



93rd Annual Juried
Exhibition

April 2 - 28, 2018

Juror: Meher McArthur

Whites Fine Art

2414 Honolulu Avenue Montrose, CA



93rd Annual Juried Exhibition

Meher McArthur Juror

Juror's Statement

The Pasadena Society of Artists is a richly talented group of artists, so I was honored to be invited back as juror for the 93rd Annual Exhibition. The range of submissions was impressive: bronze casting, drawing, paper cutting, collage, assemblage, painting, printmaking, photography, glass work, ceramic, sculpture and puppetry - and the quality consistently high, which made comparing and selecting works more challenging than I had expected, but at the same time gifted me with a glorious afternoon immersed in fine art - while the rain hammered on the windows outside. I have been working with the PSA for several years now - and it is clear to me that the work of many of the artists is evolving and growing. I thank you all for allowing me the opportunity to witness this process and to grow as a juror along with you.

Meher McArthur Profile

Meher McArthur is an independent Asian art curator, author and educator. She worked for nine years as Curator of East Asian Art at Pacific Asia Museum, where she curated over 15 exhibitions. Recently, she has curated several exhibitions for Southern California galleries and for the traveling exhibition company International Arts & Artists (IA&A), including *Folding Paper: The Infinite Possibilities of Origami* (2012-2017), *Above the Fold: New Expressions in Origami* (2015-2019) and *Nature, Tradition and Innovation: Contemporary Japanese Ceramics from the Collection of Gordon Brodfuehrer* (2016-2019). She is currently Creative Director for the Storrier Stearns Japanese Garden in Pasadena and Curator of the garden's En Gallery.

She writes regularly about Asian art and Southern California artists for *KCET Artbound*, Buddhist art and artists for *Buddhistdoor.net* and occasionally for *Artillery Magazine* and *Orientations* magazine. Her major publications include *Gods and Goblins: Folk Paintings from Otsu* (Pacific Asia Museum, 1999), *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols* (Thames & Hudson, 2002) and *The Arts of Asia: Materials, Techniques, Styles* (Thames & Hudson, 2005), *Confucius: A Throneless King* (Pegasus Books, 2011), *Folding Paper: The Infinite Possibilities of Origami* (IA&A, 2012) and *New Expressions in Origami Art* (Tuttle, 2017). Her children's books are *Michael and the Magical Museum* (Pacific Asia Museum, 2003) and *An ABC of What Art Can Be* (The Getty Museum, 2010).



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The Pasadena Society of Artists wishes to acknowledge the Jeanne Ward Foundation for its continuing support.

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The Pasadena Society of Artists wished to acknowledge the support of the Arcadia Sign Company.

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Pasadena Society of Artists Volunteers

The 93rd Annual Juried Exhibition would not have happened without the following PSA volunteers:

Martin Ehrlich, Gabriele Frigini, Kathryn Hansen, Karen Horn,
Bernard Kane, Patricia Lee, Gina M., Danny Mattijetz,
Victor Picou, Rebecca H. Pollack, Lawrence D. Rodgers,
Linda Serrao, David Sikes, Steve Smith,
Jackie Steimke, Hans P. Zima

Awards

Award of Merit

Gina M. "Comedy. Tragedy. Encore. (Final Act)"

Award of Merit

James B Marshall "Eucalyptus on the Rocks"

Award of Merit

Linda Serrao "Le Corsaire (The Pirate)"

Honorable Mention

Kathryn Hansen "Bird's Eye View"

Honorable Mention

Howard Marshall Jr. "Masque"

Honorable Mention

Victor Picou "Venusian Lamp"

James Ackley McBride Landscape Award
(Best Landscape)

Martin Mondrus "The Return"

Yoko Cohen Memorial Award
(Best Watercolor)

Peter McDonald "My Family Tree"

Award of Merit



Eucalyptus on the Rocks

Marble & Steel

James B. Marshall



Le Corsaire (The Pirate)

Bronze

Linda Serrao

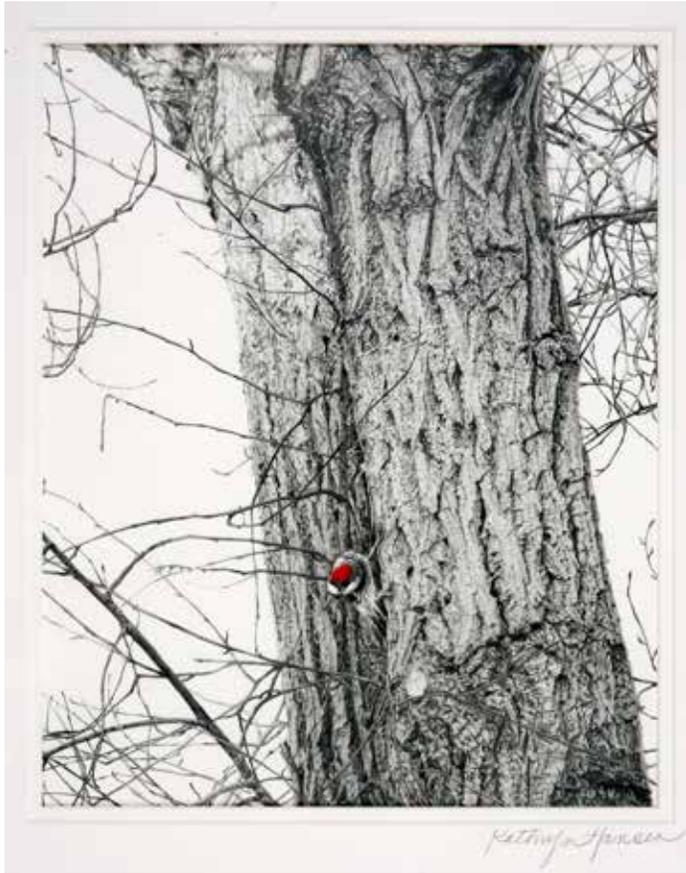


Comedy. Tragedy. Encore. (Final Act)

Ceramic, Under Glaze, Encaustic, String, Wire

Gina M.

Honorable Mention



Bird's Eye View
Graphite Pencil

Kathryn Hansen



Venusian Lamp
Marble & Steel

Victor Picou



Masque
Cut Paper

Howard Marshall Jr.



93rd Annual Juried Exhibition

James Ackley McBride Landscape Award Best Landscape

The Return
Oil on Canvas

Martin Mondrus



Yoko Cohen Memorial Award Best Watercolor

My Family Tree
Watercolor with Ink

Peter McDonald





93rd Annual Juried Exhibition

Portfolio

Mariko Bird	Robert I Kutner
Chuka Susan Chesney	Eileen Oda Leaf
Michael Childs	Patricia Lee
Fred Chuang	Warner LeMénager
Rick Drobner	Gina M.
Alice Dworkin	Howard Marshall Jr.
Martin Ehrlich	James B Marshall
Mims Ellis	Danny Mattijetz
Mina Ferrante	Peter McDonald
Siri France	Martin Mondrus
Gabriele Frigini	Harry Nickelson
Kathryn Hansen	Victor Picou
Kevin Hass	Rebecca H Pollack
Laura Henneforth	Rhonda Raulston
R. Rene Hoffman	Lawrence D Rodgers
Karen Horn	Linda Serrao
Dorothe Horttor	S. A. Smith
Jeffry Michael Jensen	Renee Rusak Strouse
Bernard Kane	Jackie Steimke
Stan Kieffer	Tsvetelina Valkov
Kyung Ok Kim	Patricia Jessup-Woodlin
Leah Knecht	Hans P Zima



Let the Breeze In
High Fire Ceramic
14 x 14 x 15

Mariko Bird

Beauty in Nature and everyday surroundings are main source of inspiration for my ceramic work. I try to recreate my impressions of them in clay, but at the same time being careful not simply to imitate them. Exploring and experimenting with form, texture and color to come up with something that is my own is the most thrilling process. (cont.)



Summer Pyramid

Raku Ceramic

6 x 6 x 6

Mariko Bird

(cont.)

I hand-build all of my work and fire them to high range temperatures using a gas kiln. Realizing that there are infinite possibilities in working with clay is exciting and humbling at the same time.



Marilyn Blacklight

Acrylic and Pastel on Black Matte Board

38 1/2 x 32 1/2

Chuka Susan Chesney

For the last couple of years, I have painted the same pose of Marilyn Monroe over one hundred times. I was inspired by a particular photograph of her by Bert Stern and decided to start a study of it in order to explore and experiment with all different kinds of drawing and painting techniques. “Marilyn Blacklight” is an acrylic painting over a sheet of black matte board. I added pastels to the piece. This painting is a study of light and half tones over black. I was able to create it quickly and effortlessly because I had already painted Marilyn so many times.



Cherry Carved Seat Bar Stool

Wood

20 x 20 x 32

Michael Childs

I strive to transform the ordinary into the extraordinary, and, by so doing, transform the world around me.

Natural beauty fills me with awe. The patterns of wood with its constantly changing shapes and patterns inspire reverence. Instead of trying to force wood to produce a design, I flow with it to enhance it. Having handmade furniture in one's home adds a qualitative shift in one's life which has to be experienced to be appreciated.



Revelations VII: Ex Static

Mixed Media: Spray Paint, Nail Polish and Marker
seen through Thin, Clear Panel
16 x 16 1/2

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.



Hey... Wait a Minute!

Acrylic on Canvas

36 x 36

Rick Drobner

“HEY...WAIT A MINUTE”

At a routine clinic visit I was informed that my defibrillator battery was on recall. I was so startled at this information my heart started to beat on its own! Pure adrenaline. I have since had surgery to replace my pacemaker on Groundhog's Day! This stark landscape denotes the shock and isolated fear I felt at the time.



Jar with Tiara
High Fire Stoneware
18 x 5 3/4

Rick Drobner

“JAR WITH TIARA”

I enjoy revisiting the clay world of hand building. This is a slab built jar with a decorative lid. It was placed on a slowly revolving potter's wheel. I then threw balls of wet clay at full force to hit the sides in a random pattern.

I'm a big fan of spontaneity.



Inside
Dry Point and Aquatint
17 x 14 3/8

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 my prints. I spontaneously cut an initial shape into my plate. 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. "Inside" was created in this manner.



Fire and Ice
Raku Fired Ceramic
8 3/4 x 5

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, provide lubrication for throwing and cement joints when hand-building. The majority of my work is thrown on the wheel. Pieces are then bisque fired, to prepare them for glazing, the application of a clay, colorant, flux and glass forming mixture. A second firing melts the glaze into the surface of the piece. Some times for special results there are additional steps and firings.

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. One really exciting thing about raku is how the piece changes in viewing by changing the lighting. (cont.)



Golden Tropic
Raku Fired Ceramic
12 x 2 5/8

Martin Ehrlich

(cont.)

I also enjoy creating high fire pieces using porcelain and other Stoneware clays. I have recently begun expanding 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. I use my ceramics to convey what I see and feel in nature and the world around us.

An ongoing project I started in 2016 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.



Drifting Blossoms

High Fire Ceramic

6 1/2 x 5 1/2 x 3 1/2

Mims Ellis

An early sign of Spring are the flowering branches of cherry, peach and forsythia trees. The petals look beautiful not only on the branches, but are magical as they float gently to the ground. I have attempted to recreate those flowering branches on this lidded container, using the Mishima method of surface decoration.



Boat Life

Oil on Canvas Board

34 x 40

Mina Ferrante

My name is Mina Ferrante, an artist and a mother of three children. You see, there is not a boring moment in my day!

When I don't take care of my children, I paint, write, teach art classes (for both adults and children) and volunteer when I can.

I moved to the US from Vietnam 28 years ago. For years, I was so busy trying to adapt to the new culture and the new way of life here in America that I eventually forgot what it was like to be a Vietnamese. However, the older I get, the more I'm turning my thoughts toward my mother's cultures.

Last September, I took a quick trip to visit Vietnam. I went from North to South of the country, taking pictures and doing quick sketches. I plan to use all of this valuable information to put together a book to honor my parents, who went through such hardship to bring me over here. They want to give my siblings and me a better life, which they believed I couldn't have been able to have in Vietnam.

The painting "Boat Life" was painting based on what I remembered of Vietnam 30 years ago. When I came back last year, I found that things have changed drastically in Vietnam. The good news is people are starting to have a (relatively) better life. The not so good news is that the Vietnam I remember is no longer there. The quiet, sleepy towns with peaceful and poetic sceneries are now replaced with crowded brick houses and paved roads, which are jammed with vehicles and people.



Solitary Traveler

Oil

30 x 24

Siri France

When I paint the figure I try to get a feeling from the pose and gesture. I like there to be some ambiguity, or mystery about it. These figures are part of a series I have been working on for the last few years, based on travelers. I was commuting through Union Station some time ago, and I was drawn to the drama of the place, and the solitary people I would see who, like me, were going about their day.

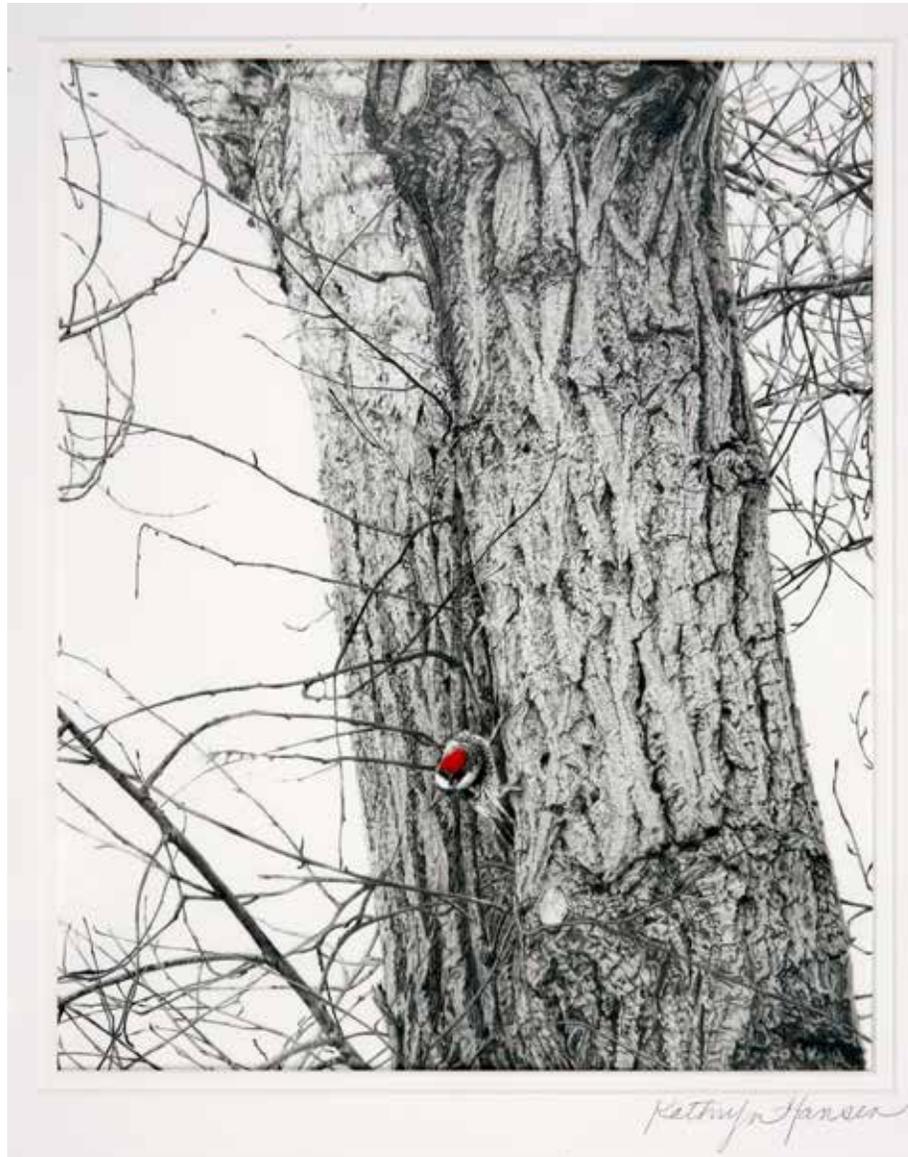
Traveling can be such a different experience for different people - it can be frustrating, or exciting, but it is always a space in between, and that is what I love about it.



O Peixe
Mixed Media
10 x 20

Gabriele Frigini

I seek to translate what I perceive as beautiful into my art. That beauty could be shape, color, emotion, textures or a combination of all of these characteristics. To create these paintings I was inspired by the beauty of the mother of pearl.



Honorable Mention

Bird's Eye View

Graphite Pencil

21 1/2 x 19

Kathryn Hansen

“Bird's Eye View”

These red-capped acorn hoarders live in the ancient oaks in my charming little city of La Canada, nestled in the San Gabriel Mountains north of LA. I can easily spot them during the winter months perched in bare treetops. There's even a granery tree on the hiking path I frequent with my dog Indie that is just riddled with acorn filled holes up and down the trunk. Their steady drumming on the trees echo through the trails as we hike along.



Vegans Before it was Cool!

Graphite Pencil

20 x 15 1/2

Kathryn Hansen

“Vegans before it was Cool!”

Appearing in the tall weeds on the edge of the acacia-dotted savannas on a chilly morning, moving deeper into Lewa Wildlife Conservancy, our guide spotted a magnificent white rhino tending to her baby. A sight I have treasured since I first saw them over 7 years ago when we set out for an incredible adventure in Kenya.

At one time, in the early 70's over 20,000 rhinos roamed Kenya, but sadly due to poaching there are only about 540 left. 74 of which currently live peacefully on Lewa Wildlife Conservancy and have not been poached for 3 years now due to improved security and their increased good relations with neighboring communities.

Capitol Limited

Type C Artist Produced Darkroom Print
8 x 14



Kevin Hass

I use my camera to express my appreciation of color. Finding and using subtle relationships between colors interests me in working with what exists. It excites me to use long exposures for interpreting and manipulating color to suit what I choose to say about my subject.

This railroad passenger car, combined with distinctive natural light, called me to make a photograph.



Music Muse I
Mixed Media Collage
15 x 12

Laura Henneforth

Collage has led me down multiple paths. Sometimes my vision is the guide. Other times the materials act as the beacon. In the works displayed the constant is the female form; the ultimate vessel of creativity. These works began life as simple doodles prodded by the need to release suffering. The pieces are born of found paper and take shape with the help of watercolor, ink, colored pencil and charcoal. I hope you experience only joy upon seeing the work. That will make the “suffering” completely worth it.



Music Muse II
Mixed Media Collage
15 x 12

Laura Henneforth

Collage has led me down multiple paths. Sometimes my vision is the guide. Other times the materials act as the beacon. In the works displayed the constant is the female form; the ultimate vessel of creativity. These works began life as simple doodles prodded by the need to release suffering. The pieces are born of found paper and take shape with the help of watercolor, ink, colored pencil and charcoal. I hope you experience only joy upon seeing the work. That will make the “suffering” completely worth it.



Obduction

Mixed Media Collage

21 1/2 x 10

Laura Henneforth

Collage has led me down multiple paths. Sometimes my vision is the guide. Other times the materials act as the beacon. In the works displayed the constant is the female form; the ultimate vessel of creativity. These works began life as simple doodles prodded by the need to release suffering. The pieces are born of found paper and take shape with the help of water-color, ink, colored pencil and charcoal. I hope you experience only joy upon seeing the work. That will make the “suffering” completely worth it.



Strait to the Heart

Mixed Media Collage

13 x 11

Laura Henneforth

Collage has led me down multiple paths. Sometimes my vision is the guide. Other times the materials act as the beacon. In the works displayed the constant is the female form; the ultimate vessel of creativity. These works began life as simple doodles prodded by the need to release suffering. The pieces are born of found paper and take shape with the help of watercolor, ink, colored pencil and charcoal. I hope you experience only joy upon seeing the work. That will make the “suffering” completely worth it.



Lily
Archival Ink Pigment Print
16 x 20

R. Rene Hoffman

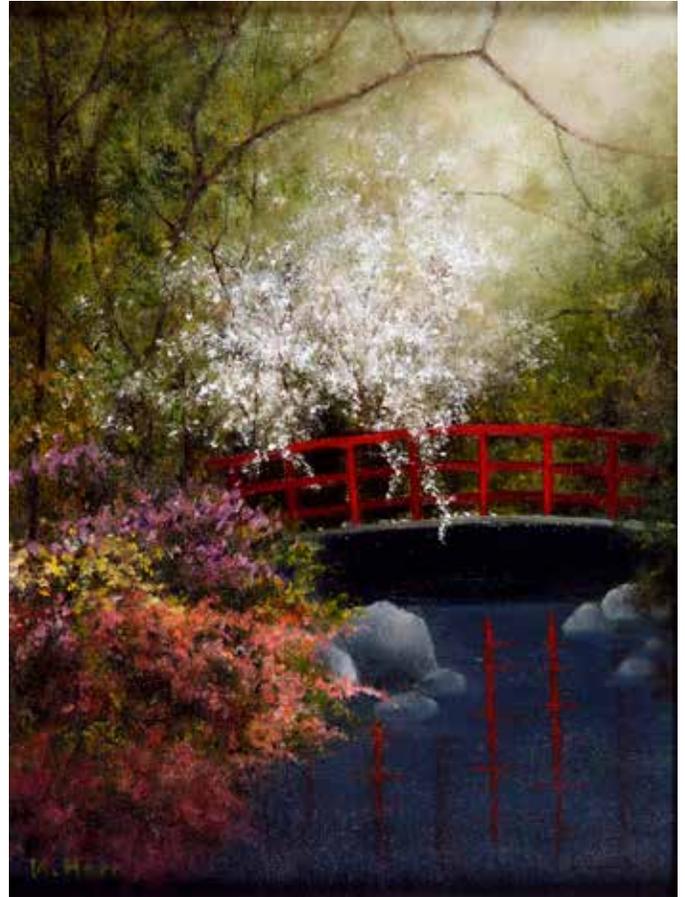
I want my images to express a sense of place and emotion. Where painters use pigment to create an image, I collect the light, reflected into the camera. Film, digital, color, or Black and White, natural light or strobe, it's all about capturing light.

I want you to see what my tiny brain sees.

Lily
Lily is a photograph of not just a flower. I was drawn to the translucence of the flower and its curves. It is more a study of contrasts, of light and dark.

Descanso Bridge

Oil on Canvas
17 1/2 x 14 1/2



Karen Horn

I was born and educated in Southern California. After forty years of raising a family and engaging in two careers, I renewed interest in art after suppressing it following my early school years. Art took a backseat to careers and family. Then, while preparing for retirement, I gave myself permission to rekindle my interest in painting and enjoying the excitement of creation and expression.

Since reentry into the creative world, I have had the luck to study under three accomplished art instructors and to develop my skills and techniques on this wonderful journey. So I continue to study and to benefit from the generous advice of my fellow artists.

I spend much of my time isolated in my studio, chasing my passion, feeling anxiety as I start a new piece and satisfaction and accomplishment at completion. It is never perfect but always gratifying. I sometimes sign my paintings with my nickname, "ORA," meaning "light.." And that is what I am doing...following my internal light.

I have chosen to paint with water-based oils. They are less toxic, dry faster and are easy to care for.

I use photos from my travels and those of friends and family as inspiration for my paintings. I enjoy exhibiting my works and interacting with those who appreciate them.



One
Mixed Media
17 x 15

Dorothe Horttor

Painting allows my curiosity free rein. 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. (cont.)



Some
Mixed Media
17 x 15

Dorothe Horttor

(cont.)

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. In the case of One and Some, I used a new set of Coliro Mica Watercolors.



A Puddling of Pods
Mixed Media
20 x 24

Jeffrey Michael Jensen

For the 93rd Annual Juried Exhibition, I have chosen mixed media works that present inventive playful schemes matched up with intriguing found objects that I hope will entice the viewer to approach the combination of materials with an open mind and an open imagination. I had fun throwing together many different creative parts, including painting, photographs, highlighter doodles, and an assortment of found objects.

Hopefully, the whole is really greater than the sum of its parts.



Dunes, Oceano CA
Archival Ink Pigment Print
16 x 20

Bernard Kane

Photography has always been about truth for me. It is quite possibly the most truthful thing I have ever done throughout my life.

I believe in pictures. I believe in beauty. I believe in finding the things that are there, hidden in plain sight, available to us all, to remind me of the possibilities of life.

(cont.)



Trumpet Flowers
Archival Ink Pigment Print
16 x 20

Bernard Kane

(cont.)

When young I saw a Time-Life book series called Photography. In it was a famous photo by Edward Weston, "Pepper # 30": simple, direct, powerful, and truthful. I wanted very much to show work like that.

(cont.)



Mount Wilson View
Archival Ink Pigment Print
20 x 24

Bernard Kane

(cont.)

To that truth I bring high levels of craft and quality. A symphony is less than what it can be, if not performed well. My work performs well. I want to share good work with you, and let its power leave its impression.



Below the Past
Archival Ink Pigment Print
14 x 20

Stan Kieffer

My love for photography began when I was given a 35mm film camera in high school. From that day onward I was a photography bug.

Years later I received a digital camera adding a whole new dimension to my images. Since then my passion for photography has blossomed and I am seldom without a camera.

I try to “see the un-seen” and capture some of life’s fleeting moments. Freezing a moment in time that will never exist again makes a compelling image. I strive to make you stop and wonder.

“Below The Past”

This perspective of an old staircase shows the elegance and romance of the past and makes me wonder about the people that have come and gone.

My work has very little post-production. I strive to make the image I want right in the camera.

(cont.)



Old Bird Feather
Archival Ink Pigment Print
14 x 20

Stan Kieffer

(cont.)

“Old Bird Feather”

I always pick up a feather if I find one and this feather is well used. This image was created to show a view of two different worlds that can't exist without each other.



Message II

Mixed Media

18 x 18

Kyung Ok Kim

My work is a culmination of a journey without a destination. My canvas is my path and I use different methods, tools and materials. I reflect both conscious and unconscious forces with every step I take. I struggle and I experience frustration, joy, and ultimately fulfillment and satisfaction. This is when my journey ends and I undertake a brand new one.

I have been a proud member of the Pasadena Society of Artists for the past 20 years. Many of my fellow artists have passed on and I will not stop my journey until I join them.

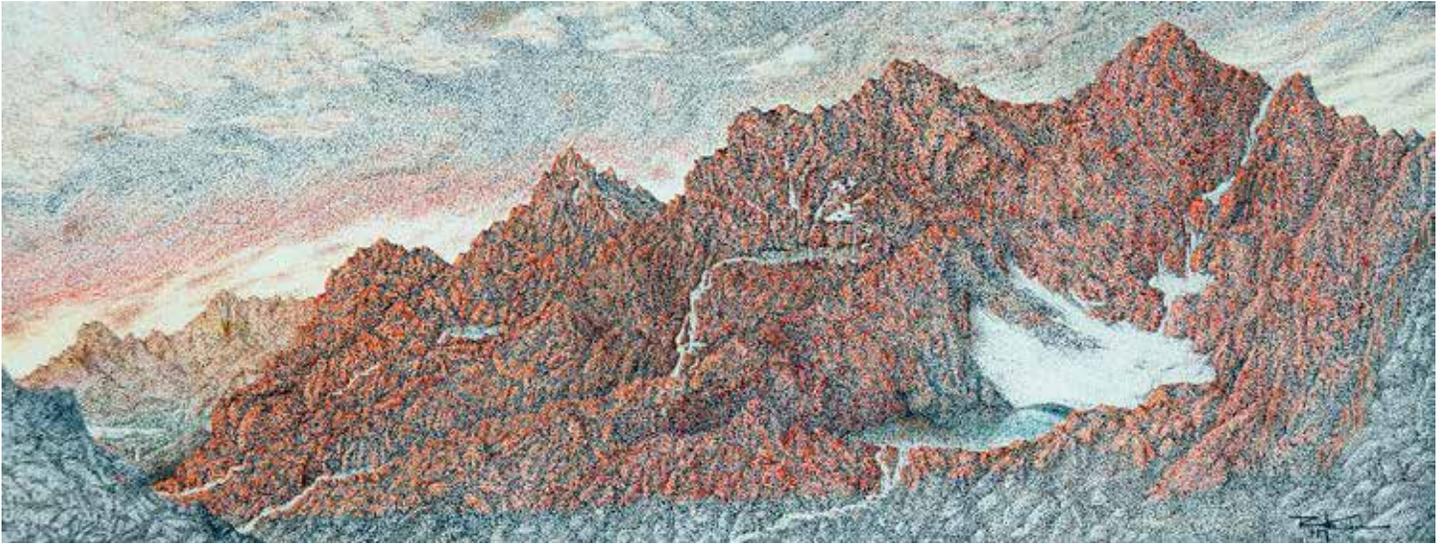


Equal Justice
 Mixed Media
 28 x 18

Leah Knecht

My work can be described as a cross between representational painting and assemblage, or paintings that incorporate actual objects and ephemera, and often resin is utilized to preserve and add dimension. I like the tactile quality that real objects bring to my work, and the meaning of these objects compliment the painted or finished surfaces. History, transformation, and throwaway culture are some of the themes addressed, along with more socio-political works.

“Equal Justice” is about the racial disparities in our judicial system, and the prison-industrial complex. The panels of the Supreme Court and a prison cell are painted, and the resin contains items referencing the privileged classes controlling the system on top, and the results below.



From the Other Side of the Canyon

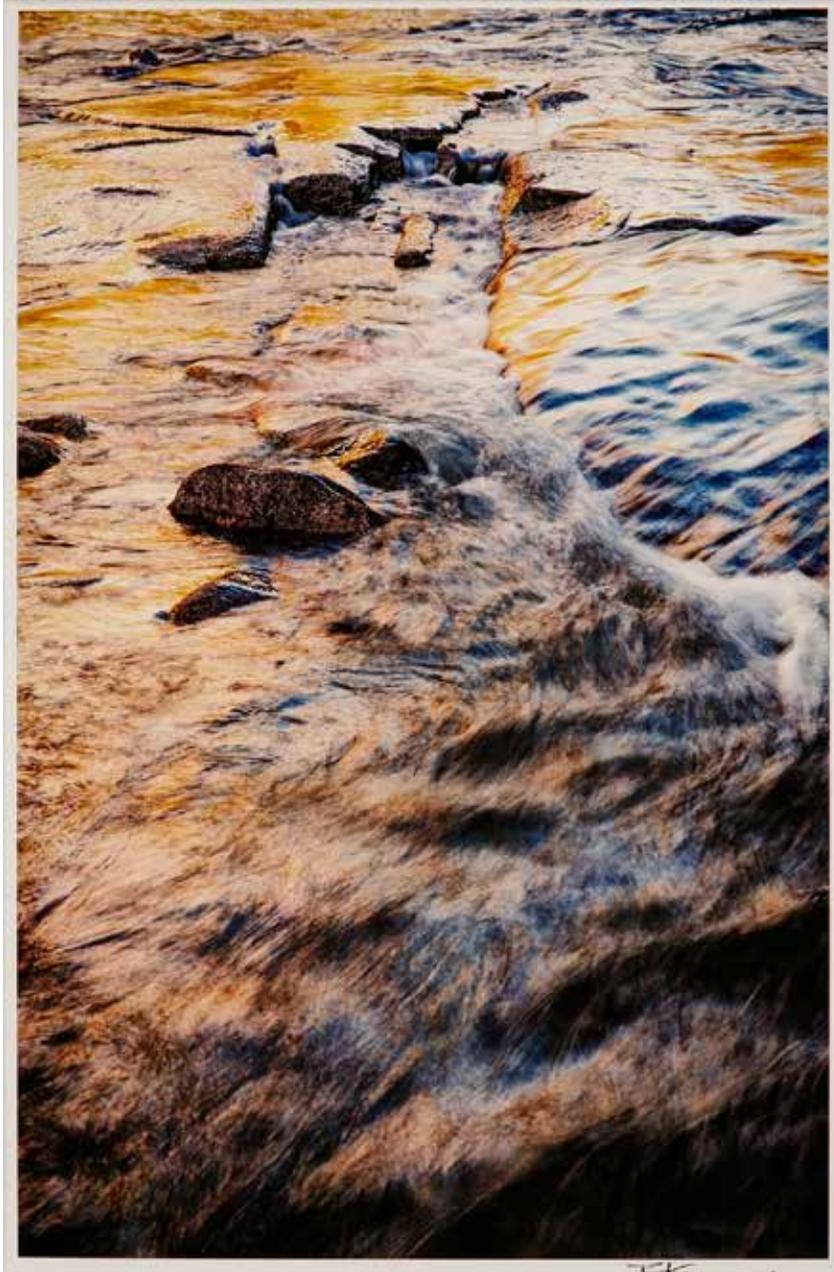
Pen & Ink

15 x 25

Robert I Kutner

“From the Other Side of the Canyon”

Years ago, I had an exciting and gorgeous experience backpacking high in the eastern Sierra Nevada. The genesis of this pen & ink rendering is an imagining of how it may have appeared if my companions and I had been on the opposite side of the canyon.



Morning Light
Archival Ink Pigment Print
26 x 20

Robert I Kutner

“MorningLight”

One morning, along the middle fork of the Kings River, in Leconte Canyon. The canyon is deep and it took a long time for the sun to penetrate its depths. But the high canyon wall did greet the sun and the golden light was reflected in the cool water. Liquid gold and blue water danced and flowed on down the canyon.



Storm Passing - Mono Lake

Archival Ink Pigment Print

21 x 27

Robert I Kutner

“Storm Passing - Mono Lake”

One July afternoon at Mono Lake the day had been raining then cleared up a bit and I headed to the lake shore. At the lake shore the sky behind me to the south was clearing, but to the north, across the lake the sky was still dark with ominous clouds and occasional streaks of lightening. The air was still. the lake still with thousands of sea gulls. Within minutes the water started churning, the sea gulls were gone, and the sunlight hitting the water at just the right angle to illuminate it green, while the trailing edge of the storm moved north past the edge of the lake. It was the most beautiful lighting I had ever seen at Mono Lake.



Sweet Rolls
Oil on Canvas, Mixed Media
11 x 17

Eileen Oda Leaf

It's my hope to bring the viewer to look within and walk away having experienced something that created feelings about it afterwards. Generous amount of paint in expressionistic style are hallmarks of my paintings.

"Sweet Rolls" is from the "BYOF: Chef d'Oeuvre," series.

I notice people wished they lived in a safer world; so, comfort food was made in response to this hunger.

(cont.)



Water Lilies II
Oil on Gallery Wrapped Canvas
16 x 20

Eileen Oda Leaf

(cont.)

“Water Lilies II” was painted after a picturesque inspirational visit to the Huntington Library and Gardens in San Marino, California.



Exploring Our Inner Possibility
Sculpture/Ceramic
11 x 11 x 11

Patricia Lee

An exploration of the meaning of life.
Actively staying in question, following the moments.
The imagery: is open to interpretation with the figures strangely exploring the vacant interior of their dark world.



Cactus Study
Photography
16 x 11

Warner LeMénager

“Cactus Study”

In the Gardens at Huntington in mid-winter the cactus are in full bloom and are at their best for photography. I have no idea what one cactus or another are called, but this one is a special plant for no one seems to notice it; most are snapping pictures of the outstanding blooms. This plant says so much with its complex but yet simplistic form. This photo is printed on metal.



Deadwood
Photography
12 x 18

Warner LeMénager

“Deadwood”

Not the town! Wandering through Huntington Gardens (the Australian Gardens specifically), this tree caught my attention, I took several pictures; then converting this into an image that Ed Weston or Ansel Adams may have taken by converting it to black & white and applying Photoshop to it to create a zone photo much like that of Weston or Adams. This is also printed on metal.



Award of Merit

Comedy. Tragedy. Encore. (Final Act)

Ceramic, Under Glaze, Encaustic, String, Wire

22 x 16 x 16

Gina M.

In all her work there is a whimsy with a dark side. Raised in California by a funky and creative family, artist Gina M. spent her youth behind the stage at the family puppet theater developing shows, building puppets and hosting other children's birthday parties. This bigtop atmosphere fills the narrative in her work with the melancholy distressed bears, toys, and puppets used to express a frustrated inner child.

Her work is exhibited throughout California. Artist Gina M, a member of Los Angeles Art Association and Pasadena Society Of Artists, currently lives and works in Los Angeles, California.



Illusions of Immortality
Piano Hammers, Ceramic Faux Rock Base
42 x 17 x 14

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Sitting Pretty

High Fired Ceramic, Under Glaze, Found Objects

18 x 28 x 21

Gina M.

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Masque
Cut Paper
9 x 23

Honorable Mention

Howard Marshall Jr.

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.



Award of Merit

Eucalyptus on the Rocks

Wood and Stone

23 x 15 x 8

James B. Marshall

“Eucalyptus on the Rocks”

I have rarely used wood in my work, with the exception for various bases for my metal work. When I was approached by the L.A. County Arboretum to participate in the “Forces of Nature II”, I agreed and was really inspired by the wood they gave me and enjoyed the new materials. This piece was created from one of those pieces of wood I found in the facility. Wood is now one of my new materials.



Shelly
Salvaged Metal
50 x 14 x 22

James B. Marshall

“Shelly”

Shelly is an adolescent Sea Horse. Her mother, a 6 foot adult Sea Horse has had her hands full from this teenager. They were inseparable until Shelly decided that she could go out on her own and mom agreed thinking it would be a great life experience. She is making her debut in this event.



Fairies at the Pond

Polymer Clay w/Faux Bronze Finish, Granite Base

12 x 9 x 10

Danny Mattijetz

It seems only right for fairies to have fun too. These two are just getting ready for a dip into the water. One works her way down closer to the water and just touches the tip of her toe as the ripples travel out from there. The other one watches curiously over her shoulder to catch her reaction. I think the plunge will happen any second.



Yoko Cohen Memorial Award
Best Watercolor

My Family Tree
Watercolor with Ink
38 x 30

Peter McDonald

“My Family Tree”

My Family Tree is a personal work for me. I am fortunate enough to have many families. There are those in Australia and England where we are linked by blood and marriage and then there is, among others, my art family which also nurtures, inspires and supports me. It is hardly surprising then that I have chosen to depict these interlocking familial lines against a background of trees which, as an abstract artist, are one of my basic symbols of stability.



Rush Hour
Watercolor with Collage
26 x 32

Peter McDonald

“Rush Hour”

Rush Hour is my attempt to capture that exhilarating and terrifying moment when new to the U.S. I found myself trapped in the maze of freeways in downtown Los Angeles. I was almost blinded by a building shimmering in raw sunlight, represented here by the foil collage, and seemingly boxed in by the blur of speeding traffic hell bound down lanes to destinations I had never heard of. These many years later it is only slightly less frightening but still exhilarating.



James Ackley McBride Landscape Award
Best Landscape

The Return

Oil on Canvas

24 x 36

Martin Mondrus

Statement of Purpose

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.

(cont.)



Truckee River - Alpine Meadows

Pastel

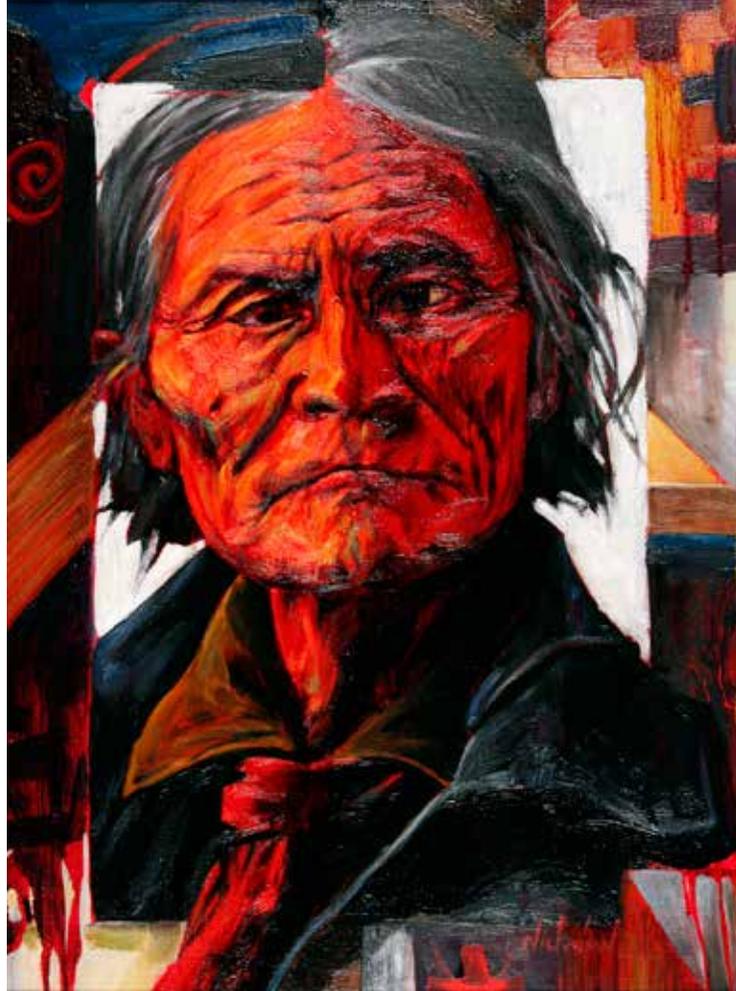
30 1/2 x 34

Martin Mondrus

(cont.)

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.



Old Geronimo

Oil on Canvas

30 x 24

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.

These paintings are inspired by historical photographs.



A Mighty Force “like you’ve never seen before”

Mixed Media

20 x 16

Victor Picou

My main expression in art has been through sculpture, drawing and painting. I am interested in a variety of material and approaches resulting in unique shapes as I express what’s inside. Translucent stone influences my joy of light, shadow and simple form. Modeling clay adds a passionate element to sculpting. Sketching from the life model is exciting when I capture the real gesture and the color of the expression. Poetry helps me understand feelings.

My sculpture expresses harmony and strength, spontaneity and continuity. Themes of birth, movement and growth dominate my work. A large variety of natural forms and human nature provides endless inspiration. A gesture of love, a person’s face or body, or the opening of a leaf provides me with living models.

“A Mighty Force,- like you’ve never seen before” -My original charcoal sketch, embellished with wax pencils. The figure is not only graceful; she is steadfast as she presses forward.



Honorable Mention

Venusian Lamp

Marble and Steel

20

Victor Picou

(Cont.)

“Venusian Lamp” Marble and Steel This piece was a true delight as I discovered the warm translucency within the crystals. I decided to allow it to somehow just float in the support of the steel. It brought to mind, oil lamps of antiquity and even lamps of another planet.



Cajeput Tree Bark
Monoprint
17 1/2 x 13 1/2

Rebecca H Pollack

My exploration of printmaking encompasses a myriad of techniques and materials, on and off the etching press. I have selected pieces for this exhibit from a series of Monoprints inspired by plant life in and around Los Angeles. Having grown up on the East Coast, I am continually fascinated by the uniqueness and profusion of the California flora.



Leaves I/I
Monoprint
15 x 12

Rebecca H Pollack

My exploration of printmaking encompasses a myriad of techniques and materials, on and off the etching press. I have selected pieces for this exhibit from a series of Monoprints inspired by plant life in and around Los Angeles. Having grown up on the East Coast, I am continually fascinated by the uniqueness and profusion of the California flora.



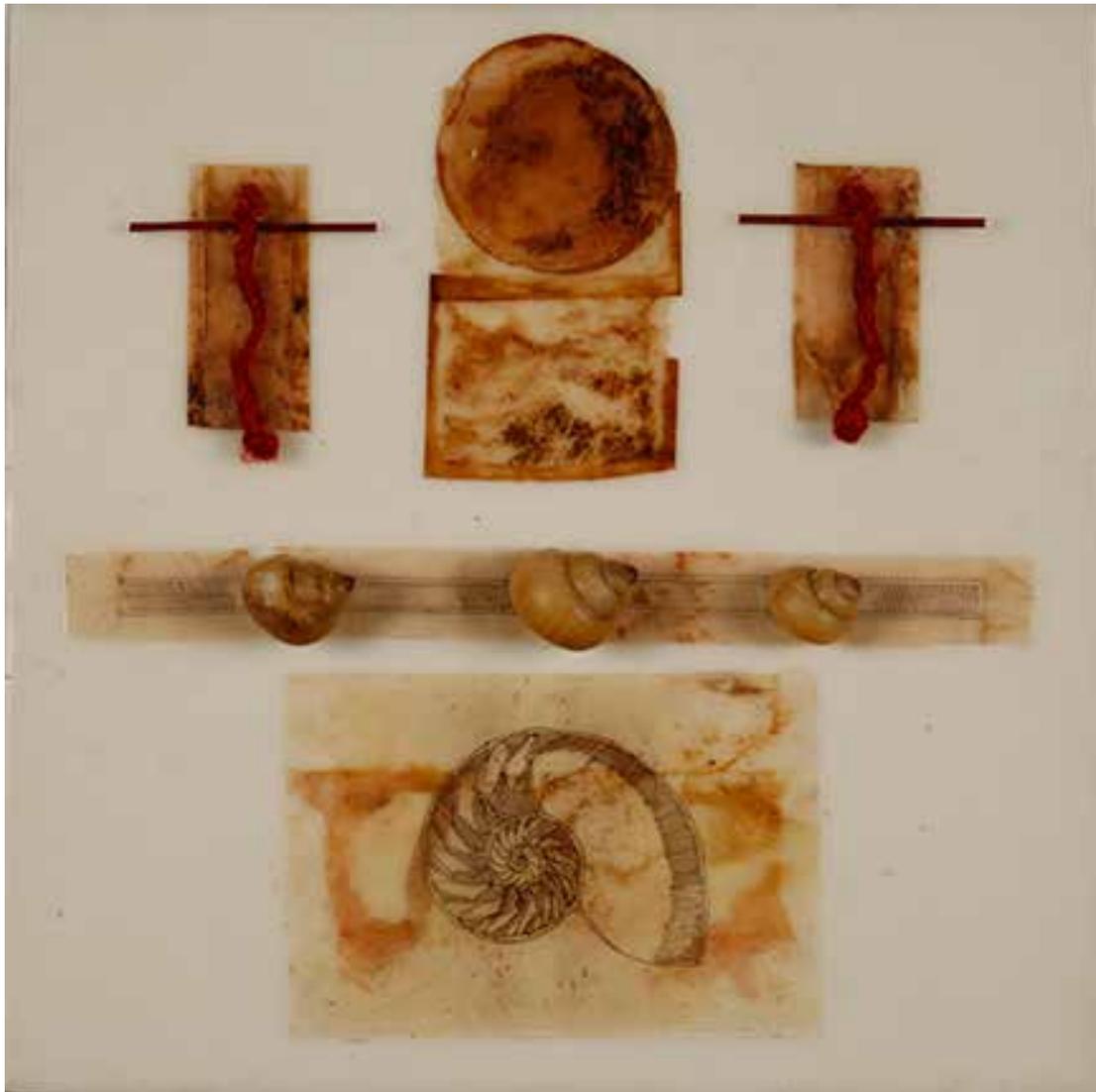
Leaves II I/I

Monoprint

17 1/2 x 13 1/2

Rebecca H Pollack

My exploration of printmaking encompasses a myriad of techniques and materials, on and off the etching press. I have selected pieces for this exhibit from a series of Monoprints inspired by plant life in and around Los Angeles. Having grown up on the East Coast, I am continually fascinated by the uniqueness and profusion of the California flora.



Meditation Series -The Golden Spiral

Encaustic & Mixed Media on Panel

12 x 12

Rhonda Raulston

These pieces are centered on a daily practice of mediation and tea drinking. Meditation grounds me and elevates me and I created these pieces in an attempt to capture a visual sense of my daily practice. All the papers used in this series are tea bags from my daily tea drinking ritual. I also incorporate elements of nature, ancient cultures and knowledge, and symbolism - some of which is obvious and some of which is arcane and obscure.

Like meditation, viewers will find their own meaning.

(cont.)



Meditation Series - Wishes & Dreams

Encaustic & Mixed Media on Panel

24 x 12

Rhonda Raulston

(Cont.)

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



Carl's Tools
Archival Ink Pigment Print
18 x 14

Lawrence D. Rodgers

Photography is the capture of light reflected off of objects. I have been capturing reflected light with cameras since I was eleven years old. It started with a Kodak Instamatic 100, then my father's Kodak Retina IIIc 35mm rangefinder camera, onto the SLR style camera to today's DSLR.

It has been a lifelong experience and experiment in trying to capture on film or digital sensor what I visualize. Sometimes I'm successful and sometimes not. However, I always learn something new.

This image, "Carl's Tools" was captured in a foundry in Oakland, California. I was there on assignment with a client photographing their latest bronze sculpture installation. While touring the foundry I was allowed to watch Carl apply a patina to a bronze. I noticed his rack of tools and asked for permission to photograph his workspace. He consented. Each of these tools creates a different patina. Here is the image.



Le Corsaire (The Pirate)

Bronze

36 x 40 x 20

Award of Merit

Linda Serrao

Figurative sculptures are my passion.

My sculptures are traditional and realistic, meant to capture a moment in time.

Beauty comes in many forms in the world around us---
in people of all sizes, sexes, colors, ages, and cultures,
in animals both familiar and unusual, and in creatures both real and imagined.

I use this rich variety to create unique, intimate, representational portraits.

I believe that art should reveal a little about the times
in which it is created,
and I strive to portray subjects which reflect both our ordinary lives and the
extraordinary in our world.



Le Rêve: Third Day of Creation Mixed Media Box Construction 18 x 24 x 2 1/2

S. A. Smith

I am a storyteller, a symbolist I provide the viewer with a set of visual symbols to draw upon to create a personal and intimate story. Each person will arrive at a very different destination. The journey is personal and interactive...always developing.

I have been focused upon the concepts of creation. In this case, it is the Judeo Christian belief system used as a basis...with the addition of the dream state. The presented symbols reference the story while others are personally generated symbols. All relate to the third day of creation.

Even though I was the maker, there are still hidden corners that I have yet to explore. A work of art will continue to evolve even after the final paintbrush is put down. I know what the picture is saying to me: go find your own story.

“Sometimes you dream of the butterfly -
How do you know the butterfly isn't dreaming you?”



Bubblicious

Fused Glass

9 x 15

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.

“Bubblicious” The title of this piece is obvious I think. The cut circles just really look like bubbles. This is the whimsy side of my art. The circles were fired separately then placed on a fired glass and “tac fused” to give it depth. (cont.)



Rain Drops

Fused Glass

9 x 15

Jackie Steimke

(cont.)

Small wonder then, that I am thrilled to have discovered an artistic medium that brings a little alchemy into my life. I have always been interested in arts and crafts, but since glass fusion has come into my life it has become my passion. I am filled with anticipation when I open my kiln on the day after a firing, because I know that the pieces that I began with, will have taken on a new form.

“Raindrops” The clean lines of this glass art were made with glass rods fired onto another piece of glass. I added the small circles to create the effect of drops. The one red drop is for the viewer’s imagination.



True Colors

Fused Glass

13

Jackie Steimke

(cont.)

“True Colors”

In creating this piece I cut several pieces of colored transparent glass and placed them in a pattern. It was then fired flat. When cooled I then draped it over a large container mold. It is a simple but striking vessel.



Boat Peeps
Photography - Printed Canvas
36 x 48

Renee Rusak Strouse

A photograph is prose without words. This aerial image is a study of an interesting mix of human body language on their balconies outside their cabins. A man full of curiosity, a contemplative woman, a couple with issues, a sadly bent woman and even a photo enthusiast in his underalls! Keep looking because many wordless stories are being told here.



1/1

Boiling Point

Tsvetelina Valkov

Boiling Point

Etching, Aquatint & Watercolor Monoprint

17 x 21

Tsvetelina Valkov

Combining printmaking and watercolor techniques together gives me the freedom of applying layers of colors over etched (and often an aquatinted base), which the press transforms unpredictably into a monoprint of unique colorful image.

Moreover, the coalescence between etching ink and watercolor contributes to the balance of the composition and color choices. The transparent appearance of aquarelle softens the heavy imprints of the ink, while the geometrical drawings of the etched plates form the construction of my prints. The etched images are the armature that holds the floating elements in the artwork. Furthermore, in my recent works, I paint directly on an inked plate, and the printing welds together layers of images one over another. (cont.)



Wrong Direction
Etching, Aquatint & Watercolor Monoprint
17 x 21

Tsvetelina Valkov

(cont.)

Often, the monoprints turn into something unusual, unlike my expectations. I gladly accept the mechanical way of converting the initial painting where the force of the press leaves its final marks.



Ceres & Persephone

Collage/Photo-Montage

24 3/4 x 18 3/4

Patricia Jessup - Woodlin

My artwork, which encompasses a critical view of ancestral, social and cultural issues, is the reflection of an inner journey both intuitive and spiritual. I pursue this journey with unabashed joy. (cont.)



Dreamscape
Collage/Photo-Montage
18 x 24

Patricia Jessup - Woodlin

(cont.)

My approaches to art making are varied: photo montage, collage and assemblage. Through the seemingly endless manipulation of photo montage/collage images and found objects I strive to create provocative and visually pleasurable art works that reflect my personal experiences and the richness of my diverse ancestry.



An Alpine Scene
Archival Ink Pigment Print
20 x 26

Hans P. Zima

My work in photography concentrates on landscapes, people, and wildlife. A primary focus of this work has been to provide an aesthetic view of landscapes - from the mountains to the desert to the sea. 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.

“An Alpine Scene” shows the Dolomite Mountains of Northern Italy, in the light of an approaching storm.



Navajo Light
Archival Ink Pigment Print
24 x 20

Hans P. Zima

“Navajo Light” is an image taken in the Lower Antelope Canyon in Arizona. It shows a beam of light entering the canyon around noontime.



Winter in Yellowstone

Archival Ink Pigment Print

18 x 22

Hans P. Zima

“Winter in Yellowstone” shows a scene in the Norris Geyser Basin taken on a dark day in December. I took this photograph when, around noon, the sun came out for a few minutes, creating the golden colors in the picture.



93rd Annual Juried Exhibition

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

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