



## *April Showers...*

### April Newsletter

#### **Greetings!**

...bring May flowers.

The days have grown longer finally, the showers are lessening, and the last of winter is finally behind us. Spring will soon make way for summer in California, and all that comes with it.

And as the weather grows nicer and the days longer, spring cleaning and re-decorating are on the minds of many of us now.

So whether you are just cleaning the attic or totally re-decorating your home, don't forget the artwork that brings warmth, love and memories to any house! Regardless of whether your project is fine art, photography, or mementos long stored in dust or newly acquired, now is the time to act!

FrameStore has been helping southern Californians take care of their photos, artwork, and mementos correctly for over 35 years.



Stop by one of our stores this week to have one of our Art and Design experts help you to turn those precious memories that will only come once into lasting and lovely art that will bring joy for decades.

Visit our website at [www.customframestore.com](http://www.customframestore.com) for locations and contact information!



## **Spotlight: Gallery 1988**

**"INLE"**

**100 artists reinterpret the anti-hero from  
Richard Adam's WATERSHIP DOWN**

**March 11 - April 8, 2011**

Gallery 1988 has quickly become one of the world's most talked about art galleries. Opened in 2004 on the famous corner of Melrose and La Brea, by California natives Katie Cromwell and Jensen Karp, the gallery has become the nation's number one destination for pop-culture themed artwork and the premiere venue to witness the rise of emerging artists before they break.

Openings at the gallery have seen upwards of 2,500 people attending in one night, including celebrities such as Jessica Alba, Nicole Richie, Good Charlotte, Seth Rogen, DJ AM, Paul Wall, Seth Green, Samuel L. Jackson, Jonah Hill, Michael Rappaport, Linkin Park, Swizz Beats and Joss Whedon admiring the walls. An annual show at G1988, "Crazy 4 Cult" receives worldwide press (faced by the show's hosts filmmakers Kevin Smith and Scott Mosier) and over 1,000,000 website hits on the day of the opening reception. In addition, Gallery1988 has collaborated with Stan Lee and Beastie Boys to create the annual tribute show, "Under the Influence," which pays homage to these inspirational icons and their influence on our generation. And in 2007, Karp and Cromwell expanded G1988 with a second location, in the heart of San Francisco.

The galleries have been featured in dozens of magazines including US Weekly, Jutxapoz, JANE, COMPLEX, The Los Angeles Times, FHM, The Washington Post, and The National Post. They've also received press from the CNN, G4 network, KTLA, KTTV, CNN.com, MSNBC.com, KROQ, Power 106 and publications in the United Kingdom, Japan, Sweden, Germany and Italy. G1988 has also created unprecedented partnerships with corporations like The Walt Disney Company, Capcom and Mattel to produce art shows inspired by their products and history. In 2009, Gallery1988:LA worked hand in hand with Tyson/Givens Design & ABC television show "LOST," to create a promotional campaign and art show that has changed the face of television marketing as a whole. For the past 6 years, Gallery 1988 has helped nurture and create a collective of artists who call 1988 their "homebase," allowing collectors to purchase affordable artwork from art stars on the rise, before their price range skyrockets.

***This exhibit will be gone soon, so go see this amazing collection of work before you miss out! Highly recommended.***

## *SoCal Art Happenings -*

### **Blum and Poe:**



### ***Henry Taylor: Paintings and Sculpture***

**March 19, 2011 - May 2, 2011**

## About

Blum & Poe is very pleased to present its first solo exhibition of paintings and sculpture by Los Angeles-based artist Henry Taylor.

In Henry Taylor's work, the line between art and life is often indistinguishable; freely commingling intensely personal figurative paintings with totemic assemblage sculpture. Taylor has developed a unique visual dialect wedded to the downtown-Los Angeles community he calls home, addressing his subjects with the ease of an insider and the hand of an outsider. Taylor's nuanced portraits shed a sentimental light on near and dear friends, family members, lovers and heroes, both dead and alive, real and imagined. They are non-hierarchical, generous and democratic likenesses of the people most central to his life and thought, with equal emphasis placed on a portrait of his niece and nephew in relaxed pose or larger than life statuesque representations of Serena Williams or Jackie Robinson. An acute documentarian of his community, Taylor fits squarely into the lineage of painter as social observer, channeling amongst others, Alice Neel, Toulouse Lautrec and John Singer Sargent.

Taylor's paintings and sculptures are often constructed in a frenetic manner with partial gestures, half-phrases or incomplete figures painted on surfaces as varied as cigarette packs, cereal and beer boxes or suitcases. These objects, prior to Taylor's intervention, were left for dead on street corners and in dumpsters, but when salvaged by the artist, become fair game, to be used as integrated components in sculptures or as alternative surfaces to stretched canvas for painting. Most recently Taylor has begun collecting emptied Clorox bleach bottles, which when spray painted black and inverted on broomsticks take the form of African tribal masks or dancing statues. Propped on constructed bases of plywood and held together by whatever means necessary, these figures come to life, defined both by their unique handmade construction and shabby materiality. They exist as accumulations of found objects intimately linked to their surroundings, repurposed and breathed with life by their maker.

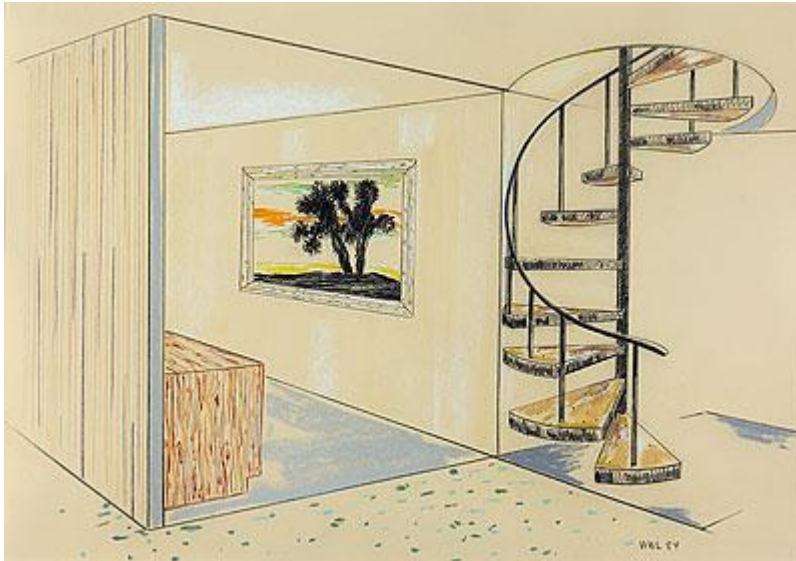
Taylor's vernacular is the street. His studio practice is deeply informed by its sights and sounds, and most notably by its people; those who move freely between Taylor's life and studio, often only long enough to have their portrait painted once. These personalities, along with the historical figures who find their way into Taylor's work, are rendered with a dignity and soul, befitting their place within Taylor's world.

*Henry Taylor (b. 1958, Oxnard, CA) has been honored with solo museum exhibitions at The Studio Museum in Harlem, NY, 2007, the Santa Monica Art Museum, Santa Monica, CA, 2008 and will be included in the forthcoming exhibition, Human Nature: Contemporary art from the Collection, Los Angeles County Museum of Art, Los Angeles, CA. Taylor has been included in such group exhibitions as Red Eye, 2006 and 30 Americans, 2008 at the Rubell Family Collection, Miami, FL, and At Home/Not at Home: Works from the Collection of Martin and Rebecca Eisenberg, 2010, curated by Matthew Higgs at the Hessel Museum of Art at Bard College, Annandale-on-Hudson, NY. Henry Taylor received his Bachelor of Fine Arts degree from California Institute of the Arts and lives and works in downtown Los Angeles*





# MOCA:



## *William Leavitt: Theater Objects*

March 13, 2011 - July 03, 2011

### About

William Leavitt is the first solo museum exhibition and retrospective of the work of Los Angeles-based artist William Leavitt (b. 1941, Washington, D.C.). A key figure associated with the emergence and foundations of conceptual art in Los Angeles during the late 1960s and '70s, Leavitt is primarily concerned with narrative and narrative forms.

Since 1969, his works have employed ordinary fragments of popular and vernacular culture and modernist architecture as both props and signifiers to produce a distilled narrative. The culture and atmosphere of Los Angeles has played a significant role in Leavitt's ongoing interest in "the theater of the ordinary" and the play between illusion and reality and nature and artifice that characterizes the city. Surveying the artist's multifaceted 40-year career, William Leavitt will include sculptural tableaux, paintings, works on paper, photographs, and performances drawn from the late '60s to the present.

One of the most significant and influential figures working in Los Angeles, Leavitt has created a remarkable oeuvre that has influenced generations of artists, and this exhibition, which examines his extraordinary contributions, is both long overdue and highly anticipated. The exhibition, co-curated by MOCA Associate Curator Bennett Simpson and Ann Goldstein, former MOCA senior curator and director designate at the Stedelijk Museum in Amsterdam, will be accompanied by a fully illustrated catalogue featuring an introduction by Goldstein,

essays by art historian Annette Leddy and Simpson, an interview with the artist by artist-writer Erik Bluhm, a selected artist's exhibition history and bibliography, and a complete checklist of the exhibition, constituting a comprehensive scholarly overview and examination of the artist's career.

*William Leavitt: Theater Objects is made possible by lead support from Amy Adelson and Dean Valentine.*

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## LACMA:



### ***Elizabeth Taylor in Iran*** ***Photographs by Firooz Zahedi***

**February 26, 2011 - June 12, 2011**

#### **About**

In 1976 Elizabeth Taylor visited Iran for the first and only time. Accompanying her was Firooz Zahedi, a recent art school graduate just learning his craft, who has since gone on to become a successful Hollywood photographer. Iran provided an exotic and engaging locale for Taylor, a tireless global wanderer still at the height of her fame. For Zahedi, who left Iran as a child,

this was a reintroduction to his own country. It was a remarkable journey, documented by Zahedi's vivid photographs, shown together here for the first time. The pair traveled to the main tourist sites: ancient Persepolis, Shiraz, home of poetry and wine, and Isfahan, renowned for its beautiful tile-clad buildings. In the Isfahan bazaar, Taylor was attracted to and purchased a traditional tribal outfit. Dressed in this colorful costume and in full make-up, she posed as an odalisque, an especially suitable persona for one who was herself a male fantasy. Though Zahedi was to photograph Taylor many times in the years following their Iran trip, none are as personal, candid, or creative as these unique images.

*This installation was made possible in part by the Art of the Middle East Council. Additional support was provided by The Icon Lab.*

*Image: Firooz Zahedi, Dressed as an Odalisque, 1976, © Firooz Zahedi.*

## *In the Studio -*

### **In The Studio:**

### **Art Theory 101:**



**COLOR THEORY**

**Color Theory in Art**

## I - Introduction

For a long time, now, there has been a problem that fledgling designers have run into on a constant basis. This problem seems insignificant to most, but in actuality it is quite possibly the most important factor in a design or piece of artwork. Yes, you guessed it...I'm talking about the issue of COLOR.

Color can be a touchy subject. Sometimes artists use colors that evoke certain emotions. Other times artists use colors simply because they like the way they look. While any design instructor will tell you that the latter reason is completely wrong, I tend to disagree. In my personal opinion, color always has meaning. This meaning can be, as I mentioned, an emotional one or it can be a personal preference on the part of the artist himself, but it ALWAYS has purpose behind it.

There is nothing wrong with choosing a color because you like it because, after all, it is **your** work. However, when choosing a color you still want to make sure its use does not conflict with what you are trying to say with your work. Proper use of basic color theory can help you decide what colors match, as well as what each color makes people feel.

## II - The Wheel

The color wheel has earned a place in the hearts of many artists and designers across the globe. Not because its the perfect tool, but because everybody, at some point, has had to make one of their own as part of a ridiculous art class project.

The wheel's construction is actually quite simple. You have your 6 basic colors: red, orange, yellow, green, blue, and purple. Then, depending on which wheel you're looking at, you have extra, "in-between" colors that are mixes of the basic colors.

There are names for all of these colors, which are important to know. The following is a list of all of the names of colors and what they're good for.

**Primary Colors:** Red, Yellow, Blue. These 3 colors are the base colors for every other color on the color wheel. This is why they're called "primary." When you mix two primaries together, you get a secondary color. Also note the triangular positioning of the primary colors on the color wheel, and how the secondary colors are next to them.

Primary colors are useful for designs or art that needs to have a sense of urgency. Primary colors are the most vivid colors when placed next to eachother, which is why you'll notice that most fast food joints use primary colors in their logos, as it evokes speed.

**Secondary Colors:** Orange, Green, Purple. These 3 colors are what you get when you mix the primary colors together.

They're located in-between the primary colors to indicate what colors they're made from. Notice how green is in-between yellow and blue.

Secondary colors are usually more interesting than primary colors, but they do not evoke speed and urgency.

**Tertiary Colors:** These are those "in-between" colors like Yellow-Green and Red-Violet. They're made by mixing one primary color and one secondary color together. There can be endless combinations of tertiary colors, depending on how they're mixed.

**Complementary Colors:** Red and Green, Blue and Orange, Purple and Yellow. These are the colors directly across from eachother on the color wheel. Don't let the name fool you, they rarely look good when used together. They're called "complementary" because, when used together, they become extremely vibrant and have heavy contrast.

Complementary colors are useful when you want to make something stand out. For example, if you use a green background and have a red circle on it, the red will jump off the page and be almost blinding.

**Analogous Colors:** Red and Orange, Blue and Green, etc. These are colors right next to eachother on the color wheel. They usually match extremely well, but they also create almost no contrast. They're good for very serene-feeling designs and artwork where you want viewers to feel comfortable.

## III - Other Terms

There are plenty of other names and titles that refer to different aspects of color, but this is where it starts



getting complex. If you want to know more about color, read on.

**Warm Colors:** Colors such as red, yellow, and orange. These colors evoke warmth because they remind us of things like the sun or fire.

**Cool Colors:** Colors like blue, green, and purple (violet). These colors evoke a cool feeling because they remind us of things like water or grass.

**Neutral Colors:** Gray, Brown. These aren't on most color wheels, but they're considered neutral because they don't contrast with much of anything. They're dull and uneventful.

**Value:** Usually refers to the amount of black in a color. The more black a color has, the darker its value.

**Brightness:** Refers to the amount of white in a color. The more white a color has, the brighter it is.

**Saturation:** Refers to the amount of a color used. When a color is at full saturation, it is extremely vibrant. When a color is "desaturated," a large amount of color has been removed. Desaturated colors tend to be close to being neutral because there is so much gray in them.

#### **IV - Types of Color**

As you might suspect, there are different types of color. Now is when you can throw the color wheel out the window.

**RGB Color:** This is color based upon light. Your computer monitor and television use RGB. The name "RGB" stands for Red, Green, Blue, which are the 3 primaries (with green replacing yellow). By combining these 3 colors, any other color can be produced. Remember, this color method is only used with light sources; it does not apply to printing.

**CMYK Color:** This is the color method based upon pigments. "CMYK" stands for Cyan, Magenta, Yellow, and Black (its what the K stands for). Using these 4 colors, most other colors can be achieved. Unfortunately, CMYK cannot reproduce the same amount of colors as RGB can, which is why yellow-greens sometimes look a bit muddy when printed.


This is the method used by printers the world over, and is also a clever way of mixing paints.

**Pantone (PMS) Color:** This is yet another printing color method. PMS stands for "Pantone Matching System," and is a large list of specially mixed colors made by the Pantone Corporation. Instead of using CMYK to create colors, the pigments are created individually for purity.

For example, if I wanted to use a Red-Violet color, I'd pick PMS 233M. The color would be made exclusively for my project and would always print exactly how I want.

The only drawback to using PMS colors is that they're only useful for projects with few colors. They're also expensive.

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As the warmth finally arrives in southern California and the days again grow longer, we here at FrameStore wish you all a very happy spring, filled with beautiful days and lots of lovely art!

**Sincerely,**

Chuck Mitchell  
FrameStore