



Pasadena Society of Artists
91st Annual Juried Exhibition

June 7 - June 25, 2016
Juror: James Morphesis



SAN FERNANDO VALLEY
ARTS & CULTURAL CENTER

Jim Morphesis, Juror's Statement: Pasadena Society of Artists 91st Annual Juried Exhibition

Being invited to serve as juror for the Pasadena Society of Artists, 91st Annual Juried Exhibition, was a very welcomed surprise. PSA has enjoyed an excellent reputation for decades and I was excited to be able to view the actual artworks submitted by members of PSA. Currently, most art competitions are curated through an online process. Being able to review the artworks in person was a refreshing idea and I looked forward to my PSA take-in day experience.

The many artworks submitted for this year's exhibition included a variety of styles, materials, and techniques and I wanted my choices to represent the diversity that I saw in this collection. Paintings created with oil, acrylic, watercolor and mixed media depicted both traditional subjects as well as contemporary concepts. Different genres were also represented through photography, digital media, and printmaking. Three-dimensional works included sculptures in clay, glass, stone, metal and assemblage. I was able to select works that represented the whole of this wonderful variety of art making methods and subjects. This will be an exhibition of artworks by accomplished artists committed to their craft and a representation of the human spirit.

Reviewing these submissions was a privilege and I congratulate all of the artists who participated. I also would like to acknowledge the assistance that I received from Lawrence Rodgers and the gracious group of PSA artists who helped make my task very enjoyable.

JIM MORPHESES: Background Information

Morphesis' work examines the profound predicaments of human life and reflects the artist's deep concern with the dehumanization of society over this and the last century. Morphesis most often works serially, on imagery and themes as varied as the Passion of the Christ (influenced by his Greek Orthodox upbringing), nude torsos (inspired by Rembrandt and Soutine) and universal symbols of mortality, including skulls and roses.

Jim Morphesis lives and works in Los Angeles. Born in Philadelphia in 1948, Morphesis received his Bachelor of Fine Arts Degree from the Tyler School of Art of Temple University in 1970 and earned his Master of Fine Arts Degree from the California Institute of the Arts in 1972. Morphesis' paintings have been shown in 42 solo exhibitions and in more than 130 invitational group exhibitions in museums and galleries that include the Los Angeles County Museum of Art, the Queens Museum of Art in New York, the San Francisco Museum of Modern Art and the State Museum of Contemporary Art in Thessalonica, Greece. In 2015, the Pasadena Museum of California Art presented an exhibition of Morphesis' paintings that spanned four decades.

His paintings can be seen in the permanent collections of more than 25 museums including the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Museum of Contemporary Art San Diego, the Oakland Museum of California, the Phoenix Museum of Art, the Museum of Contemporary Religious Art in St. Louis and the San Francisco Museum of Modern Art.

Pasadena Society of Artists 91st Annual Juried Exhibition Award Winners

Award of Merit: "Station Retablo" Fred Chuang
Award of Merit: "Logo Series: Two "One For The Road" Rick Drobner
Award of Merit: "Reflected Dreams" Steve Graziani

Honorable Mention "Two Stones" Robert I Kutner
Honorable Mention "Memory Mascot" Gina M.
Honorable Mention "Angel of War" James B Marshall
Honorable Mention "Tree With Birds" Rebecca Harvey Pollack

The James Ackley McBride Landscape Award:
"Tomorrow" Jan Wright

The Yoko Cohen Memorial Award:
"Coffee With Jesus" Chuka Susan Chesney
(Best Watercolor)

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

The Pasadena Society of Artists wishes to acknowledge the
support of the Pasadena Museum of History.

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Track #6
Oil on Canvas
31 1/2 x 25 1/2



Untitled
Oil on Canvas
31 1/2 x 25 1/2
Irene Alderette

Track #6 Rain in Southern California seems to be a rare gift these days. Looking through my living room window, I stopped to enjoy the view of storm clouds on the horizon. The dark heavy clouds were illuminated by the golden glow of the sunset. Within minutes it was gone. The following day I decided to recreate the scene on canvas, but I needed something to inspire the emotional feeling I wanted to convey. Music makes me very emotional. The soundtrack of THE PIANO, track #6, (and a glass of wine) took me back to the place I had been the day before. I played it over and over again until this painting was finished.

Untitled Recently, I have been working on my ability to paint from memory as I have always painted from life. I love the challenge of studying and observing, then facing a blank canvas with only the image inscribed in my mind. It forces me to discover details ordinarily unseen, and also gives me the freedom to inject my own emotions and interpretation. This particular view of the San Gabriel mountains struck me, as I was driving home one afternoon. The blue green of the horizon and the fierce clouds were fighting for dominance of the sky.



Yoko Cohen
Memorial Award
Best Watercolor

Coffee with Jesus
Watercolor, Pen and Ink
23 1/2 x 30



My Kitty Mokie
Watercolor, Pen and Ink, Pen and Metallic Acrylic
23 1/2 x 30
Chuka Susan Chesney

Coffee with Jesus A woman from another country lives in L.A. in a Spanish house. It is a house that is so dear to her that it is shaped like a heart. Jesus comes to her gate and rings the doorbell. She says, "Come in." The gate is unlocked. Jesus comes to the front door of her house and knocks. The woman lets him into her house. She invites him to sit down at the table. Suddenly she is clothed in a beautiful clean white garment. Jesus is Byzantine. The woman and Jesus have coffee together in her Spanish heart house. Jesus is always with her after that.

My Kitty Mokie I had a kitty named Mokie for sixteen years. He was the best kitty I ever had - so cuddly and sweet. If I looked at him and said his name, he would start purring and drooling with joy. Then he would knead his claws and look at me. In this portrait, he looks very alert because he was hungry when I took his picture in my daughter's room. He was getting old at that time. Unfortunately, he had something wrong with his thyroid. We tried to treat it for a few years, but he was still miserable and sick. So finally we put him to sleep last December. This painting is not for sale. I keep it in the dining room to remember him. We got a new kitty named Toby who looks a lot like Mokie. I love him a lot, and I hope that he will be as great a cat as Mokie was. We have another cat named Sammie who is naughty and scratches us. But we love him, too, because he has a funny personality.



Station Retablo

Mixed Media: Spray Paint seen through thin, clear panel

132 x 90 x 12

Fred Chuang

Station Retablo was created in 2009, two weeks after the Station fire was 100% contained, October 16, after burning for almost two months. The assembled work was first exhibited on November 7, 2009. If selected for this exhibition, I will be adding blackened pieces of Manzanita to the altar to signify the chaparral context of the blaze.

Conceived from the start as a retablo, an altar painting, the work was meant to represent the cataclysmic strength of the conflagration, and to commemorate the deaths of Los Angeles County Firefighters, Specialist Arnaldo Quinones and Captain Tedmund Hall. The religious nature of this retablo evokes a sense of awe in the face of over-whelming power as well as a sense of mourning at the loss of life.

While not an artifact of the Catholic Church, this triptych acquires much of its metaphoric depth through references to the traditions of that institution, a fundamental element of the Los Angeles region's Colonial Hispanic history. The accompanying verse underscores the metaphors of Godhead, Angels, and Martyrs/Saints.

Additionally, the altar context of the paintings, populated with lit votive candles, adds a fuller, dimensional, temporal, and traditional connection to the religious nature of the work's title. The contained, tamed, reduced, and real flames of the votives represent not only the traditional metaphor--spirituality and fragility of life--but also resonate as actual fragments of the fire itself, fractal elements of the blazing avatar of this church's deity, GAIA (Nature). Finally, the vertical elements of the altar structure recall the burned out timbers of destroyed structures.

Art historians will not miss the visual resonance with Michelangelo's Medici Tombs sculptures given the composition of a central image flanked by images representing "Dusk" and "Dawn." This reference further underscores the memorial aspect of the work--the tribute to the lost firefighters.



Bavaria Kirche

Photograph

27 x 35

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, I 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.



Metropolis Australia
Oil on Canvas
36 x 48

James R. Cooley

I have chosen to stray from objective painting to non-objective and find the transition daunting.

The object of painting non-objective painting is to rid the picture of objects discernible by the eye.

It is annoying when objects appear unintentionally. Painting pure non-objectivity to a painter of objects is like putting your pants on over your head.



Three Jugs in Blue
Ceramic



Two Tall Bottles
Ceramic

Robert Asa Crook

I am an attorney and self-taught ceramicist. I began my artistic career sculpting face jugs an old American art form, and branched into figurative work. I was introduced to the art form by my grandfather from Texas.

Although I began my journey sculpting face jugs, eventually I gave these strange faces the bodies and lives that they demanded, and my work took on a whole new energy. My ceramics most often depict demonic and contorted faces and figures. I also sculpt fanciful creatures with the same dark qualities as my jugs and bottles. These sculptures often satirize attorneys, judges, or the legal profession to which I belong. I am inspired by religious and legal themes, ancient art from around the globe, as well as my own family lore.

Whatever eccentricity emerges from the clay in my hands - whether it be a jug , bottle, jar, or figure - it haunts, inspires, frightens, and ultimately puts a smile on the viewer's face. I push my work to be as outrageous as possible and into the far reaches of the bizarre and untamed. What I do is guaranteed to get a reaction. Ambivalence is rejected!



Nasturtiums
Mixed Media: Acrylic and Pastel
15 x 12 1/2

Marion Dies

I spend a lot of time in the garden and I love this time of year when the nasturtiums bloom with their complimentary colors of orange and green and variations therein. I like to use complimentary colors in my paintings and I wanted to explore loose brush strokes using a big brush so I wouldn't get too persnickety. Then I needed just some flicks of pastel. I like to see a drawing element in a painting also.



Coffee Bean Face
Photograph
24 x 30

Jaydee Dizon

With the current artwork that I've produced recently deals with identity and cultural significance of what the past brings to the next generation but lately I've come to different conclusions. As of late, I've grown to appreciate the grains that we consume and how important a home cooked meal is on a daily basis.

I've discovered recipes from people I've met at work and new people that I have encountered recently and asked them where they are from geographically and what grains they prefer to eat with their meals. And sometimes it is what they've learned to cook because of their heritage or what's familiar from their experiences when preparing meals with their parents. For some it is due to economic restraints and it's the most affordable to buy.

Coffee Bean Face is a portrait of Adriana Velasquez Vacca who has shared with me the meaning of Colombian coffee beans in her country. According to Adriana, and how she identifies with coffee beans is, "I grew up with the smell of coffee every morning. When my dad boiled hot water in a pot and he would pour it to an old paper filter to make it~ then he says, 'Good things take time.'"

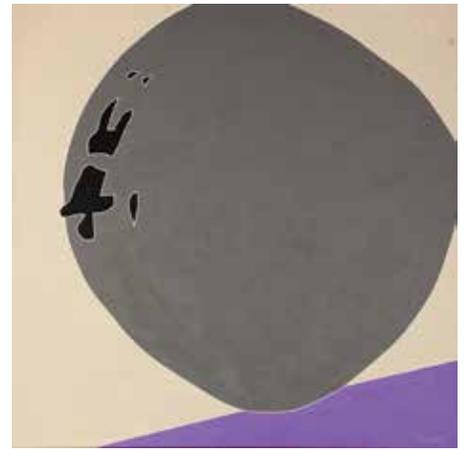
Award of Merit



Logo Series: One
(Not Shown Actual Size)
Acrylic on Canvas
36 x 36



Logo Series: Two
“One For The Road”
Acrylic on Canvas
36 x 36



Logo Series: Three
“Sisyphus La Fin”
Acrylic on Canvas
36 x 36

Rick Drobner

Logo Series: One (Not shown Actual Size) Due to my background in advertising and graphic design, I am enamored of simplified and quickly recognizable images. This powerful visual of a looming silhouette does, in fact, define a threat. It's simplicity belies its much deeper connotations which can evoke terror and fear in the viewer.

Although the color palette reminds one of a 1970's Akron Store canister set, the orange is there to remind us of jumpsuits worn by victims. Facial features have been omitted lest I give any humanity to the subject.

I've chosen to sign the painting on the obverse side. I'm not stupid.

Logo Series: Two “One For The Road” We humans are faced with decisions on many occasions during our waking hours. Many times a snap judgement or a quick, spontaneous decision can turn deadly.

When doubtful, it pays to pause and ponder what the right decision is to be. We can also ask for help in making our choices and should rely on an intuitive thought or listen to our conscience.

Enough rainbows and unicorns ... take a cab!

Logo Series: Three “Sisphus La Fin” Artists cannot retire. There goes the alarm clock ... EVERY DAY. For reasons beyond my ken, the damn thing starts its nagging at 4:44 a.m EVERY DAY. It's of my own doing that this takes place ... EVERY DAY. I'm the one who has set the time ... EVERY DAY.

I'm a painter and a potter ... EVERY DAY. Having been born with the creative gene, I must work ... EVERY DAY.

If Sisyphus would be able to let the boulder take its course and give in to it, this repetitive paragraph would end with a period, finally.



Dream
Linoleum Block Embossing
20 1/2 x 16 1/2



Harvest
Collage
20 x 14 1/2



In Memorium
Collage
23 1/3 x 27

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 to 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.



Blue Smoke
Mixed Media on Skateboard Deck
32 x 48



Vodka
Mixed Media on Skateboard Deck
32 x 48

Lore Eckelberry

My work portrays a moment in time when the individual is very comfortable being himself.

Being free of rules and regulations, just a moment for yourself where you can have your own thoughts and do as you wish.

The skateboard decks facilitate and speed transportation from one place to another. In this case facilitating the transportation from the here-and-now world to your own special world.

A moment in time where you are the master of your own universe.

And nobody would say anything different.



Golden Sand
High Fire Ceramic
12 x 12 x 2



Sunset at Beach
High Fire Ceramic
12 x 12 x 2

Mims Ellis

Golden Sand There is a certain time during the day when the sunlight accentuates the hue of the sand at the seashore. It can happen at any hour. You just have to wait patiently to see it.

Sunset at Beach Sunset is always a magical time of day for me. Whether in the mountains, at the beach or from my backyard, I will often drop what I am doing and enjoy the spectacle of another day coming to a close. When the conditions are just right, the surrounding air itself takes on a soft pink glow and shimmers with anticipation.



Poppy Field
Oil on Canvas
30 x 40



A Sunday Morning
Oil on Canvas
21 x 25



Playing Dressed Up
Oil on Canvas
21 x 25

Mina Ferrante

Before I had children, I worked full time as an artist at Disney Animation. I also constantly painted and drew in my free time.

After my children were born, for years, I found myself all day long cleaning, cooking and taking the kids back and forth to the parks and classes. For years, I craved to get back to paint and draw, but by the end of the days I was exhausted and could only crash in bed. The most creative thing I ever did was taking pictures of my children everywhere we went, capturing all their cute moments.

As the children grew and started to attend grade school, I gradually found myself a few hours a week to sketch here and there. However, since I was also volunteering at their school, my "free time" to create was still very limited. When I did have a rare chance to paint, I painted things that I found around me, my children, some flowers on the table, my neighbor next door, for instance.

Therefore, the subject matter of my paintings is simple yet close to my heart. Up until now, when I have much more time to paint since my children are all at school longer, I still fall in love with the simple subject matter in our daily live. I still love to paint the corner house down the street, a patch of poppy field I took a picture of during a school field trip with my son, or the beautiful moment when my daughter walked on the beach at our summer vacation.

There are two things that I love most, being with my family and to paint. When I can balance those two things in my life, I am happy.



Enjoy the Peaks
Henna Marble
25 x 17



Harvest Moons
Calcite
29 x 10

Sydelle Foreman

In 2004 I began sculpting stone. For me, sculpting is a complex and organic process which involves much contemplation at all stages, as well as trust, patience, intuition and surrender as the stone reveals itself and a form begins to emerge.

In 2008 I had the unique experience of sculpting marble in Pietrasanta, Italy for one month. This beautiful sculpting community dates back centuries and is where Michelangelo once lived, quarried marble in the surrounding mountains, and sculpted.

In 2013, I was awarded First Place for *The Dancer* (sold) at the California Sculptors Symposium in Cambria, where I have continued to work and show ever since. Additionally, my work has been shown at the Santa Paula Museum of Art, the American Jewish University for several years, Art City, and Gallery 825. Along with being a new member of Pasadena Society of Artists, I am a member of L.A. Art Association and California Art Club.

Enjoy the Peaks, 2015, Henna Marble We all know life has its ups and downs , all challenges and opportunities. Carving this stone, I was inspired to remember to enjoy life's peaks.

Harvest Moons, 2014, Calcite Calcite, my favorite stone to carve, always infuses me with the sun's energy. With this piece came inspiration from the harvest moon, the idea of playing with protrusions, and the sense of my own personal emerging.

As in life, sculpting is a journey of changes and growth that connects me with my essence and purpose. It is a gift to work with nature's vibrant energy of possibility and it is my intention, through sculpting, to celebrate passion, strength, grace and tranquility and to bring beauty into the world .



Don't Wanna. Don't Have Ta.
Can't Make Me.
High Fire Ceramic, Mixed Media
19 x 18 x 17

Honorable Mention



Memory Mascot
High Fire Ceramic, Mixed Media
80 x 24 x 14

Gina M.

I am a multidisciplinary artist from a funky and creative family. In the 1970's my parents owned a puppet theater where my anthropomorphic tendencies blossomed during a childhood raised by puppets and their puppeteers. For me, making art is about problem solving and exploring thoughts and feelings lost to dreams.

The ceramic trompe l'oeil series 'Lost Not Forgotten' includes hand-built, high-fired ceramic teddy bears, toys, and puppets in different stages of decomposition. I'm recording the significance of memory and mortality while self-reflecting on the aging process and the image-altering effects of gravity.

Don't Wanna. Don't Have Ta. Can't Make Me., a high-fired ceramic, wood and wire sculpture depicts a toy elephant in mid tantrum with her front feet securely nailed to a pull cart oblivious that the continued struggle will pull her apart. The elephant represents the emotional subconscious pulling against the cart, the rational conscious, unyielding to the consequence of its actions.

Memory Mascot, a life-sized ceramic sculpture with a fabric textured, saggy teddy bear's skin hanging on a blue gray door, evokes a melancholy sadness, a nostalgia of times past, of childhood and loss.

Award of Merit



Life's Blood
Acrylic
48 x 48



Reflected Dreams
Acrylic
60 x36

Steve Graziani

The more I paint, the shorter my Artist Statement wants to be ...
perhaps because when I'm not painting,
I'm writing. Feels like there's a place for words ...
and another for images. It's gotten down to being ...
"Storytelling ... In Color"



Chevy with Shadows
Photograph
16 x 20



'42 Chevy
Photograph
16 x 20



Low Rider
Photograph
16 x 20



Low and Slow
Photograph
16 x 20

R. René Hoffman

My love of photography began in college. I just needed 4 units. Watching the latent image appear, I was hooked. I began my studies with a former Life magazine photographer (tell me a story), then to a fine art photographer, (don't you dare bring me photographs of kids and flowers) and finally was accepted into a master class with a commercial photographer (I want you to succeed).

My images (hopefully) express a sense of place and emotion.

These photographs were shot on the same day. Originally, I went to shoot the 6th St. Bridge connecting downtown Los Angeles to Boyle Heights. Beneath the bridge was a gathering of Low rider car clubs. Lots of families having a good time. Most cars were in a better than original condition, others rust buckets. Still, they were beautiful and were being shown respect. Eventually I did shoot the bridge but most of my favorites are from underneath.

Honorable Mention



Two Stones
Archival Ink Pigment
Print
26 x 20



Grace in Turbid Waters
Archival Ink Pigment
Print
26 x 20



On the Edge Alone
Archival Ink Pigment
Print
17 x 17

Robert I Kutner

On the Edge, Alone - Along the edge of one of many lakes within 60 Lakes Basin, high in the Sierra Nevada, a single block of granite stands alone above the waterline. The rock that once surrounded it has long since weathered away. Standing over the mineral laden waters today, but one day, it will have nothing left to stand against the will of Mother Nature. Piece, by piece, it will take it's place on the lake bed.

Two Stones - One morning while wandering among the lakes of 60 Lakes Basin high in the Sierra Nevada, I came upon this small shallow lake. The water was so wonderfully still, perfectly reflecting the clouds above. Two stones rise above the surface of the water, basking in the low early morning light. Or, are they floating among the clouds? Perhaps. Or, maybe, that is what they dream of.

Grace in Turbid Waters - Early morning along the Middle Fork of the Kings River, in a deep mountain canyon. This is just a small window of the river. Flowing water takes its shape from what lies beneath. But in doing so it softens the forms into sinuous shapes that well up and then flow away, only to be replaced by another similar, but never identical form. These forms hint at without ever truly revealing the truth of what lies below.



Attention
Photograph
40 x 30



Rebirth
Photograph
30 x 40

Ildiko Laszlo

Photographer and visual artist, Ildiko Laszlo was born in Budapest, Hungary.

Carried across the border to freedom on the shoulders of her father at the height of the Hungarian revolution she and her family immigrated to the United States, finding refuge in a small rural town in the state of Rhode Island. As a young woman she returned to Europe to study art and photography in Paris and Florence but still haunted by the homeland she had lost Ildiko returned to live and work in Hungary in 1976. Finding it impossible to grow artistically and intellectually behind the Iron Curtain she returned to the United States in 1979 and settled in San Francisco. Ildiko's work subsequently led her to New York City and to Los Angeles, where she now resides.

Ildiko Laszlo presents a body of work that combines the artistic romanticism of eastern Europe with the free spirited exploration of light, color and form she has found in the west. Her images seek the beauty within the natural places of the earth. Their presentation allow her to share the energy of nature she has found there. It is her central theme.



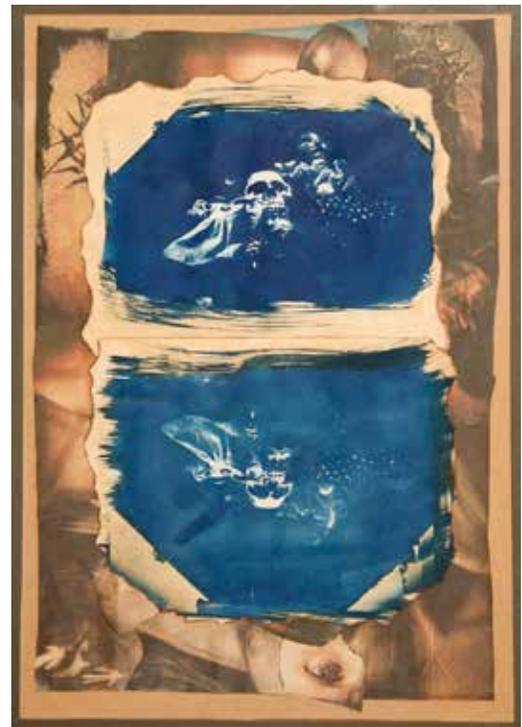
Triptych: Playful Color 1
Photograph, Altered
21 x 17



Triptych: Playful Color 2
Photograph, Altered
21 x 17



Triptych: Playful Color 3
Photograph, Altered
21 x 17



Reflections: Life, Dolls, Death
Cyanotype Collage
25 x 19

Patricia Lee

A photograph is a captured moment, while moving through life. It is a small way to remind us of what is always present. A way to explore our inner quest for a relationship with the thing around us. The desire and search for an Inner connection with a moment inspires me to look for these images. This freedom and expression that accompanies this search gives me inner relationship to the world around me. In exploring this obsession, it inspires me seek images, reminders. These images can be an experience to help break out of the habitual seeing of things around us, a way to find the Intangibles that we seek. Photography is one of my approaches to achieve this desire, to reach out and express connection between this Inner and outer space. The witness!



Santorini
Photograph, Rendered
16 x 16



Ca' d'Oro Silhouette
Photograph, Rendered
20 x 16



Suite Portuguesa
Lisboa, Belem, Sintra, Cascais
(clockwise top to bottom)
Photograph, Rendered
38 x 90

Warner LeMénager

Santorini, The island of Thera in the Cyclades chain in the South Aegean Sea is commonly known by most people as Santorini, which I have no idea why. The main town Fira has a suburb Karterados which a portion is shown in this picture. When you climb off the cruise ship you scale a steep cliff by mule, foot or cable car. I took the cable car for I was in town ahead of the others; I then trekked due right (north) and took numerous pictures along the way. Being that we were only going to be on the island for three hours I wanted to make the best of it. I did for this is only one of many photos I find worthy.

Today Santorini has attracted the rich and poor, young and old from all over the world and the fantastic atmosphere that grabbed my heart is now gone to commercialism and tourism. It was at the time of my visit a bunch of small villages clinging to the cliffs overlooking the volcanic caldera. It was peaceful with small cafes looking for a lost visitor. - Gone with the dodo bird.

Ca' d'Oro is the one residence (now a museum) that stands out on the Grand canal. If in a water taxi, gondola or vaporetto it can't be missed between the train station Santa Lucia and Ponte Rialto on the north side of the canal. One of the most photographed buildings in Venice, few see the view I am presenting here.

My constant walking the streets of Venice looking for bridges to cross into yet another undiscovered part of the city brought me one day looking up (which is a good habit photographers should practice - much to be seen) I saw a small sign pointing right with the words Ca' d'Oro.

The museum is a treasure to find for besides its great collection there are two of the clay model for the *Fontana dei Quattro Fiumi* by Lorenzo Bernini in Rome. You can venture out on the two balconies (second & third floors) and see the boats plowing the Grand Canal.

The interior though a museum still has the feeling of its past glory as a primo villa on the Grand Canal. This photo is a scene that when seeing it it needed my attention. I have converted it into a water color effect accentuating the silhouette of a bust in a corner of one of the many rooms. Faintly in the center top will be seen the exposed beams that run throughout the villa.

Suite Portuguesa- A Week-End In & Near Lisboa

With a camera in hand, a bunch of shoe leather and a knowledge of the transportation system around Lisbon, Portugal one may see more than they bargained for. This suite is a smattering of that:

LISBOA, the capital and heartbeat of this country still remains in a large part in the 20th century with its Art Deco facades & trolley cars. It is a city to be walked with a bunch of energy since it seems to pose one hill after another. This photo represents the deco facade with a comic book type effect but with the young realistic young girl in jeans walking through the scene.

BELEM, no more than a suburb of Lisbon but with much appeal, besides other attractions this photo represents an extruded facade of the *Mosteiro dos Jerónimos* (monastery for Order of Saint Jerome) which is the one building in Belem that can't be missed among the landmarks. It is the current home for Vasco da Gama; his tomb being in the church. Further afield are found Sintra and Cascais.

SINTRA, is day to itself comprising a vast area with villas, forts and palaces. This photo, also extruded by compacting the width of a panoramic view, is of the Pena Palace which dates from the Middle Ages with the rulers of Portugal adding more and more flavor to the structure over the years. Don't buy the video, it doesn't work here.

CASCAIS, is located along the coast next to Estoril (Newport of Lisbon), *the playground of the rich and famous*. This is an extruded view of a one of a kind street (Rua Federico Arouca) in Cascais. The town being coastal attracts a vast amount of tourists .



Abuela

Wood Cut on Japanese Paper with Oil Ink (Hand Pulled)
30 x 20

Gloria Lujan-Whitney

About: Typical Hispanic grandmother with her holy statues, rosary, and artifacts, giving the approving, or disapproving eye at her family, yet the matriarch and beloved of all family members.

Artist: Gloria Lujan-Whitney: Gloria grew up in Wyoming, she is a Hispanic artist. Her father was a cowboy, and her grandfather owned a ranch. The west runs deep in her veins. Gloria feels family is the most important thing in her life. She works mainly in print media, woodcuts, lithographs, silk screen, and mixed media. Her works have been exhibited all over the United States and this year she served as one of the artists selected from around the world to represent ArtCan ... support the cause. Cancer fund raiser. She has participated in some major exhibitions around the country



Angel of War
Metal and Glass
41 x 14 x 16

Honorable Mention



Peacock
Metal and Glass
48 x 48 x 48



Elmo (Giant Spider)
Metal and Stone
30 x 30 x 16

James B. Marshall

Angel of War "War", is a horrible part of our human existence and the evolution of Mankind has yet to arrive at a place where peaceful solutions appear to be available. This piece "Angel of War" is a symbol of a spirit trying to make sense of it all. She is composed of transmission sprockets, gears, link chain and glass.

Elmo I have a love for strange life forms and they seem to fit into my media of machine parts. Elmo, is a very large Tarantula. These creatures and all spiders are extremely important and often misunderstood. By giving a sense of humor to these misunderstood creatures might give a lighter view and a greater appreciation of them.

Peacock These creatures reside in my area and there is a mixed appreciation of them. Although, the male bird is extremely beautiful and to see them fly is amazing. Although, they can be a nuisance and very destructive, I created this piece to simulate their beauty as well as their mischievous nature.



From the Studio Window
Oil
31 x 43

The Promised Land
Oil
35 x 45



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.



Endless #1
Oil on Canvas
22 x 26

Saturn's Children [re]Visited #1
Oil on Collaged Canvas
27 x 21



Harry Nickelson

Endless #1 is a departure for me, from my typical subjects: and part of a new series of paintings. Constantly bombarded by images of war from the Mid-East [and elsewhere]. I have long saved images from war zones: with the intent of expressing some of their inherent brutality. But also- from my point of view- as the voyeur and the artist: some of their perplexingly graphic beauty.

Saturn's Children [re]Visited #1 is a self-portrait on collaged canvas: It is inspired by a photograph my daughter [depicted obscurely as a stick figure in the lower right corner] snapped of me holding up a half eaten rat the cat had dragged in! But more ... it is a variation on the theme of "Saturn Devouring His Children". Inspired by Goya [and Rubins] derived from the mythological Saturn: devouring his children.



The Enlightenment of The Digital Wave
Pyrophyllite (South African Wonderstone)
22 x 20 x 14



Tango Fossil
Belgium Black Limestone
18 x 12 x 5



Vivalde's Canyon
Acrylic on Canvas
48 x 48

Victor Picou

Sculpture is the primary expression in my life of art, though I have a new interest in painting. Art and creating art connects me to the world. Whether it's shaping stone, wood, and clay, painting or writing, volunteering and participating in the art community, ART is the center of my life.

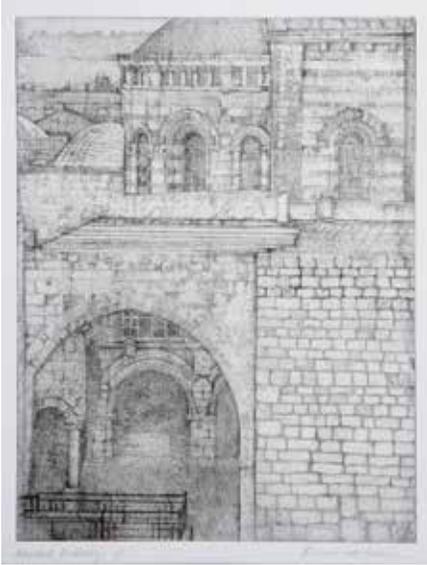
I am interested in a variety of materials and approaches to design. Enticed by the stone, I go directly through the surface and beyond. Unique shapes come to life as I explore a search for wholeness and cohesion. Color is an exciting feature for me. Translucent stone influences my joy of light, shadow 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

The Enlightenment of The Digital Wave, carved from pyrophyllite from South Africa, depicts a proud young man. Having been so attached to his mobile phone 24/7 - forever, his anatomy has changed giving him built-in antennas, his own digital wave, and of course his phone has embedded itself in his hand and brain.

Tango Fossil, carved from Belgium Black Limestone, represents the sensuous dancers. Countless number of fossils appear to have been dancing for millennia well before Europe had a name.

Vivaldi's Canyon, my first canvas to paint, at age 69, I am very proud of it. My visit to a Utah canyon inspired me to take to the canvas with a variety of instruments, including brushes! I worked on this for one year.



Ancient Buildings
Etching
18 x 14



Ancient Window
Etching
18 x 14



Night Bridge
Etching
10 x 14



Tree with Birds
Etching
14 x 17

Honorable Mention

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.



Contemplating Albedo
Encaustic and Mixed Media on Panel
18 x 18



Perigee Moon
Encaustic and Mixed Media on Panel
8 x 8



Apogee Moon
Encaustic and Mixed Media on Panel
8 x 8

Rhonda Raulston

Combining natural forms (moons, planets, galaxies) overlaid with mathematical and geometric notations, these pieces are a continuation of my enduring interest in cosmology - the natural order of the universe and our relationship to it.

Encaustic paint, paper, wax crayon, and alcohol ink combine to create the imagery.



Patina
Archival Ink Pigment Print
16 x 20

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.



Pegasus
Bronze
16 x 10 x 24



Waiting
Mixed Media
72 x 32 x 36

Linda Serrao

Figurative bronze sculptures are my passion,
and life size bronze portraits are my specialty.
My bronze sculptures are figurative and realistic,
meant to capture a moment in time
and to reflect our relationships
to other peoples, other creatures,
and to the environment which we all share.

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 bronze portraits.

I believe that art should reveal
a little about the times and values
in which it is created,
and I strive to subtly imply
a symbol or story or situation
within my lifelike bronze figures.

Pegasus
my art deco interpretation of the mythological flying horse.

Waiting
Is a half whimsical, half serious tribute to the firemen and women who protect us



Kitsune and Soldier
Mixed Media Box Construction
19 x 28 x 2 1/2

S. A. Smith

I am a storyteller

My work provides symbols to use in creating a personalized tale. Some of the symbols are directly related to the kitsune and soldier while others are self-generated ... they have meaning to me but I invite the viewer to assign her/his own interpretation. It is of primary importance for a dialogue to open between an art piece and the viewer: a work of art is a living entity and this interaction is what keeps the work vibrant. An artwork is allowed to find its own evolution through the interaction with the viewers encountered.

Kitsune and Soldier refers to Japanese kitsune, or fox trickster, tales. A common theme revolves around stories of arrogant samurai who encounter the shape-shifting fox. The fox female seduces the samurai who, the next day, awakes to find himself in a ridiculous situation ... the kitsune /woman nowhere to be found.



Ella
Glass
14 x 14



Night Music
Glass
14 x 14

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.

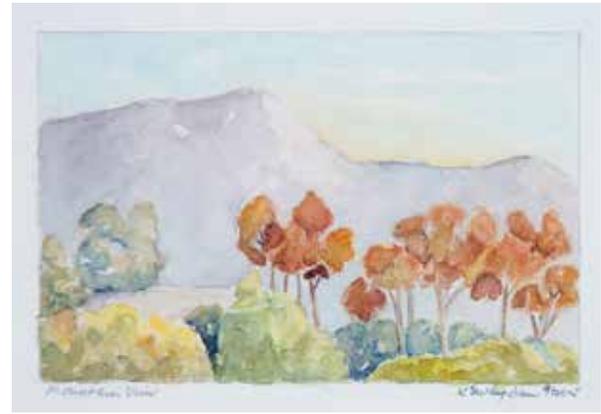
Small wonder then, that I am thrilled to have discovered an artistic medium that brings a little alchemy into my life. I have always been interested in doing crafts but since glass fusion has come into my life it has become my passion. I am filled with anticipation when I open my kiln on the day after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

Ella This was originally made for my then unborn great granddaughter. Her name was to be Ella. I thought how fitting it would be to make a piece of glass telling the story of Cinderella. However somewhere along the way they changed the name to Emily. (sigh) Each square of glass is cut, layered and placed and fired several times to give its depth. I used dichroic glass, glass powders, glass frits, glass stringers and sheet glass to tell the story.

Night Music I let my imagination go on this one. I literally cut and placed very abstractly, not really paying attention to size, dimensions or shape. It reminds me of music somehow hence the name. This too is made with dichroic rainbow glass sawed into shapes. At the last minute I decided to saw tooth one side. It has several firings at different temperatures to achieve the desired effect.



In the Arroyo
Watercolor
12 3/4 x 14 5/8



Mountain View
Watercolor
10 3/4 x 12 5/8

Kathleen Swaydan

A longstanding appreciation of Renaissance and Baroque art has influenced my study and creation of art. In support of this appreciation I spent a year of study in Florence, Italy while enrolled in a MA Program at Syracuse University. Initially, I focused on the still-life genre not only because of its long history, but also because it provided an unlimited supply of subject matter that could be “set-up” and drawn to tell a story.

My still-life compositions combine a variety of organic and non-organic, most of which contain a vessel or container the contents of which span the cycle of life and death. The majority of these compositions have been executed in graphite on paper. The tactile quality of graphite allowed me to build on the nuances of each surface represented by the objects that comprise my compositions.

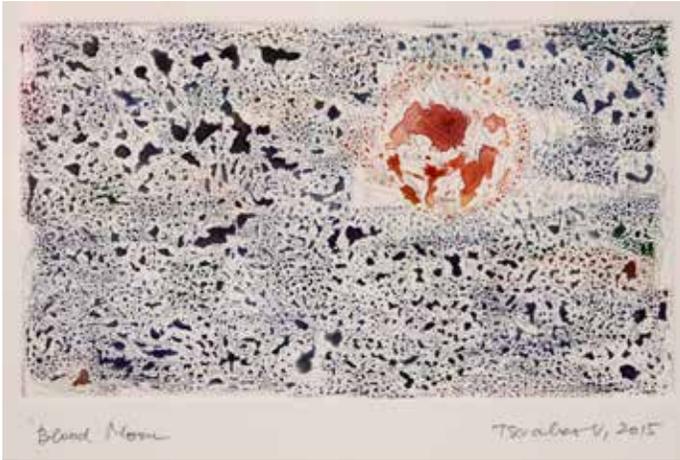
During the past two years, I have transitioned to painting landscapes of places I have visited and either painted “en plein air” or, when necessary, from a photograph. The transition to watercolor and pastel, not only allows me to continue “drawing”, but also to incorporate color and ever changing vistas; vistas not unlike the variety presented in still-life compositions.

My art, whether watercolor, pastel or graphite, is influenced by the ancient Greek and Roman tradition of landscape and still life paintings frequently found on the walls of guest quarters in private domiciles such as those found in Pompeii. These images provided a private devotional area and visual banquet for the guests and evoked an impression of hospitality and generosity. This ancient tradition is the undertone of my artwork.



Free Tree Roots Dancing
Oil on Canvas
36 x 48

Beatrice Taggart



Blood Moon
Etching, Aquatint and
Watercolor Monoprint
17 x 21



Just Friends
Etching, Aquatint and
Watercolor Monoprint
17 x 21

Tsvetelina Valkov

When I discovered printmaking, my favorite media, watercolor, afforded me an opportunity for exploring a new field of abstract painting. Printmaking gave me the freedom of applying layers of colors which the press transforms unpredictably into a monotype of unique smooth transparent surfaces. The echo of the monotypes - the ghost prints, with their pale and blurred appearances, are a base for my monoprints (a combination of monotype and other printing techniques). The unrelated etched or (and) aquatinted images on top of the ghost prints, complete the composition, add a story to the existing painting, and become the core of the monoprints.

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 mostly strong 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. 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.



Gravity
Oil and Mixed Media on Panel
48 x 48

Deborah van der Zaag

My abstract paintings are based on my own personal imagery contrived from natural forms combined with color, line, space and value. I add and subtract these elements to heighten the focus of the interconnectedness of the images, letting the painting emerge. My work speaks a language of spatial relationship between these components until a satisfactory composition surfaces. The painting becomes its own environment that invites the viewer to experience the work by becoming part of it.

The James Ackley McBride Landscape Award



Light Show
Watercolor/Coffee
28 x 36



Tomorrow
Watermedia
28 x 36



Lullaby of Birdland
Watermedia
36 x 28

Jan Wright

Light Show I created an abstract under-painting using bright colors and then added a top layer using instant coffee diluted enough to allow it to run when tilted. I started using coffee after reading about someone on the internet who was painting with coffee on leaves as well as using coffee grounds to decorate the surface of coffee served with cream on the surface. Curious about how it would behave on watercolor paper, I've done a whole series. If thicker, it dries to a high sheen. Diluted significantly, it diffuses into a soft under-painting that can have regular watercolor used on top. I liked the way that the dark coffee layer created sharp contrasts with the under-painting. Thus, it became a "light show."

Lullaby of Birdland I painted this piece using a three-layer process I call a "triplex." Using hot press paper, I laid down a high key non-objective wash in warm colors leaving no hard edges. When dry, I sealed the surface with a mixture of water/matte medium. Finally, I coated the second later with thick watercolor paint laid down in vertical sections, texturing it with plastic wrap while still wet. After moving the plastic wrap, the surface can be painted back into with a brush or, using a brush with clear water areas can be lifted. The initial image had a bird shape in what might become a tree. Thus, it became a bird and one bird led to another. The trees mostly took care of themselves.

Tomorrow I painted this piece using a three-layer process I call a "triplex." Using hot press paper, I laid down a high key non-objective wash in warm colors leaving no hard edges. When dry, I sealed the surface with a mixture of water/matte medium. Finally, I coated the second later with thick watercolor paint laid down in vertical sections, texturing it with plastic wrap while still wet. After moving the plastic wrap, the surface can be painted back into with a brush or, using a brush with clear water areas can be lifted. There was a wild fire in the news the week I painted it and it reminded me that our whole world has the potential of being reduced to ash if we don't find a way to change current weather patterns.



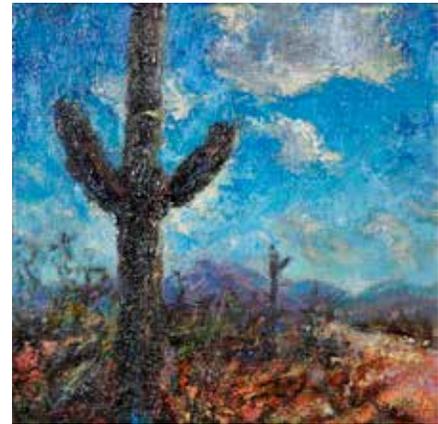
Bagnato Byway
Oil on Panel
6 x 6



Caminata de la mañana
Oil on Panel
6 x 6



Cañón de Nuez
Oil on Linen Panel
6 x 6



Saguaro Sonorese
Oil on Panel
6 x 6

Jeanmarie Zimmerman

I am a contemporary figurative artist drawn to the elusive capture of a moment and creating visual essays of environments. My Architectural Design background tends to meld with my art's inclusions of built environments. My love of nature tends to meld with my plein air pieces along trails traveled. I am perpetually inspired by the endless ways exterior shelter and functional spaces collide with the natural world. I am intrigued with artistically representing historical contexts and fabrics of cities and places and how cultures respond to building shelter for needs ranging from utilitarian to ceremonial. Collective visual essays document Raw Nature, dualities and artifacts in our human common existence and are created in an array of mediums.

I find beauty and inspiration in Cultures past and present, atmospheric Light and shadow, Color and tone, reality and imaginings, Spirituality and pragmatic sanctums, serendipity and serenity are the dualities which inspire my artistic view of the world. I am inspired by surviving antiquity, National Parks, and humble urbanscapes. 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.

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