



California Summer

July Newsletter

Greetings!

July 4th is past and summer in SoCal is in full swing now. As the heat rises, there is no better way to stay cool than to start hitting the art galleries that LA is so famous for!

FrameStore tries each month to keep you up to date with the exhibitions happening at many of the area's larger museums and galleries while also bringing you teasers and tastes of some smaller venues you may not be familiar with.

The Greater Los Angeles area is packed with art events and galleries that feature some of the most cutting edge and innovative new artists, as well as works from those more famous. Only a few get featured each month in our newsletter, but we try to link to even more wonderful finds on our various store Facebook pages. So during the swelter this summer, make yourself a promise to go explore some of these hidden gems, and let FrameStore help you do it! Friend us on Facebook today!



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 for locations and contact information!



Have you done work with FrameStore before? Did your artwork really wow you when you got it home? Did you love the design or the designer and wish you could let everyone know? Did you have a suggestion or criticism?

FrameStore wants to hear about your experiences with us! Visit the Yelp! page of YOUR FrameStore today and let us know how we are doing and what you wish we would improve as well as what you loved about us! We truly want your honest and genuine feedback on our work and our design experts. So, check out the links below for each of our 9 stores in SoCal and leave us a review at Yelp! And thanks for taking the time to help us improve our services to you.

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SoCal Art Happenings -

The Getty:



CARMAGEDDON:

Getty Center to Close for Two Days During Demolition of Mulholland Drive Bridge

July 16-17, 2011

LOS ANGELES-The Getty Center will be closed to visitors, scholars and most staff the weekend of July 16 and July 17, 2011, during the demolition of the Mulholland Drive Bridge. Due to road closures, the Getty Center will be inaccessible. The bridge is being demolished as part of the I-405 Freeway widening project.

The Getty Center will be open on Friday, July 15, prior to the closure, and following the freeway closure, will open again to visitors on Tuesday, July 19, at 10 a.m. as usual. The Getty Center is closed to the public on Mondays, but will be open for staff as normal.

The Getty Villa will be open during its normal business hours and will not be affected by the demolition.

Visitors should check the Getty's website: www.getty.edu for the most up-to-date information.

The 405 Freeway will be shut down in both directions between the San Fernando Valley and the

Westside during the weekend of July 15. Lane closures on the 405 Freeway will begin Friday night, with the freeway slated to reopen at 5 a.m. the following Monday, July 18. For more information on the I-405 widening project, visit:

<http://lite.metro.net/projects/I-405/mulholland-dr-bridge-demolition-reconstruction/>.

MOCA:



George Herms:
Xenophilia (Love of the Unknown)

July 10, 2011 - October 2, 2011

About

George Herms: Xenophilia (Love of the Unknown) presents the work of legendary West Coast assemblage artist George Herms alongside the work of a younger generation of Los Angeles and New York artists, which is bringing new energy to the assemblage tradition. The exhibition features works from a circle of friends Herms found in Florence, as well as artists introduced to him by the exhibition curator, Neville Wakefield, including Rita Ackermann, Kathryn Andrews, Lizzi Bougatsos, Robert Branaman, Dan Colen, Leo Fitzpatrick, Elliott Hundley, Hanna Liden, Nate Lowman, Ari Marcopoulos, Ryan McGinley, Melodie Mousset, Jack Pierson, Amanda Ross-Ho, Sterling Ruby, Agathe Snow, Ryan Trecartin, Kaari Upson, and Aaron Young.

Ever since he first started exhibiting in Los Angeles in the late 1950s, George Herms has been a central figure in the development of so-called West Coast aesthetic. Influenced by a beat generation more attuned to the musical nuance of the everyday than the modernist requiem to order, Herms's commitment to counterculture is expressed through his use of impoverished materials and his rejection of compositional devices in favor of loose associations of materials and ideas. The resulting assemblages blur the boundaries between art and life to make of each the other. Herms salvages elements from the trash heap of popular culture, combining them with words and phrases to create final entities that are neither pure thought, nor pure object—they are both prop and proposition. At times, Herms has been associated with landmarks of the developing L.A. art scene—Wallace Berman and Semina, Walter Hopps and the Ferus Gallery, Dennis Hopper and the film culture of Easy Rider—but his art has refused any singular identification. An advocate of all things free-spirit, material, and love—Herms is the spiritual godfather to an art of the unknown, forging something out of nothing, which continues to be a driving compulsion of artists today.

In 2008, Herms was invited to Florence by designer Adam Kimmel who was being celebrated by the fashion event organizer Pitti Imagine. It was there that he got to know and hang out with a generation of New York-based artists, including Lizzi Bougatsos, Dan Colen, Nate Lowman, Ryan McGinley, and Rita Ackermann, along with artists from a somewhat older generation, namely Ari Marcopoulos, and Jack Pierson. Herms's predilection for privileging the found over the made and for using the raw materials around him as the stuff of his art immediately dovetailed with the raw, unfiltered, and anti-art-establishment tendencies of a group that came of age when ever-higher production values corresponded with auction records and spiritual bankruptcy. Like the open dialogue that fueled the Semina collaborations of Berman, Herms, Hopper, Edward Kienholz, and others, this is a group for whom the free trade of ideas and art blurs the boundaries, not just of authorship, but also of distinctions between art and the everyday.

George Herms: Xenophilia: (Love of the Unknown) embraces these tendencies. Exploring the notion of assemblage from both material and conceptual viewpoints, the exhibition displays Herms's signature junk art of the past six decades and recent collages alongside the work of a group of much younger artists from both coasts. The presentation merges the New York School, which emerged out of the first decade of this century, with artists from a similar generation who are living and working in Herms's hometown of Los Angeles. The opportunity to reconsider not just the centrality of Herms's role but also the spiritual and material legacy of his improvisational aesthetic is offered out of the chaos.

Generous support for MOCA Pacific Design Center is provided by Charles S. Cohen.



Garboushian Gallery:



Yvette Gellis: Ephemera

July 23, 2011 - August 27, 2011
OPENING RECEPTION:
JULY 23, 2011, 6 - 8 PM

About

Ephemera is a series of large paintings by artist Yvette Gellis that appears abstract at first viewing but, upon closer examination, reveals discernible fragments of representation. Perhaps Gellis explains it best herself: "the work teeters back and forth between the ambiguity of abstraction and the restraints of representation." GARBOUSHIAN GALLERY now represents Yvette Gellis. Ephemera will be on view at our Beverly Hills space, July 23 - August 27, 2011.

Gellis' painting process begins as a gestural dialogue with particular homes and buildings near her 18th Street Arts Center studio, which she will often document in various states of destruction or decay. As Gellis liberally and deftly applies paint in a series of wide, muscular swaths offset by delicate calligraphic swipes, an impending sense of abstraction emerges. Vantage points are obscured, compositional liberty is taken, angles are askew, and ultimately, what began as a quasi-representational rendering is transformed into a phenomenological, psychological, or even a spiritual response.

There is an emotional charge to Gellis' work. Her first major exhibition (a 2008 solo exhibition at LA's impactful Kim Light Gallery) garnered critical praise by writer Constance Mallinson in *Art in America* for its, "lively repartee between the illusion of deep, infinite space and the immediate surface pleasure of energetic abstract painting."

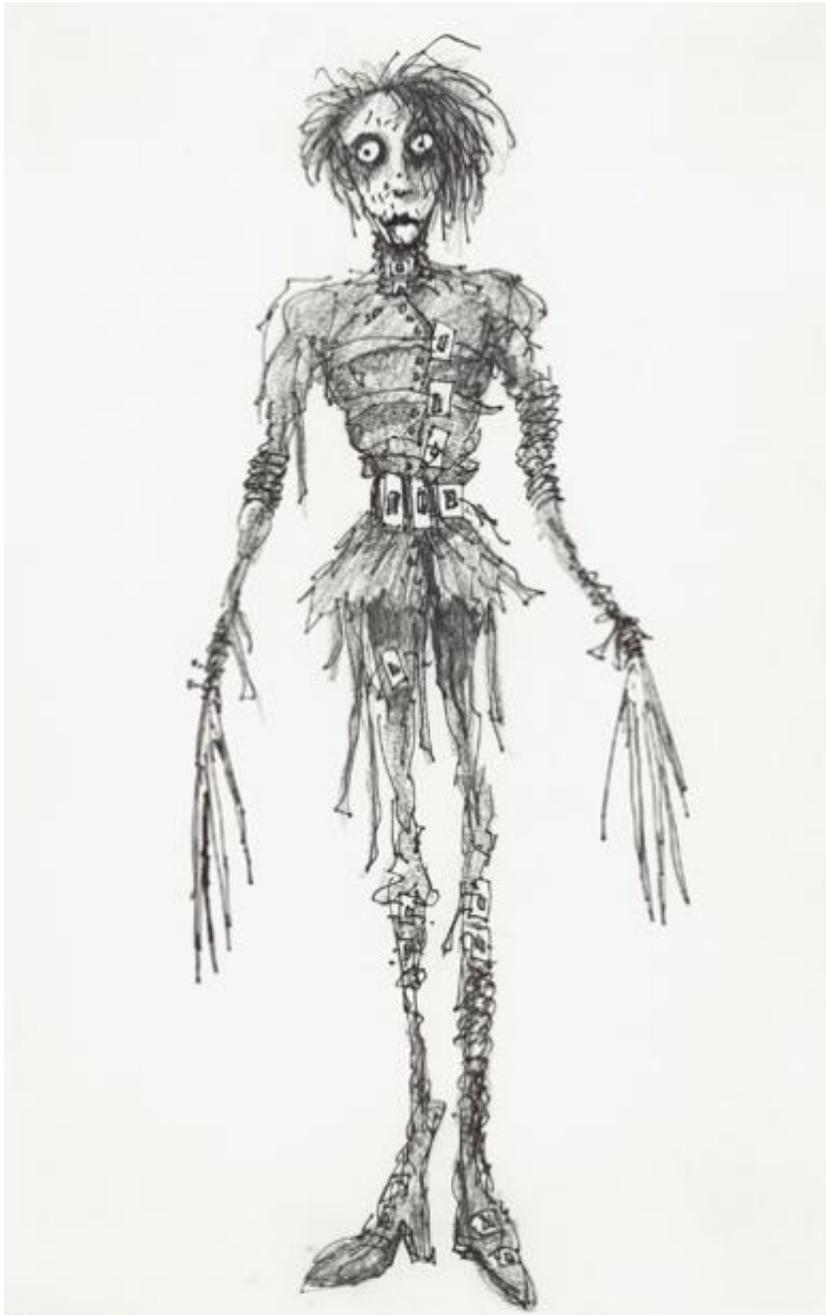
She was chosen in 2009 by artist Lita Albuquerque to participate in the group exhibition *In Bed Together* at ROYAL/T, with Albuquerque writing that in viewing Gellis' work she finds herself, "engaged in Theatre, where perception directs movement, an exchange of energy between the viewer and the performance of paint." She will also have a solo exhibition at Brunnhofer Galerie, Austria, in September 2011.

Gellis' work invokes elements of the schools that came before her-Light and Space artists James Turrell and Robert Irwin in their push to explore perceptual phenomena; AbEx's unremitting return to the "mark"; and the Hudson River School's romanticism-yet there is no single word or movement that can encompass the work. The artist likens her work to an event, a situational explication of the sublime, or as she prefers to quote philosopher Edmund Burke, "tranquility tinged with terror." In recent projects-including her 2009 Violet Jolt sculptural installation at Stuyvesant and 9th outside of New York University-the event aspect is indeed clearly present in Gellis' work, compelling the passerby to experience and engage the artist's "mark" in three dimensions. Yet the paintings in *Ephemera* are a return, and more importantly, an expansion of something much more essential to the artist-paint.

Holding a Master of Fine Arts degree from Claremont Graduate University, Gellis has both an exceptional vision and imagination, and the breadth of technical skill necessary to bring it to life. For all her creative capacity however, Gellis' work is ultimately about the act of painting itself-about forgetting everything and allowing the work to take on a life of its own.

EPHEMERA will be on view July 23 - August 27, 2011 at GARBOUSHIAN GALLERY. The opening reception is Saturday, July 23, from 6 to 8 pm.

LACMA:



Tim Burton:

May 29, 2011 - October 31, 2011

About

The Los Angeles County Museum of Art presents a major retrospective exploring the full range of Tim Burton's creative work, both as a film director and as an artist, illustrator, photographer, and writer.

Tim Burton was born in Burbank in 1958. After studying at the California Institute of the Arts (CalArts), he worked as an animator at the Walt Disney Studios before breaking out on his own. Taking inspiration from popular culture, fairy tales and traditions of the gothic, Burton has reinvented Hollywood genre filmmaking as an expression of a personal vision.

The exhibition brings together over 700 drawings, paintings, photographs, moving-image works, storyboards, puppets, concept artworks, maquettes, costumes, and cinematic ephemera, including art from a number of unrealized and little-known personal projects. Many of these objects come from the artist's own archive, as well as from studio archives and private collections of Burton's collaborators. Hundreds of never-before-exhibited artworks and sketches will be joined by a selection of film posters accompanied by music composed for the exhibition by Burton's longtime collaborator Danny Elfman.

Two large-scale outdoor artworks are also installed on campus: a topiary inspired by Edward Scissorhands (1990), and Balloon Boy, an enormous figure based on an amalgamation of characters that Burton first introduced in his 1997 book *The Melancholy Death of Oyster Boy and Other Stories*.

This exhibition was organized by The Museum of Modern Art, New York. The Los Angeles presentation was made possible in part by LACMA's Wallis Annenberg Director's Endowment Fund.

Image: Tim Burton. (American, b. 1958), Untitled (Edward Scissorhands), 1990, Pen and ink, and pencil on paper, 14 1/4 x 9", Private Collection, Edward Scissorhands © Twentieth Century Fox, © 2011 Tim Burton.

In the Studio -

Art Theory 101:

Depth Perception in Art -

Depth perception combines several types of depth clues grouped into two categories: monocular clues (clues available from the input of just one eye) and binocular clues (clues that require input from both eyes).

Depth perception - Monocular clues

- Motion parallax - The apparent relative motion of several stationary objects against a background when the observer moves gives hints about their relative distance. This effect can be seen clearly when driving in a car, nearby things pass quickly, while far off objects appear stationary. Some animals that lack
- Binocular vision due to wide placement of the eyes employ parallax for depth cueing (e.g. some types of birds, which bob their heads to achieve motion parallax, and squirrels, which move in lines orthogonal to an object of interest to do the same).
- Color vision - Correct interpretation of color, and especially lighting cues, allows the beholder to determine the shape of objects.
- Perspective - The property of parallel lines converging at infinity allows us to reconstruct the relative distance of two parts of an object, or of landscape features.
- Relative size - An automobile that is close to us seems larger than one that is far away; our visual system exploits the relative size of similar (or familiar) objects to judge distance.
- Distance fog - Due to light scattering, objects that are a great distance away seem hazier to the eye; the visual system is attuned to this effect.
- Depth from Focus - The lens of the eye can change its shape to bring objects at different distances into focus. Knowing at what distance the lens is focussed when viewing an object means knowing the approximate distance to that object.
- Occlusion - Occlusion (blocking the sight) of objects by other objects is a clue, albeit a weak one, for judging relative distance. It only allows the beholder to create a "ranking" of nearness, and does not give any insight as to actual distances. In the absence of color vision (as at night) or binocular vision (as with one-eyed creatures) occlusion often serves as the method of last resort for providing rudimentary depth perception.

Depth perception - Binocular clues

- Stereopsis - By using two images of the same scene taken from slightly different angles, it is possible to triangulate the distance to an object with a high degree of accuracy. This is the major mechanism for depth perception. It is taken advantage of to trick people into thinking they perceive depth when viewing Magic Eyes, Autostereograms, 3D movies and stereoscopic photos.
- Convergence - The angle of convergence is larger when the eye is fixating on far away objects.

We here at FrameStore hope you enjoy the warmth and sun of summer while building a lifetime of memories, filled with love, family and lots of colour!

Sincerely,

Chuck Mitchell
FrameStore