



## *Love is in the Air!*

### February Newsletter

#### **Greetings!**

Valentine's Day is upon us!

The Holidays are quickly fading to memories, and with it the hectic rush of the season. Finally we have some time to sit back, breathe and take stock of what the new year is bringing for us and what really matters in our lives.

And, what truly matters more than our loved ones? Saint Valentine's Day is less than two weeks away, so the time is now to think about what you plan to do for your special someone this year.

You might consider framing your Katubah, long sitting in your closet. Or that set of photos from your last anniversary in Hawaii you never got around to displaying. Is your loved one an artist? Perhaps it's time to give their work the royal treatment and display it as it deserves?

Regardless of whether your project is fine art, photography, or mementos of a life together, now is the time to act! Don't wait until it's too late and that most romantic of all days is here with you empty handed.

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!

The Facebook logo, consisting of the word "facebook" in white lowercase letters on a dark blue rectangular background.

FrameStore has recently added new Facebook pages for each of our locations so our customers can keep track of events, art shows, and happenings in their area and at their local store.

Visit the Facebook page of YOUR FrameStore today!

### **FrameStore Brentwood**

Find us on Facebook 

### **FrameStore Culver City**

Find us on Facebook 

### **FrameStore Long Beach**

Find us on Facebook 

### **FrameStore Manhattan Beach**

Find us on Facebook 

### **FrameStore Pasadena**

Find us on Facebook 

### **FrameStore Santa Monica**

Find us on Facebook 

### **FrameStore Studio City**

Find us on Facebook 

### **FrameStore Thousand Oaks**

Find us on Facebook 

FrameStore West Hollywood

Find us on Facebook 

FrameStore West Los Angeles

Find us on Facebook 

## *SoCal Art Happenings –*

### **The Getty:**



*Photography from the New China*

December 7, 2010 - April 24, 2011

## About

The J. Paul Getty Museum recently acquired photographs by some of the young artists emerging from the reinvented society that is present-day China. This exhibition is built around those acquisitions and loans from private collections.

During the Cold War era following World War II, China was a closed society. The Cultural Revolution (1966-76) sought to destroy the artistic and intellectual heritage of centuries of imperial rule. Mao Zedong, the founder and longtime leader of the People's Republic of China, died in 1976. By 1980 his successor, Deng Xiaoping, had begun to pull back the curtain. However, China was still largely rural and poor, the Communist Party was omnipotent, censorship was severe, and artists remained under suspicion. The fall of the Soviet Union in 1989 and the uprising in Beijing's Tiananmen Square the same year caused further, more radical, change. Deng Xiaoping called for a new period of Reform and Opening.

In the past 20 years, China's economy has made huge strides to become the second largest in the world. The rapid transition has meant great progress in the way art is taught, made, and talked about in China's flourishing urban centers. Artists who went abroad to find freedom of expression have returned to establish studios and provide mentoring. In an effort perhaps to quiet rebellion and encourage tourism, the ever watchful state now furnishes space, such as the former factory that is now the arts complex 798 in Beijing.



*Can I Cooperate with You?*, Wang Qingsong, 2000. © Wang Qingsong

## Wang Qingsong 王庆松

Wang Qingsong creates large-scale photographs that explore the rapid changes occurring in China, inspired by material grounded in classical Chinese art as well as in Western art history. His photographs comment on such topics as rampant consumerism, migration, globalization, and the influence of the West on Chinese culture. Capturing the contradictions of contemporary Chinese life, Wang Qingsong's staged compositions offer a critical consideration of the gulf between the traditional and the modern in China. About his photographs, he writes: "I wanted to create scenes in which old hopes are replaced with contemporary desires for money and power. To compare the past and present, I have reimagined old and new masterpieces in ways that reflect current social realities." His perspective reveals the paradoxes and confusions generated by what he ironically calls a "glorious life which is sweeter than honey."

Born in Heilongjiang Province in 1966, Wang Qingsong initially studied painting at the Sichuan Academy of Fine Arts. Influenced by traditional scroll painting, as well as documentary and staged photography, he began making photographs in 1996. Internationally recognized for his mural-size pictures, Wang Qingsong has exhibited extensively. He lives and works in Beijing.



*I Am Chairman Mao's Red Guard, Hai Bo, 2000. © Hai Bo*

## **Hai Bo 海波**

For the series *They*, Hai Bo creates diptychs dealing with the passage of time. Devoted to the reconstruction of the past, the artist makes photographs that are dominated by the themes of memory and change. Finding a photograph with the inscription "For the Future 1973.5.20" was the catalyst for this series, with the artist searching out each subject included in the photograph to restage the original. The diptychs juxtapose the past with the present, allowing the viewer to consider how the transformations that have occurred in China over the past decades have affected those who lived through them. Differences are captured in the pairings; youth is replaced by age, some of the sitters are absent, having died, and details such as clothing and hairstyles have shifted. Time does not stand still, as the single image might lead one to believe, and life outside the frame continues.

Born in 1962 in Jilin Province in northeastern China, Hai Bo initially studied printmaking, graduating in 1984 from the Fine Art Institute of Jilin. In the early 1990s he began exploring the artistic possibilities of photography. Hai Bo lives and works in Beijing.



*No. 1 (1), Beijing, from the series *Wedding Gown*, Rong Rong, 2000. © Rong Rong*

## **Rong Rong 荣荣**

Rong Rong first documented the artists and the experimental performances they created while living in a neighborhood of Beijing known as the Beijing East Village. He later developed his own performances for the camera, producing a three-part body of work called *Wedding Gown*. Photographed in an abandoned village 40 miles from Beijing, the series uses the wedding dress as a metaphor for innocence and femininity. The hand-colored photographs evoke nostalgia for the past, while the figures enact a dreamlike narrative of death, cleansing, and potential rebirth. Rong Rong, the lone nude figure, moves through the site as if searching for something that cannot be found.

Rong Rong was born in 1968 in Zhangzhou, in Fujian Province. He studied painting at the Fujian Industrial Art Institute in 1986 and worked in a studio taking passport photos and wedding pictures. In 1993, he moved to the Beijing East Village. In 2007 Rong Rong and his Japanese wife and fellow artist, Inri, opened Three Shadows Photography Art Centre, a Beijing complex with exhibition space, a workshop with darkrooms, and an educational center with a library.



*Peking Opera, Self-Portrait*, Liu Zheng, negative, 1997; print, 2005. © Liu Zheng

## Liu Zheng 刘铮

Employing nudity in his photographs, Liu Zheng opposes the Chinese state's repressive sexual mores. Historically, the nude is not depicted in Chinese art to the extent that it is in Western art, and during the Cultural Revolution it was forbidden. Contemporary artists and others have defied this taboo by including nudity in their practices to challenge authority and what is deemed acceptable. Liu Zheng's photographs reference turn-of-the-last-century late 19th-century prints through their sepia toning and scratches to the negative around the edge of the image. By overturning imagery from earlier stage and film productions, he creates an alternative way of looking at the past.

As a child Liu Zheng (born 1969) would copy the work of China's old master painters; however, after high school, at his parents' urging, he enrolled in the Beijing Institute of Technology. He learned to make photographs while a student in the Engineering and Optics Department and began his career as a photojournalist working for the Beijing newspaper *Workers' Daily*. With Rong Rong (also in this exhibition), he started a private journal titled *New Photography*, exploring contemporary photographic issues. Liu Zheng lives and works in Beijing.

**Santa Monica  
Museum of Art:**



**Project Room: Daniel Cummings:  
Recent Paintings**

**January 21, 2011 - April 16, 2011**

**About**

Daniel Cummings: Recent Paintings is the artist's first museum exhibition. Cummings (b. 1980) is a graduate of the MFA program at UCLA in sculpture, where he transferred his interest in 3-dimensional objects to painting. His abstract work plays with space and color in a variety of scales. The result: Deceptively simple, formal compositions that belie complex figure/ground relationships.

This exhibition will feature six new works that investigate surface and pictorial depth, as well as the space between abstraction and figuration. In works like Metro, figures seem to emerge from shadowy environments, alluding to deep space and movement. Works like Untitled-with its central, ghostly, soft pink blur placed on background shapes in orange, blue, white, and black-deftly combine loose and semi-transparent washes with carefully wrought pictorial structure. Born in Pittsburgh, he lives and works in Los Angeles.

## *In the Studio -*

## **Art Framing 101:**

### **Guidelines for Conservation : Mounting and Framing Works of Art on Paper**

#### **What is Conservation framing?**

A mount and frame should always be selected to protect as well as enhance a picture. Unfortunately, some mounting and framing techniques not only fail to protect, but are potentially damaging to works of art. 'Conservation framing' is a term used to describe the use of materials and techniques which provide protection to framed works of art on paper. There are different levels according to the quality and specification of the materials used.

#### **Why do works of art on paper need protection?**

Paper is sensitive to its surroundings: it can be adversely affected by damp, changes in temperature and humidity, restriction of movement and exposure to light. Paper will also react to the materials with which it is in contact such as acidic support boards and self adhesive tapes. Evidence of damage caused by adverse conditions can be seen in pictures with mount burns, foxing (small brown spots), fading of pigments or darkening and increasing brittleness of the paper.

## **Preparing a picture for framing**

If the picture is damaged, foxed, stained or stuck down onto an acidic card backing, a paper conservator can advise on preservation and conservation options. In some cases, preservation may mean leaving well alone and simply ensuring that the picture is well protected through conservation framing; in other cases conservation treatment may be essential to protect the picture long-term.

*Practices to be avoided as they may significantly reduce the value of the picture are:*

Trimming or folding the picture to fit a frame; marking a picture or margin with notation or sight sizes

Flattening by means of dry-mounting or sticking down onto a rigid back board

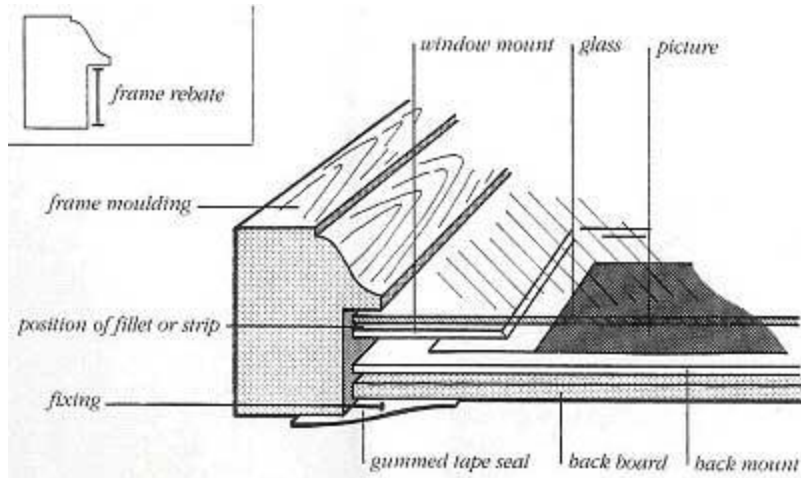
Use of commercial self adhesive tapes to repair or support a picture or document: (Sellotape, Masking tape).

## **The frame**

The framing of a work of art may involve making a choice between re-using an existing frame and selecting a new one. Illustration 1 shows a frame package in cross-section with the individual elements of the frame package identified. Whether an old or new frame, the following considerations apply:

The rebate should be deep enough to hold the glass, thick window mount or fillets, object, thick undermount and back board.

The moulding must be both strong enough and deep enough to support the whole package. An old frame will sometimes need to be modified to meet these criteria.



## Re-using old frames

If an old frame is to be re-used, it should be carefully cleaned and repaired, preserving all inscriptions and framing labels. The frame, mount and glass may be of historical significance. Old decorative mounts such as Victorian gilt mounts can sometimes be re-used with an internal lining. Fixings need to be secured and weakened cord or wire should be replaced.

## The conservation mount

The conservation mount comprises a window mount and undermount (sometimes also referred to as a back mount). To provide adequate physical and environmental protection both boards should be at least 1.3 millimetres thick, (4-6 sheet). The boards should be hinged along one edge using either a conservation gummed white paper tape or linen tape, (never pressure sensitive tapes).

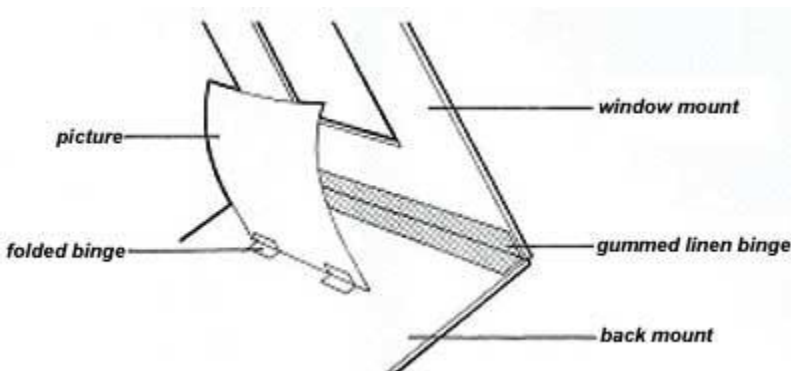


Illustration 2. Mount package

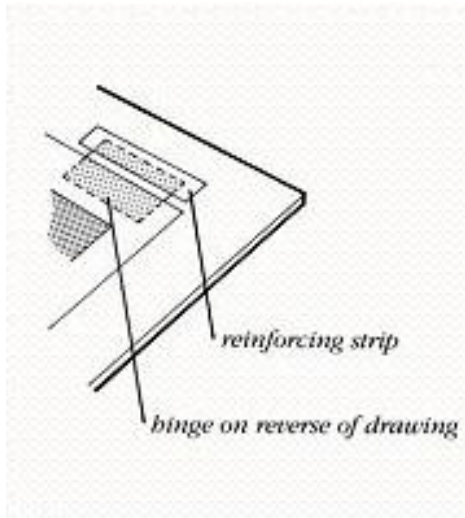


Illustration 3. Pendant hinge ('T-bar')

## **The Mount**

Because the picture is in direct contact with the mount, the choice of mount board is crucial to protecting framed works of art on paper. As a guide, there are three main categories of mount board and framing.

### **Museum level**

*For framing valued original works on paper*

Cotton museum mount board

This is usually solid core, made from 100% cotton fibre - a traditional paper making material, proven stable over hundreds of years. It can be un-buffered (neutral pH) or buffered with an alkali deposit which prolongs the stability of the board and provides some extra protection.

### **Conservation Level**

*For framing original works on paper*

Conservation mount board

This refers to board made from chemically purified wood pulp and then alkaline buffered. Like Cotton Museum board, the core and facings must meet certain criteria such as light fastness, pH ranges and quality of lamination adhesives.

Mounting photographs - photographs are a special case because some types may be affected by alkalinity: they should not therefore come into contact with an alkaline buffered board.

A pure, unbuffered cotton museum board is now commercially available.

MicroChamber™ board - MicroChamber™ technology is the trade name given to products which contain molecular sieves (zeolites) which 'trap' pollutants commonly found in the environment and may be generated internally within the frame package. This proactive protection will 'trap' by-products harmful to paper such as acetic acid, aldehydes, and sulphur dioxide. Cotton Museum board and Conservation board are available with these fillers and this should be clearly declared in the product specification.

### **Standard level**

*Not recommended for conservation framing*

### **Standard mount board**

This is made from unpurified wood pulp. Unpurified wood pulp will gradually break down and release acidity, thereby damaging the picture. Although many wood pulp boards are now buffered with an alkali and described as 'acid-free', this is misleading and is no longer a viable marketing term for any mount board.

### **The hinges**

The picture should never be 'drummed' or stuck down to a backing card. Restriction of movement can be detrimental. Hinges should allow the picture to hang safely; they should be applied to the top edge and adhered to the undermount (see illustrations 2 and 3).

Adhesives used must be easy to remove at a future date, and must neither stain nor darken with age. The ideal adhesive is freshly made wheat or rice starch paste. Conservators like to use Japanese paper hinges as they are thin pliable and strong.

Pressure sensitive tapes, such as Sellotape™ and masking tape have no place in conservation framing. They cause permanent damage to the picture by staining and become difficult or even impossible to remove.

Water-soluble conservation gummed white paper mounting tape is acceptable but pressure sensitive archival conservation tapes are not recommended for use directly on the picture.

### **Glazing**

Works on paper need to be mounted clearly away from the glass to allow for air circulation and movement. Pastels and chalk drawings should be held at least 5-6mm from the glass, using either double or triple mounts. If the picture is to be 'close framed' (without a window mount) it should be held away from the glass with a small slip, card or fillets (4-6mm deep) tucked under the rebate. (See illustration 1.) There is a range of glazing materials with different optical properties. Where appropriate historic glass should be reused.

### **Reducing light exposure**

Museum level framing must use UV filtering glass and it should be strongly considered for conservation level. Light exposure has a pronounced effect on paper condition and pigments.

The harmful effects of light can be reduced by using ultra violet filtering glass or UVA Acrylics . Ideally the glass should have the least amount of radiation below 400nm (invisible UV radiation) and the maximum amount of visible light transmission.

Perspex™ and Plexiglass™ can be useful because they are lighter and unlikely to break on impact. However, these materials do scratch more easily and because of static, they should never be used to glaze pastels, chalks or any other friable materials.

The mounted picture/glass sandwich can be sealed around the edges with gummed paper to prevent thunder flies or pollution from penetrating the frame.

### **The back board and final assembly**

The back board should be made of a stable, rigid material, such as pH neutral conservation backing board.

Further protection from migrating acidity can be provided by the insertion of a sheet of Melinex™ (polyester film) or cooking foil between the back mount and back board.

It should be secured into the frame with sufficient non-rusting nails or fixings.

The air gap should be sealed with a good quality gummed paper tape only. Pressure sensitive tapes fail and leave a sticky residue.

### **The fittings for hanging**

All hanging fittings should be strong and secure. The tension of the cord or wire should be checked to ensure that there is no strain on the frame when it is hanging.

Riveted D-rings which go into the back board should be avoided: they may cause pressure against the art or admit dust if not well sealed.

Screw-eyes, hanging plates or rings should be attached to the frame itself and must be of sufficient strength to carry the weight involved.

© Icon, the Institute of Conservation 2006.



In this most romantic of all seasons, we here at FrameStore wish you all a very happy Valentine's Day filled with warmth and love.

**Sincerely,**

Chuck Mitchell  
FrameStore