardboard scraps, I create a space that is a reflection on approaches to housing that share a neighborhood in spite of their ideological incompatibility. With house paint, markers and spray paint, I work directly on the walls. Cardboard Revival attempts to reconcile a difficult situation within the realm of aesthetics.



Sanctuary Dasut
 ■ Peggy Lee



Melting Point
 ■ Cie Gumucio

—As nature lover, when I found an old ice cube tray discarded amongst the things to be tossed from my parents home, I knew that I would create an art piece about global warming.

Next step - fill up my bath tub with water, find an old atlas - and drown it then, wait for for several days for the pages of the old book to curl and swell— a few days later I retrieved the atlas from the tub —a glorious, soaking mess —

I photographed the now distorted map pages, printed a photo I was happy with and affixed the canvas to the ice cube tray...then, thought, “Hmmm, what if there were ice cubes appeared to be melting and what if the map of the Atlantic coast line blurred and the ocean’s colors ran down at the walls to a puddle at our feet—?”

Yes.

By taking an everyday item, like an ice cube tray that many people grew up with in their childhood homes to artfully illuminate a complex global issue that can get lost in data, charts and news reports - for me and hopefully, you, the viewer this art piece makes the impending reality of “global warming” at once immediate and personal.

Windows hold an
 invitation
 —to something new...
 -a destination,
 a ways of seeing,
 an escape
 an unexpected beauty,

 an opening to an inner landscape
 and a frame for its outer expression

 a promise & possibility
 of what is waiting
 just outside the window
 of what we’ve always known

Open Windows
 ■ Cie Gumucio



#SendMeYourSelfie | The Selfie Experiment

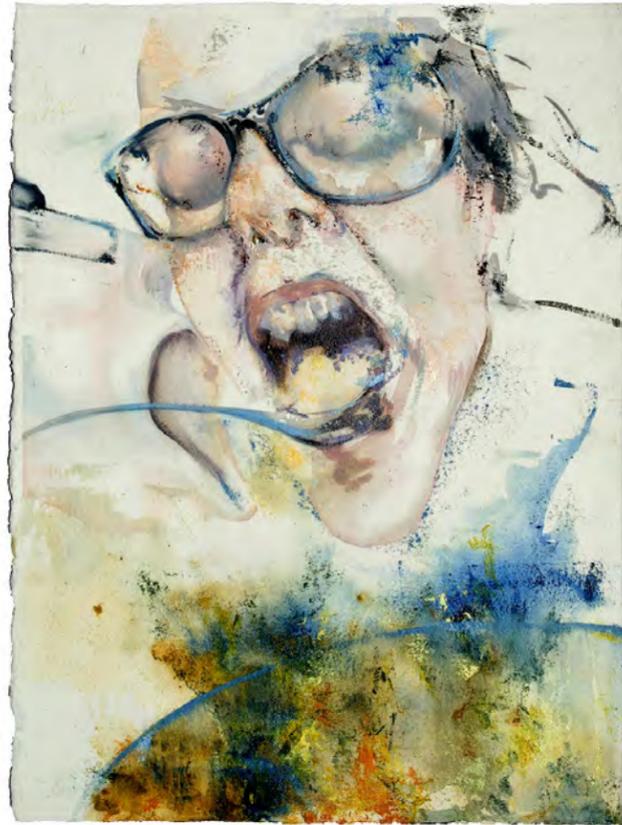
■ Sheli Silverio

Rarely do we look past the external and recognize when another experiences a fleeting moment of vulnerability. I believe these candid moments reflect the complexity of our true selves and instigate a dialogue about perception and the representation of self.

To capture the awkward qualities that embody the intricate balance of the human condition, I often snap spontaneous photographs. The unguarded moments that I catch of my friends, family, and even myself, provide the basis for my work.

My practice is what continues to enhance my understanding of the collective conscious. When I paint, I find that the unpredictable nature of the material consistently pushes me to explore the unknown. A process of true discovery, painting has enabled me to better recognize the beauty that resides within each of us despite our continued tendency to obfuscate the essence of our beings.

In #SendMeYourSelfie I am still considering the conversation about perception and the representation of self, but shifting the focus from the candid image to the "Selfie." I have asked my social media friends to contribute selfies for me to paint as a way to document and examine the culture of social media communities.



I would like to draw on the history of anthropological painting and photography by documenting the cultural aesthetics of the people that contribute to social media sites. However, anthropological studies have often said more about the culture of the documenter rather than the documented. By asking social media users to send me their selfies I am playing with the autonomy of the subject. They have control over their initial photograph, however, I have control over the painting process and the final image presented. It is a collaboration between the contemporary society I wish to depict and myself as the artist. Furthermore, as a member of these social media communities my perspective is influenced by my participation.



Butcher's Window

■ Katie Shanks and Stephanie Sherwood

Butcher's Window is the latest iteration of a series of collaborative works between Los Angeles artists Katie Shanks and Stephanie Sherwood. Trained in traditional painting, their joint practice has travelled off the canvas into sculpture, immersive installation, and now fashion. The Meat Market collection took their mutual fascination with meat (academic and aesthetic as vegetarians) a little closer to the flesh. Forcing them to consider how bodies could move in pieces, rather than through the spaces housing them. Now those bodies have once more been removed. The pieces are no longer animated. Static shells which once housed life are nothing more than carcasses, suspended, on display, awaiting purchase and consumption. In our society, flesh is fetishized—whether the word refers to a cut of meat a woman's body. Apropos that this exhibition takes place in a shopping mall, an institution that specializes in serving up fast fashion, offering up all manner of modes to prepare and dress the flesh of our bodies for daily consumption.

Layers

■ Andrea Kitts Senn

"I'm inspired by everyday items, exciting science and new materials, bright lights and dark subjects, the human element in people of all ages and the turn of a brilliant phrase.

I combine opposites, play with SCALE and words, and whenever possible, I inject a slice of humor into my work, as well as my life."

Layers was inspired by a financial report. I compiled 7 years of expenses and earnings from my personal finances and separated them into various categories. What started out as a year by year, profit and loss research venture, took on a whole new meaning once I entered the decimals for a project that netted very little but brought me great joy. I was determined to somehow find a way to show JOY as a quantifier.

First step was to translate the regular spreadsheet into a visual chart. And suddenly very profitable years became heavy pillars, "lean" years were shorter and skinnier, appearing lighter in weight, but not importance.

The color red was chosen for obvious reasons, "being in the red" is very undesirable, yet RED is also powerful, strong and vibrant. It's the color that makes this installation pop, wether its in solid stripes or little pockets. The red represents what makes life interesting among the various shades of neutrals.

By turning my 2D Column Chart into a 3D installation, I was reminded that the combination of all the profitable, challenging, difficult and exciting phases and years, make for a visually pleasing, layered career.



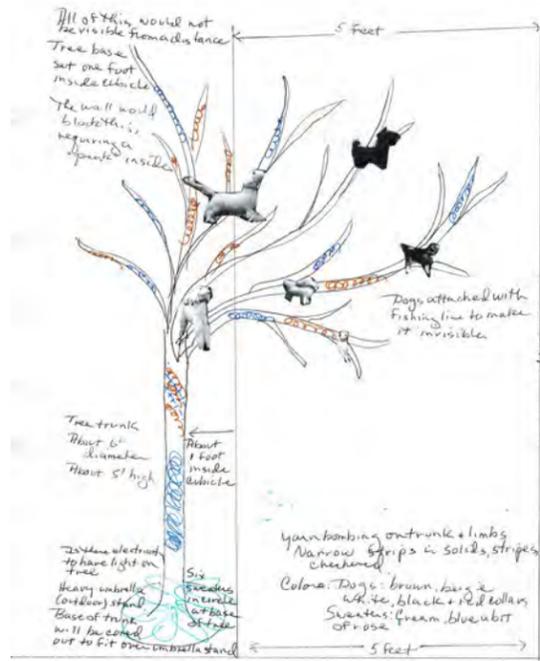
Chromer

■ Andrea Kitts Senn

Chromer is the final piece of my Kromatorium - a collection of bones and beasts. Often we associate skeletons and skulls with death. Yet knowing the frame of a structure, allows us to understand the inner workings and see beyond the often misleading exterior. In this case, we reduced men's best friend to it's very core, and treated it with emerging technology. The result is a shining example of the fact, that we cannot hide and are highly recognizable even when stripped down to our absolute minimum.

Up a Tree

Janet Johnson



Yarn bombing has become a worldwide movement, taking knitting out into the urban environment. It is intended to create a whimsical surprise, shaking up the way we see our surroundings. If the dogs resting on the tree branches brings a smile to your face, you have been drawn into the warm and fuzzy world of knitting...and yarn bombing.



Incubator

Marianne Magne

As a visual artist and experimental filmmaker, I use drawing, writing, video and digital manipulation to build audio-visual constructs. Long inspired by biological mechanisms, my work articulates itself and flows through multiple media. Analog and digital processes intertwine to create fantastical microcosms and proto-organisms.

“Incubator” is a 5min video loop displayed on a curved television display encased in a mirror box, creating the optical illusion of a spherical screen. The effect is reminiscent of viewing the earth from high above.

The piece extrapolates on futuristic scenarios: hypothesis: possible extra-terrestrial incubation// replicating unknown encoded sequences// potential junk DNA gestation//.

Premise: The TV monitor transmits data that has been corrupted by remote signals.

“The Last Stars of LA, 12 maps” documents a hypothetical alien encounter or cosmic collusion: impact site: heliospheric sector//un-catalogued deep sky objects observed// high index [X42] of solar turbulence//disruption of earth magnetic field recorded// total signal to noise black out to be expected//.

The maps were created and animated for the video that plays in “Incubator”.



Material Matters! Why Textiles?

Sandra E. Lauterbach

People who view my art frequently ask: “Why do you work with textiles? Why not with paint?” I do paint with acrylics and oils, but fabric is my medium of choice—what I always return to. Fabric has always been a part of my world. My family has been in the textile business for over 4 generations. In the US, they were textile wholesalers that designed and imported prints from Japan. I grew up with color and fabrics all around me and also as part of dinner table conversation.

My use of fabric in art is unexpected for many viewers. We typically connect fabric with clothing—hung on the body, not on the wall. Fabric is typically thought of as being soft and flowing and not 3D.

In contrast, I work with fabric to create bold, hard edged and often dimensional abstract art. I view my fabric pieces as paint. I put them up on my design wall to see if they communicate. Is there a dialogue between one piece and another? A spark? Is a lively or quiet dialogue needed? Is it a dead conversation? Unlike painters, I work with—in a sense—a pre-existing palette. If a piece is too light or too dark, I don't paint over it to make it just right. Instead I search for another fabric. Color, shape, pattern print, and scale are all factors I consider in addition to other design elements. I seek to create depth and movement in my pieces.

The energy in these pieces calls out for irregular free form shapes—not to be confined to a traditional rectangular size. My work marries the traditional and historical technique of stitching with contemporary abstract art. The bold patterns and colors attract attention from a distance and the detailed stitching hopefully holds one's attention as you draw close.

Walter Benjamin, the literary critic and philosopher, suggested that art is consumed in a state of concentration. As an artist, I want you the viewer to find my work riveting with enough content and detail to draw you in and to intrigue you.





Due Cavalli 3
■ John Dingler



Special Ops
■ Carlos Cordova



This is the Darkest Year, This is the Brightest Year
■ Vivian Wenhuey Chen

Jesse
 ■ Linda Sue Price



Linda Sue Price draws upon her interest in how people make sense of the world and sees change as the only constant. Her work combines the reality of the medium (the bending of neon tubes) with the challenges of the imagery (the curving, abstract forms). Price opts to bend primarily free form as opposed to pattern--the traditional way of bending. This offers the opportunity to see the neon tubes from a different perspective. The process that connects these relationships represents the mental process that she is interested in, a visual manifestation of a system of thought. While inspired by artists Alexander Calder, Frank Stella, Laddie John Dill and Judy Chicago, Price also is influenced by elements of historic neon signs, abstract expressionism, pop art and graphic design. Price began working with neon as her primary medium in 2004. She currently sits on the Advisory Board for the Museum of Neon Art. The museum opened at its new location in Glendale in January 2016.

Jesse is one in a series of pieces about people who influenced Price. It is named after her father who taught her about letting go. As a POW in WWII in Germany he understood his survival depended upon letting go of trying to control because he had no control of what would happen. The animation is patterned after conversations they would have—some talk with a bit of laughter.

Framed Within #1
 ■ Janet Millhomme



Home Nest
 ■ Malka Nedivi

The concept of “home” has always held a place in my life and in my art practice. I often question what a home is and what it means to the people who live there. Is it always one place? Why is it frequently considered to be one confined space with borders and walls? Do we have to put ourselves in a “box”? As an immigrant I have discovered that home is not just one place. I have found that I make my nest wherever I go to feel comfort and safety. Home for me is about family and memories as much as it is about a physical space. In this installation I will consider the subject of “home” as a safe nest to hold the members of the family that live there. I will fill the space with painted cardboard, small homes and figures. The homes and figures will be mounted and floating in the space. The way in which I mount and float the objects will call attention to this concept of home as a nest that is not defined by one location.



To Set You Free
 ■ Lucia Ferreira

A Comfortable Skin
 ■ Kristine Schomaker



“Often I feel like so much emphasis is put on how beautiful you are, and how thin you are, and not a lot of emphasis is put on what you can do and how smart you are. I’d like to change that, change the emphasis of what’s important when looking at a woman.” —Margaret Kilgallen

My project “A Comfortable Skin” deals with society’s obsession with physical appearance. My aim is to facilitate a dialogue about the way young girls, from a very early age, are taught to believe that being pretty/beautiful/thin trumps intelligence, wit and personality. The way I use paint is intentional: the various layers function as metaphorical skin to emphasize just how much we hide behind a shield of manufactured beauty to protect our true selves from society’s scrutinizing eye.

Los Angeles is often the hub of this obsession, typified by stars and models with eating disorders, plastic surgeons on every corner and advertisements defining the paragon of beauty. My work deals with the process of becoming self-aware while living in this media-saturated, technologically advancing society. It is symbolic of the personal anxiety and loss of identity occurring in a world where visually aggressive advertisements dictate who you are supposed to be. In this environment I find it difficult to be comfortable in my own skin. My sense of self has become dislodged and torn apart.

Using installation, text, photography, mixed media, video and performance, I explore notions of online identity. I specifically look at the construction of avatars, the community they inhabit and blurring the lines between digital media and the physical world to look at culture in a new way. How do avatars question and expose commonly held assumptions about stereotypes, judgment, self-awareness and those marginalized by race, gender, sexual preference and physical appearance? How do these digital bodies we inhabit open up new worlds, new politics, new communities and new realities?

Through my work I zoom in on the complex social and cultural conventions that determine our identity. The avatar becomes a vehicle for personal and public reflection.



All Right Now
 ■ Richard S. Chow



Landscape Experiment #4
 ■ Cameron McIntyre



Path Seen From A Distance
 ■ Ariel Swarthy



Wait
■ Lois Olson



Through the Looking Glass
■ Barbara St. John



Homage to Vanessa German
■ Marian E. Seiders



Time Less Moments
■ Carolyn LaLiberte

front cover

Window Display, West Hollywood

■ L. Aviva Diamond

I dream of a day when a girl's or woman's appearance is no more important than a boy's or man's, when we can be wholly ourselves rather than seen as display items.

These two photos speak deeply to me about women and how we are viewed and portrayed in this culture. We are objectified...valued first (and sometimes exclusively) for our sexual appeal and physical value to men. The impact of that deeply imbedded cultural imprint is incalculable.

For 'Construction Site #1,' I was walking down the street and saw that a large GAP ad had been placed over the doorway to a construction site. The closing for the site's door had been perfectly placed, locking the model's heart.

'Window Display, West Hollywood' was taken recently on Melrose Ave. The naked mannequin torso, the lighting, the invasive hands and the lines in the storefront window say so much about the female body and its perception and portrayal...both how we are seen and how we see ourselves.

back cover

Architectonic Anthropocene

■ Ian Pines

My works are emphatically personal, intuitive, and psychological: my paintings are rapidly metamorphosing mirrors of primordial oil. Yet out of the glut of paint on canvas emerges much artistic as well as anthropological and cosmological significance.

Attempting to organize my expressionistic gestures in a prolonged improvisational fashion results in a compounding of second-guesses wrought with frustration, but something gestates in the chaos. The piled-on inconsistencies along with the privileging and repeating of idiosyncratic shapes and colors construct unanticipated new forms that spring from the myriad of coalescing marks. These collective structures provide an excellent impetus for the painting to be labored over in search of a "formally balanced" (or uniquely imbalanced) formation or scene. The surface is frequently excavated, yielding vibrant and complex color sequences. The oily refuse from such excavations is applied to the canvas providing an abrupt impasto. When this mangled, muddied surface is pervaded by various fleshy pinks and reds or gaudy golds conveys and silvers, it a sense of the baroque by allowing a lustrous irreverence to spill through and onto the earnest, assiduous work. This entire process results in a visual narrative that emerges in the work and references previous paintings in my oeuvre.

The flurries of brushstrokes apparently heaped onto one another in the paintings allude to the uncertainty humans find themselves wallowing through in our overstimulated environment. Whatever is struggled for is lost in the anarchy of our relentlessly corrosive surroundings. Nonetheless, we do develop consequential things - typically unintentional and ephemeral—out of our own tenacity and cosmic luck. In my paintings I see our flesh, besides being buried under the prodigious sums of stuff produced in modern capitalism, being ripped apart more and more with the implementations of magnificent technologies. We are pulled in countless directions by telecommunications, quick transportations, and other complicating automations in our lives, so much so that the actual feeling of what it is to be inside the body is dulled by our anxiety and attention in response to myriad demands. This odious state along with the obvious monstrosities of new polluting and violent machinations points to something undeniable: grafting technology to the human mess is a clumsy and horrific process. The organic and inorganic amalgamate poorly. Our psyches are casualties shown by the screaming viscera in my work.

We are alienated from the preciousness of life, so my paintings aim right at the most corporeal, relevant, and basic factors of death and sex in order to bring about a somatic reaction in viewing the work. Death, the constant factor in a universe eating itself, is paired with its antipode, sex, the chief act in defying death and decay. My paintings celebrate the overwhelming gravity of our situation with their carnival of radiating ecstasies and sublime, exquisite mutilations. Humor and irony are integral parts as well, because to be aware of one's own futility and transience in this churning cosmos and still thrive requires an appreciation for the absurd. This absurdity is no more humanely or acutely conveyed than through the highly plastic medium of oil paint with its oh-so-rich history that I draw from.



Bosch Redux 11.0

■ Lori Pond



Dancing in the Rain

■ Jane Szabo

Expecting to Fly
 ■ Denis Richardson

With decades of training, working with 'glass in architecture', my new work continues to be about light as a guiding force. The illusion that interests me, despite the blinding rays that shine on all of us, we still fight to be in the focused spotlight. Here the tricky raven, apparently struggling, is happily ecstatic with outstretched wing. Laughing, playing and growing larger under the rickety stairway as the path shrinks and the imaginary door at the top is closer than before.



Reminiscent (detail)
 ■ Jean Shultz

I am always collecting bits and pieces of things that I find intriguing, stashing them away. Looking at some of the items, I realized that a lot of them seemed to belong together. Fabric, thread, rusted and dyed paper and fabric, cloth napkins, beads, buttons, lace, ink, acrylic. Memoires and new thoughts combined together.



Mao Pink Suit
 ■ Connie Lane



Undertow
 ■ Scott Meskill



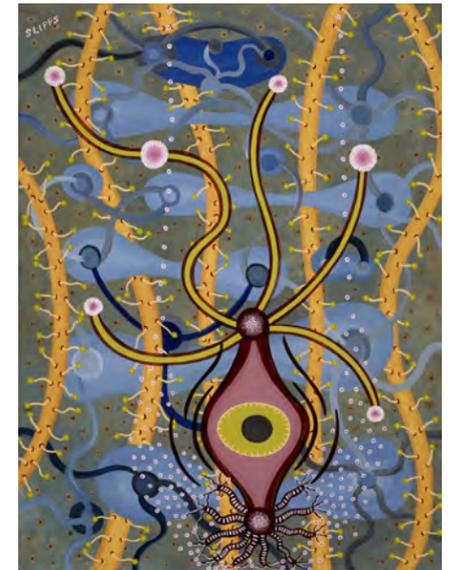
I Am Riveted By People Who Consider Themselves Normal
■ Scott A. Trimble



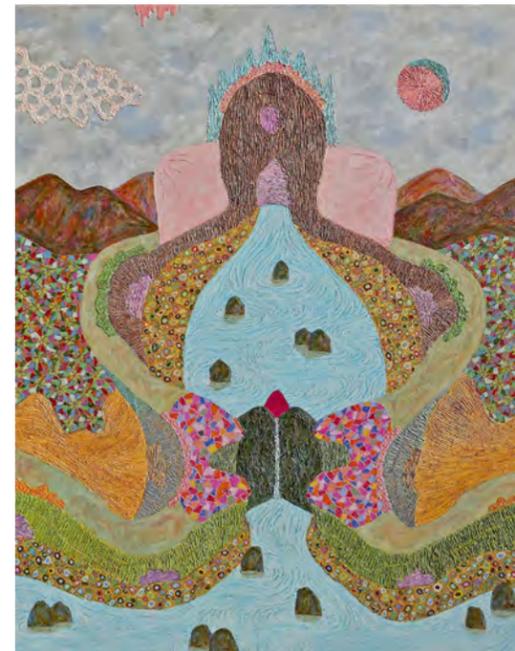
Kite on the Wind
■ Linda Joe Russell



Sisi's Party
■ Astrid Francis



Aster
■ Sonny Lipps



The Queen/Sacred Landscape II
■ Hung Viet Nguyen

A Cup Of Tea...Soothing the Soul Through the Ages

■ Irene Rafael

Tea brings memories of my Japanese grandmother who always served hot green tea when I visited. As a child, she and my mother would sit with small handleless teacups between both hands while they chatted. I looked forward to the time when I would be old enough to join them in this ritual.

These images came flooding back when at the beginning of this year I saw a painting on a teabag. I decided to paint a teabag a day for the year. I loved the idea of creating art on an everyday object and painting on tea bags connected me to my Japanese heritage, the archetypal tea ceremonies of Japan and my own family. To date I have painted almost 150 teabags.

What I painted on them was faces. Why faces? Five years ago, I was creating journals and using images of faces from magazines and photos to collage. I decided to learn to paint faces so that I could use my own images. Once I started down this path, I was hooked. Each face has its unique qualities. Aside from what I think of the face, I have found that the viewer may see and interpret the face in a completely different way. Recently, a friend asked about the intense eyes I always paint. I never thought of it that way but it gave me pause. On the teabags, I have painted imaginary faces, faces from the past, faces of animals and fictional characters, faces influenced by masters, faces with varying expressions and settings.

Every day I wake up before the sun, make a cup of tea and enter my studio. I have always been an early riser and enjoy the magic of this time of day. Each day's inspiration just seems to come to me. Unlike other substrates, you cannot go to the store and buy used teabags ready to paint.

After the tea is made, the bag is laid flat and dried, then a small slit is made and the tea is emptied. (I sprinkle the nitrogen rich dried tea in my garden). Some of the bags are prepped with a primer but others are left as is. Most of the bags are smaller than 3 x 3 inches. I look at the tea bag in all directions, front and back for stains or marks. What am I looking for: a face or inspiration. The teabags are treated like tiny canvases. Because I am an experimental mixed media artist, I have used multiple materials including watercolors, acrylics, pencil sketches, pastels, collage, and graphite.

When I tell people I paint on tea bags they always smile. One of the most wonderful, unexpected and fun parts of this journey is that friends have been drying tea bags and mailing them to me, from as far as South Africa. I even have a friend who drops her imported English tea bags at a local cafe for me to pick up.

My studio is on the second floor. As I paint these teabags, the sun rises over the green hills. It is a wonderful way to start the day!

Art is a process of unfolding. I used to worry that I needed to find my style but now I paint whatever I want. I feel there is an endless well of inspiration in life. I came to painting five years ago. I never imagined it would've brought me here.

"Tea ... is a religion of the art of life."
- Okakura Kakuzō, The Book of Tea



Art Is A Puzzle
■ Leah Shirejian

Contrary to the rules of most galleries and museums around the world, this 12 piece painting invites YOU, the viewer to;

PLEASE TOUCH and REARRANGE THIS ARTWORK !

Looking at art is such a passive experience, I felt that encouraging viewers to engage and interact with a painting would be an enlightening and hopefully a playful learning experience

As an artist, I would like to share the feelings of creation and decision making that an artist employs while creating a "finished" painting .

Each of these small canvases has a magnet on the back, so that the order can be interchanged, rearranged, and turned in any direction to create totally new and different compositions.

So, enjoy the experience , and please:

MOVE THE ART and LET ART MOVE YOU !





Winter in the Poet's Garden II

■ Mike M. Mollett

My current visual artwork materialized in late 2009. These sculptures reference my life: my early study of biological science, my love & fascination with objects as they are (mutable), my work as a gardener/landscape artist, poet, & my 25+ years of involvement & discoveries with the performance art tribe the L.A. MUDPEOPLE.

I am currently creating 5 series of 3-D art works. All include, or are exclusively material (elements) of linear nature. Examples from the first 3 of these series are included in CA 101 2016:

- 1) Installations- wedged between floor & ceiling “forests” of sticks, pipes, branches, bamboos, wires, etc. Winter in The Poet’s Garden 2 is Mike’s largest, most involving “forest”, or “garden”, installation.
- 2) The newest series, Swatches, are smaller more experimental, simpler versions of the earlier & larger Weaved Archeologies (4’x2’x5”).
- 3) Spherical wrapped & wound BALLS “stuffed” with mostly repurposed material. The larger balls (not on exhibition here) auto-biographical, or biographical, if commissioned.
- 4) Twisted & tied bundles or TIME-TWISTS, wall hung or free-standing.
- 5) Garden sculptures or arrangements utilizing natural stone, concrete, industrial ceramic “piping”, with/without monolithic structures made of heavy wire mesh.

My palette of linear materials, both organic & inorganic, is mostly found, collected, & repurposed from my garden, neighborhood, mountains & deserts, & gardens & stashes of friends & workers who often ransack their trucks for me. A very small carbon footprint remains from my art-making process as I rarely use power tools, toxic materials, paints or solvents.

3 life-long interests are important in my current sculptural works. 1) The process of change as evidenced in patina, texture, & color- the skin of a thing, hence its “story” or history, as a weathered face. 2) The “simple” line as a segment, a part of a longer, more continuous thing...as a street, stream, the tissue of muscle, a network of capillaries... lines of communication & energy...the line as a tie or wrap that can hold or keep itself, (us?) together as a whole, a family... 3) The relationships of seemingly unrelated things, natures, colors, or states of (im)permanence. Relationships are moments juxtaposed, added to, shaped & tested held, or twisted together. ...

Viewers are invited to walk thru & around the installation, explore, choose & take one of the fallen “leaves” from “Winter in The Poet’s Garden 2”



Ophelia
■ Eva Svitek

I was born and raised in Prague, Czech Republic. I studied at Charles University in Prague and received a dual degree in mathematics and visual art. At that time I was introduced to the graphic arts particularly etching and drypoint.

While raising my children, working full time as a teacher and after immigrating to the United States with my husband and four children in 1984, my interest in art was limited to my spare time.

I began to take up art again once my family responsibilities dwindled down. I was excited to revive my interest in the graphic arts from my college years. I equally enjoy working in traditional and modern printmaking techniques (dry point, acid etching, monotype, woodcut, solar etching) as I do painting and drawing. Lately I have also explored the art of handmade artist's books as a flexible medium with a wide range of artistic expression and a creative way how to utilize my prints.

I earned a membership into Los Angeles Printmaking Society and the Santa Barbara Printmakers by virtue of being juried into the Annual Juried Exhibitions. I have been invited and selected to exhibit my prints at various places, including the Los Angeles Municipal Art Gallery, the City of Brea Art Gallery, The Channing Peake and Faulkner Galleries in Santa Barbara, Maritime Museum of Santa Barbara, the Ojai Center for the arts, the Quad Gallery at Riverside City College, the Westmont Museum of Art, the Pacific Lutheran University in Tacoma, WA, and the Quad Gallery in Riverside City Collage, Riverside. Also, in 2013, 2014, and 2016 I earned participation in Independent Art Residency program in Scuola Internazionale di Grafica in Venice, Italy. Also, this year (2016) my prints were selected for a printmaking exhibition "Mini Print International of Cadaques" in Spain.

About my prints:

My prints are about feelings and states of mood, about dreams and expectations. Often I like to combine multiple styles to create my own style. In order to make a print I will work from a sketch of model or a drawing that I made from some experience in life. Often I express them through the female figure. I try to capture the mystery of the female personality by combining the beauty of the physical with intensity of the mental. I encourage the viewer to approach the piece with his or her unique experience and memory.

My work examines dynamic relationships between female identity, fashion, machines, sexuality and power. Expressionist influences are evident as each piece evolves with adjustments in color, perspective and architectural structure. Intrigued by the discovery of vintage dress patterns, sewing notions and industrial machines used by my seamstress mother during the Great Depression, I explore aspects of the sewing industry as metaphors for a changing society and feminist critique.

My mother was a farm girl who was recruited as seamstress in the domestic industry during the Great Depression. Her sewing machines were of elegant design and durable strength. Using dress patterns and traditional sewing tools, she produced fashionable clothing for women that were designed by men to please men - a tendency which continues today. By the 1970s, the industrial age was clearly dying and artists began incorporating industrial elements into their work, while working in studios and lofts that were once industrial spaces. Now well-paid tailors design and create expensive fashions for women of upper class income. Alternatively, low wage workers, typically women, invest long hours in factories to mass produce clothing for the mainstream population.

Los Angeles - recognized for sensory overload caused by consumerism, materialism and image - inspires my work. I employ iconography and materials culled from my late mother's archive of retro dress patterns annotated with oddly evocative, eccentrically worded directives on approaching the female form. Vintage repurposed tissue paper dress patterns, found objects, and images of machines from the industrial era are symbolic elements suggesting ideas about survival, self-reflection and forces that govern perception and experience. The fragility of tissue evokes male notions of delicacy while the precision and rigidity of printed lines cut, restrict and bind the female form suggesting ritual tattooing, medical incision or cuts of meat. This presents an interesting dichotomy between female vulnerability and strength.



ARMature
■ Susan Melly



Rosie
■ Susan Melly



California II
■ Katrin Cooper

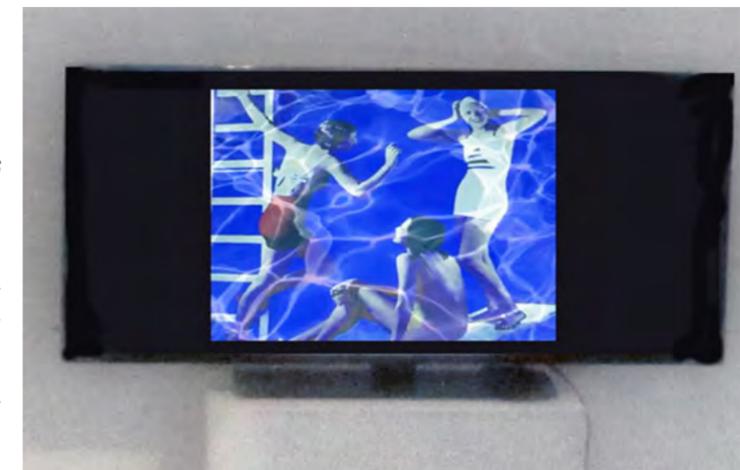


Alive
■ Isabel Fowler

BEACH BEAUTIES Animated Video Shorts
■ Joanne Chase-Mattillo

Having grown up in the Mid West, my earliest visions of California came from Hollywood movies. A major iconic image of the Golden State is the classic bathing beauty. Rather than the outward sexuality that is displayed in 2016, I prefer the more innocent representations pre-mid sixties. These times were not unadulterated away from what was shown on movie screens. In the pre-sexual revolution there was a time when the public was not allowed to share all of the secrets of life. Less of the female form was uncovered and more was left to the imagination. Within this context of cover up, there is some comfort for those who view these more innocent portrayals of the female form.

Using imagery of bathing beauties, placing them within short videos and exaggerating the natural settings these female subject might find themselves in is a way to play with imaginary scenarios filled with irony and some humor. The original music and text was created by the artist.





Night Reflections
■ Velda Ishizaki

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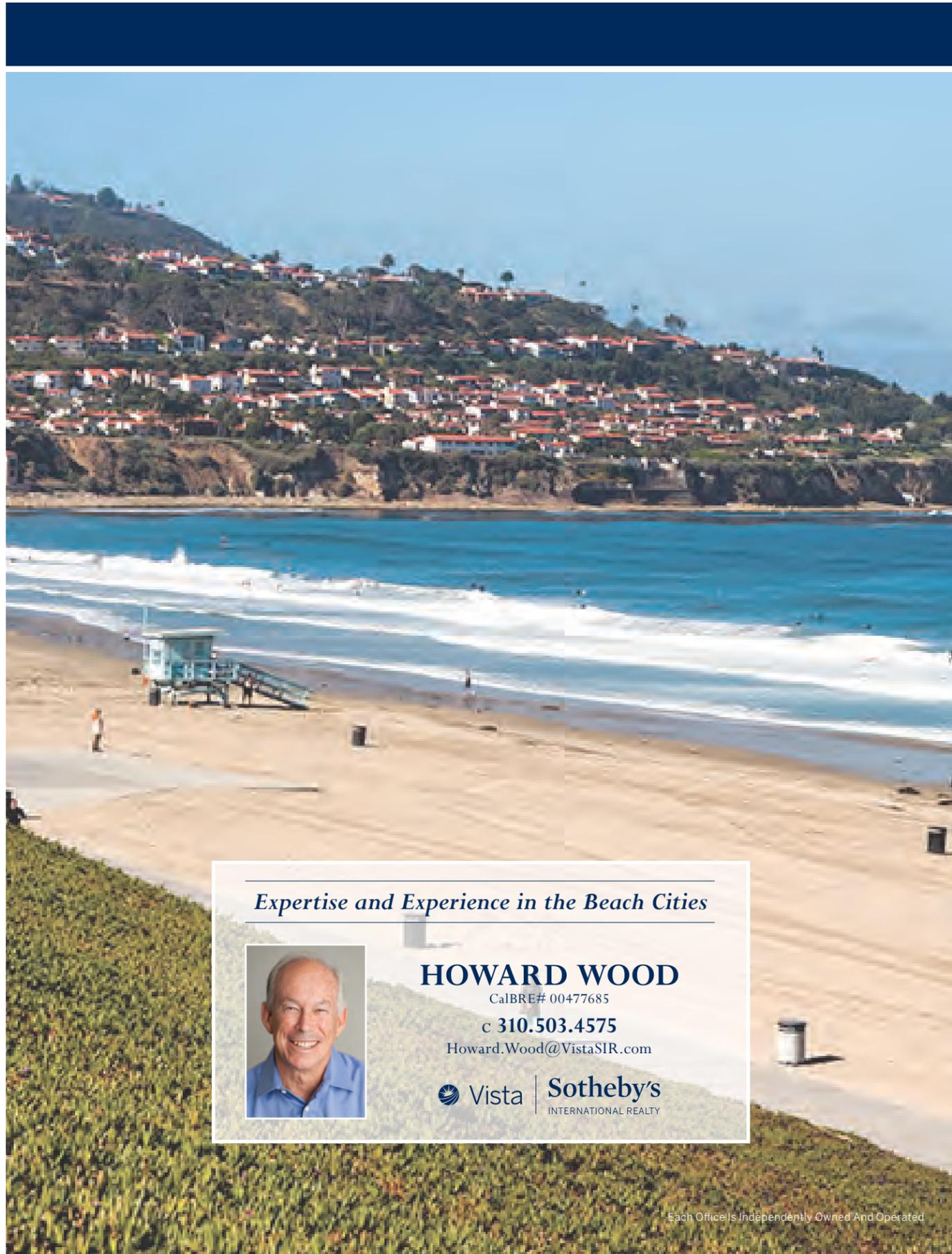
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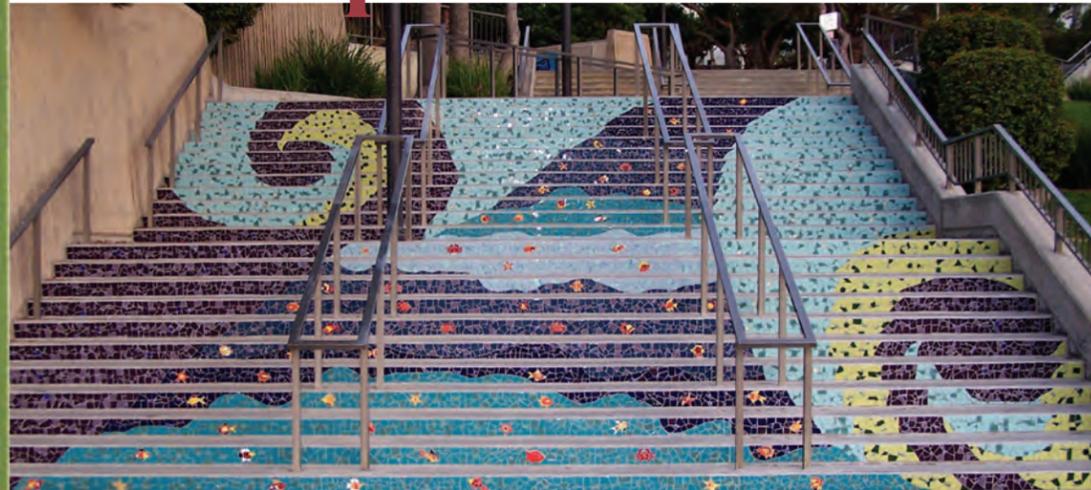
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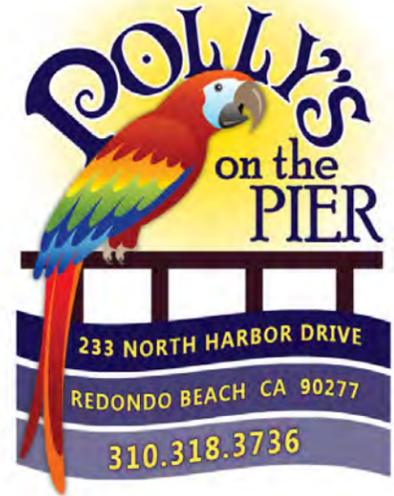
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(Top image) Manhattan Beach Art Center with frieze by John Van Hamersveld (2016); (Bottom left) Artwork from Family Plot curated by Time 4 Art, highlighting new works by Ed Moses, Andy Moses and Kelly Berg (2016); (Bottom center) Ceramic piece from the 16th Annual Mira Costa High School All Media Art Show (2016); (Bottom right) Puzzle by Audrey Hope (Floating Letters 2016)

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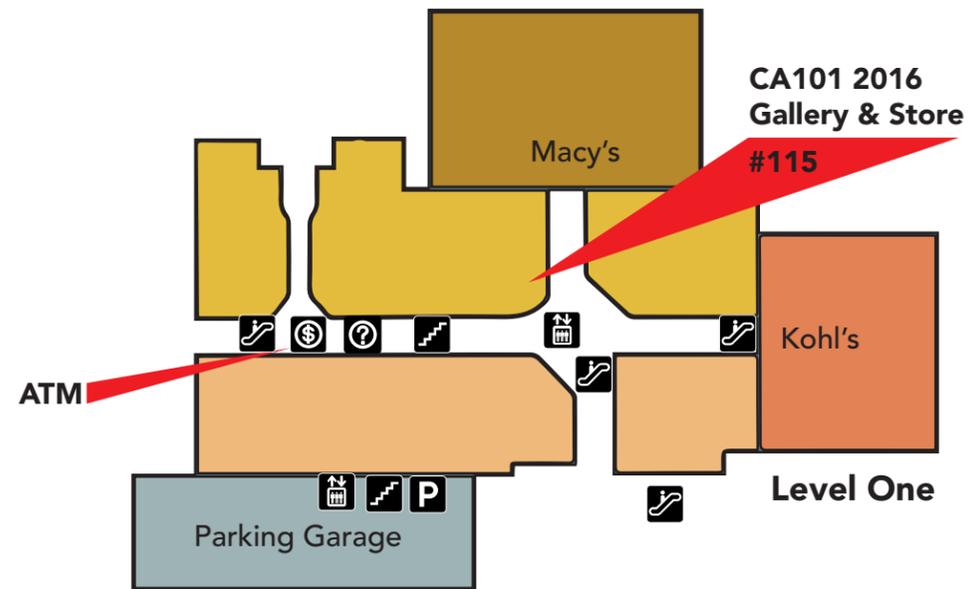
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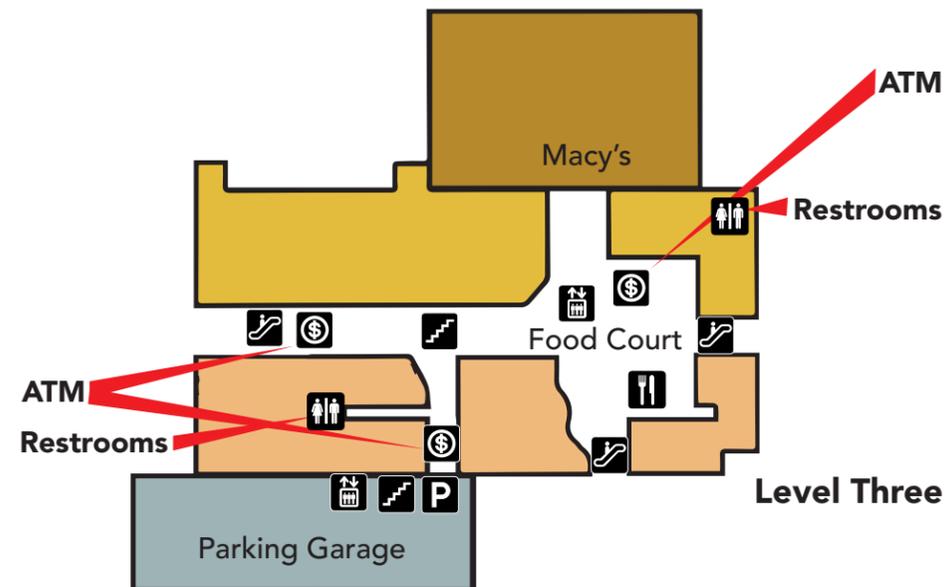
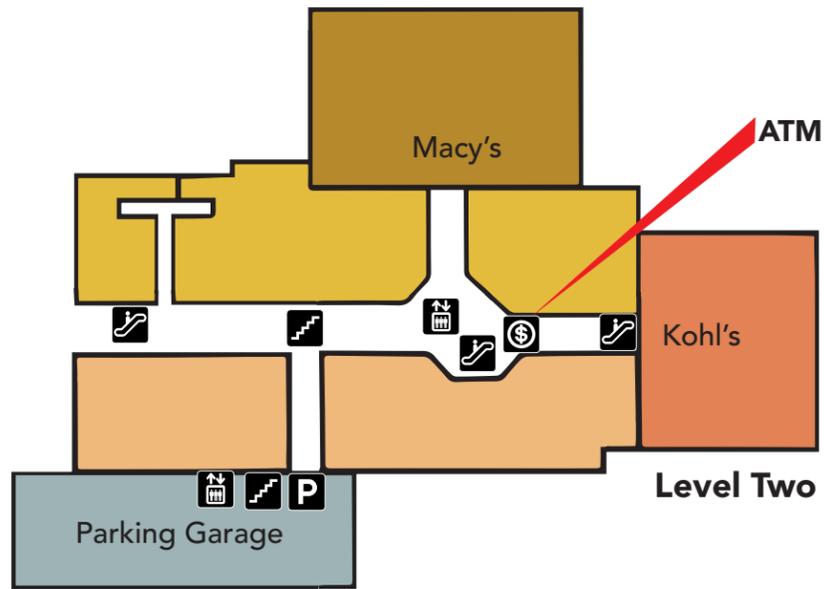
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