

Summer in California!

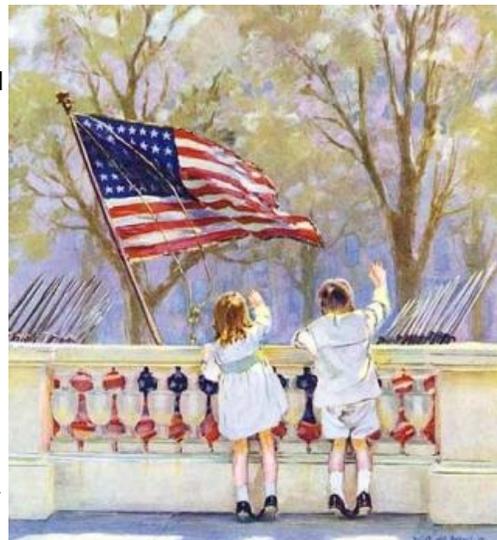
June Newsletter

Greetings!

Memorial Day has come and gone, ushering in another glorious southern California summer. Cookouts, vacations, and family reunions inevitably lead to powerful memories and lots of photographs! Preserve those memories and smiles with custom framing done right!

And don't forget, school ends soon, and that means Graduation photos, diplomas, and lots of memorabilia from that once in a lifetime event!

The student in your family will thank you for preserving and framing those mementos that can never come again...Prom photos and memorabilia, graduation cards, their cap and tassels, and that diploma they have worked so hard for...they all deserve to be remembered and protected for all time.



Stop by one of our stores this week to have one of our Art and Design experts help you make your students' senior year a truly priceless memory they will always treasure!

Visit our website at www.customframestore.com for locations and contact information!

SoCal Art Happenings -

MOCA:



Dennis Hopper: Double Standard

July 11 - September 26, 2010

About

Dennis Hopper Double Standard is the first comprehensive survey exhibition of Dennis Hopper's (b. 1936, Dodge City, Kans.) artistic career to be mounted by a North American museum. Best known for his work in film, Hopper has produced an oeuvre of remarkable breadth that blurs the boundaries between art, film, and popular culture. Curated by Julian Schnabel, whose own work has been inspired by Hopper's fusion of art and film, the exhibition will assemble key selections and bodies of work examining the artist's creative development with a focus on artworks made between 1961 and present day, as many of Hopper's earlier paintings were destroyed in his studio by the 1961 Bel Air fire.

The exhibition will be organized in several sections reflecting the cyclical and serial nature of the artist's work. The layout will bring together various groupings of work emphasizing Hopper's interest in Duchampian appropriation of common objects and the dialogue between pop and progressive culture. It will also highlight the ways in which Hopper has utilized a range of styles--from abstraction, the ready-made, and pop art to conceptual and performance art--to further his investigation into the "return to the real."

Tracing the evolution of Hopper's artistic output, Dennis Hopper Double Standard will feature more than 200 works spanning his prolific 60-year career in a range of media, including an early painting from 1955; photographs, sculpture, and assemblages from the 1960s; paintings from the 1980s and '90s; graffiti-inspired wall constructions and large-scale billboard paintings from the 2000s; his most recent sculptures; and film installations.

Dennis Hopper Double Standard is presented by The Eli and Edythe Broad Foundation.

Major support is provided by the Graff Foundation. Generous support is provided by Tod's and Ruth and Jake Bloom.

In-kind media support is provided by Ovation and KCRW 89.9 FM.



Arshile Gorky: A Retrospective

June 6 - September 20, 2010

About

Arshile Gorky (b. c.1902, Khorkom, Armenia; d. 1948 Sherman, Conn.) was a seminal figure in the movement toward abstraction that transformed American art in the middle of the 20th century. Born in an Armenian village on the eastern border of Ottoman Turkey, Gorky was a first-hand witness to the Turkish government's Armenian Genocide of 1915, which led the artist's family and thousands of others to flee. In 1920, Gorky emigrated to the United States and eventually settled in New York, where he became a largely self-taught artist. At a time when the American avant-garde privileged originality over traditional working methods, Gorky was a nonconformist who developed his personal vocabulary through a series of intensive apprenticeships to the styles of other artists, including Paul Cezanne, Pablo Picasso, Fernand Leger, and Joan Miro, before developing his own unique and deeply influential visual language in the early 1940s. Gorky's prominence in the New York art scene led him to befriend Andre Breton and Roberto Matta-fellow emigres and key figures in the surrealist group-who came to have an enormous impact on Gorky's mature style. *Arshile Gorky: A Retrospective* positions Gorky as a crucial founder of abstract expressionism, but also as a passionate and dedicated artist whose tragic life often informed his groundbreaking and deeply personal paintings.

The first full-scale survey of Gorky's work since 1981, this timely exhibition features Gorky's most significant paintings, sculptures, and works on paper, including two masterworks from MOCA's permanent collection-*Study for The Liver is the Cock's Comb* (1943) and *Betrothal I* (1947). *Arshile Gorky: A Retrospective* is organized by Michael Taylor, the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art, where the exhibition was on view October 21, 2009, through January 10, 2010, before traveling to Tate Modern, London, February 10 through May 3, 2010. MOCA's presentation, the third on the exhibition's tour, is organized by MOCA Chief Curator Paul Schimmel. *Arshile Gorky: A Retrospective* is accompanied by a fully illustrated catalogue that includes new essays by Harry Cooper, Jody Patterson, Robert Storr, and Kim Theriault.

Arshile Gorky: A Retrospective is organized by the Philadelphia Museum of Art in association with Tate Modern, London, and The Museum of Contemporary Art, Los Angeles.

The international tour is made possible by the Terra Foundation for American Art. The U.S. tour is supported by The Lincy Foundation and the National Endowment for the Arts, and by an indemnity from the Federal Council on the Arts and the Humanities.

The exhibition at MOCA is presented by The Eli and Edythe Broad Foundation. Generous support is provided by Lenore S. and Bernard A. Greenberg, Steve Martin, The MOCA Contemporaries, and the Pasadena Art Alliance. Additional support is provided by the MOCA Friends of Arshile Gorky: Kip and Mary Ann Hagopian in honor of Charles E. Young, Mrs. Joseph H. Stein, Jr., and Mrs. Louise Danelian.

In-kind media support is provided by Ovation, Asbarez Daily Newspaper/Horizon Armenian TV, YEREVAN Magazine, and Los Angeles magazine.

LA Louver:



Alice Neel: Paintings

in association with Jeremy Lewison Limited

May 20 - June 26, 2010

About

Venice, CA -- L.A. Louver is delighted to present our first exhibition of paintings by Alice Neel (1900-1984). The show is organized in collaboration with Jeremy Lewison, independent curator, and advisor to the Estate of Alice Neel.

The exhibition includes sixteen paintings that Alice Neel created over four decades, between 1940 and 1978. Represented in the exhibition are both single figures and couples, who range widely in age and background. The exhibition includes

portraits of Horace Cayton, a prominent social scientist, literary critic and writer; Red Grooms and Mimi Gross, artists; Linus Pauling, Nobel Prize-winning chemist and peace activist, and his wife, Ava Helen, human rights activist; and Ann Sutherland Harris, art historian, with her infant son, Neil.

I like it not only to look like the person, but to have their inner character as well, and then I like to express the Zeitgeist. -- Alice Neel

Fiercely independent, free-spirited, and working at a time when figurative painting was unfashionable, Alice Neel pursued her art fearlessly. Painting in relative obscurity into her 60s, Neel received acclaim late in life, and is now valued as one of the most important American painters of the 20th century. Neel's subjects were her sons, grandchildren, friends and acquaintances, art world figures, and sometimes people she encountered on the street. While some of her sitters were, or became, people of renown, most were simply those who caught her eye.

In her art, Neel sought to convey the individual, and to reveal their inner life. Neel described the experience of painting: "I become the person for a couple of hours, so when they leave and I am finished....I have no self." As Lewison states, "Neel entered into them, exploring their folds, creases and idiosyncrasies with her brush, sculpting them as though they were extensions of herself." Neel's paintings are imbued with a powerful understanding of her subject within an incisive temporal and social context.

The Artist

Alice Neel (1900-1984) was born near Philadelphia, Pennsylvania, and studied at the Philadelphia School of Design for Women (now Moore College of Art), 1921-25. Her first marriage, at age 25, to Carlos Enríquez, took her to Cuba, where she avidly painted street scenes and began to develop her painting style. Following various personal disasters, including the loss of a child, a nervous breakdown and attempted suicide, Neel settled in Greenwich Village, New York, in 1932. During the 1930s, Neel was enrolled in the Works Progress Administration and continued to develop a strong social conscience and left-wing beliefs. Hoping to escape the claustrophobia of the art world, Neel left the Village for Spanish Harlem in 1938, where she lived and worked for over two decades, working in relative obscurity. In 1962, she moved to the Upper West Side, which led her to paint a series of dynamic portraits of curators, gallery owners and artists (including her renowned painting of Andy Warhol, and the young Robert Smithson), as well as political personalities, including black activists and supporters of the women's movement.

The 1970s marked a period of increasing public recognition for Neel, and she exhibited widely during the decade, including a retrospective exhibition at the Whitney Museum of American Art in 1974. In 1976, Neel was elected a member of the National Institute of Arts and Letters (now the American Academy of Arts and Letters). In the same year, she received the International Women's Year Award, and was awarded the National Women's Caucus for Art Award for outstanding achievement in the visual arts in 1977. Neel's work was first seen by a Los Angeles audience in 1983, just one year before the artist died, in the exhibition Alice Neel: Paintings 1933 - 1982 at the Loyola Marymount University Art Gallery.

Alice Neel's work is represented in museums throughout the United States, including the Art Institute of Chicago, Illinois; the Cleveland Museum of Art, Ohio; Denver Art Museum, Colorado; Hirshhorn Museum and Sculpture Garden, National Museum of American Art,

National Museum of Women in the Arts and National Portrait Gallery, Washington, D.C; Los Angeles County Museum of Art and Museum of Contemporary Art, Los Angeles, California; the Museum of Fine Arts, Boston, Massachusetts; the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, New York. Overseas, Neel is represented in the Lieve Van Gorp Foundation for Women Artists, Antwerp, Belgium; Moderna Museet, Stockholm, Sweden; and Tate Modern, London, England.

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Concurrent to the L.A. Louver exhibition, the Museum of Fine Arts, Houston, presents a major retrospective exhibition of the work of Alice Neel Painted Truths, 21 March - 13 June, 2010. Curated by Jeremy Lewison and Barry Walker, Curator of Modern and Contemporary Art at the Museum of Fine Arts, the exhibition is accompanied by a catalogue with text by Lewison, Walker, Tamar Garb and Robert Storr. The exhibition travels to the Whitechapel Gallery, London, 9 July - 19 September, and the Moderna Museet, Malmö, Sweden, 10 October, 2010 - 2 January 2011. This is the first major museum show of Alice Neel's work in Europe.

*Further information and visuals please contact:
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In the Studio -

Art Theory 101:

Use of Texture in Art and Framing:

Types of Texture –

PHYSICAL

Physical texture, also known as actual texture or tactile texture, are actual tactile variations upon a surface. This can include, but is not limited to, fur, wood grain, sand, smooth surface of canvas or metal, clay, glass and leather. It differentiates itself from visual texture by having a physical quality that can be felt by touch. Specific use of a texture in design can effect the feeling an artwork conveys. For instance, use of rough surfaces can be visually active, while smooth surfaces can be visually restful, while a use of both can be used to give a sense of personality to a design or utilized to create emphasis, rhythm, contrast, etc.

Light is an important factor for physical texture as well, because it can affect how a surface is viewed.

Strong lights on a smooth surface can obscure the readability of a drawing or photograph, while they can create strong contrasts in a highly texture surface like cloth or a sculpture.

VISUAL

Visual texture is the illusion of having physical texture. Every material and every support surface has its own inherent visual texture and need to be taken into consideration before creating a composition. As such, materials like canvas and watercolor paper are considerably rougher than bristol or computer paper and may not be best suited to creating a flat, smooth texture.

Photography, drawings and paintings use visual texture in order to portray their subject matter realistically or otherwise. Texture in these media are generally created by repetition of shape and line. It is extremely important in realistically portraying subject matter and is essential in the execution

Implied texture is a visual texture that has no basis in everyday reality. It is most often utilized in works of abstraction.

Texture in Framing and Design –

TEXTURE THROUGH STRUCTURE

Variations or inconsistencies in materials create texture through structure, a form of textural contrast. In a monotone (single colored) weaving or wall hanging, varying widths and thicknesses of threads used in the art would create a 'tone on tone' or physical variance within its texture without resorting to the use of color. Textural imagery, intrigue and interest is created simply by using all the same colors with different weights and/or fibers.

A commonly used and successful framing design features monotone coloration, allowing all the other elements besides color to showcase their potential in a powerful and unified design. Shadow boxes would be an ideal candidate for this type of presentation. By using the same color family, yet varying the surface textures for design interest, the framer would maintain concentration on the subject within the box and continue to control the use of the elements.

TEXTURE THROUGH LIGHT

Using light to create texture often requires tactile textures to set the stage for highlights and shadows to be created into visual textures within a design. Stacked mouldings, fillets and spacers naturally create three-dimensional spaces and reflections where two-dimensional shadows are a result. Though this concept is generally reserved for architecture and interior design it could become a conscious use of visual texture as an element for presentations in deep acrylic boxes for very three-dimensional sculptures, masks, and textiles.

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Wishing you all a happy, wonderful California summer, full of memories, art, color and fun!

Sincerely,

Chuck Mitchell
FrameStore