



Spring is Upon Us!

March Newsletter

Greetings!

As spring approaches in Southern California, we here at your FrameStore decided this new Newsletter was a wonderful format to keep you, the art lovers of SoCal, informed of many of the great Art exhibits and events that are popping up in March.

To that end, we have expanded our SoCal Art Happenings section, and over the coming months will include information on many of the art shows and galleries of interest, including at times some lesser known gems!

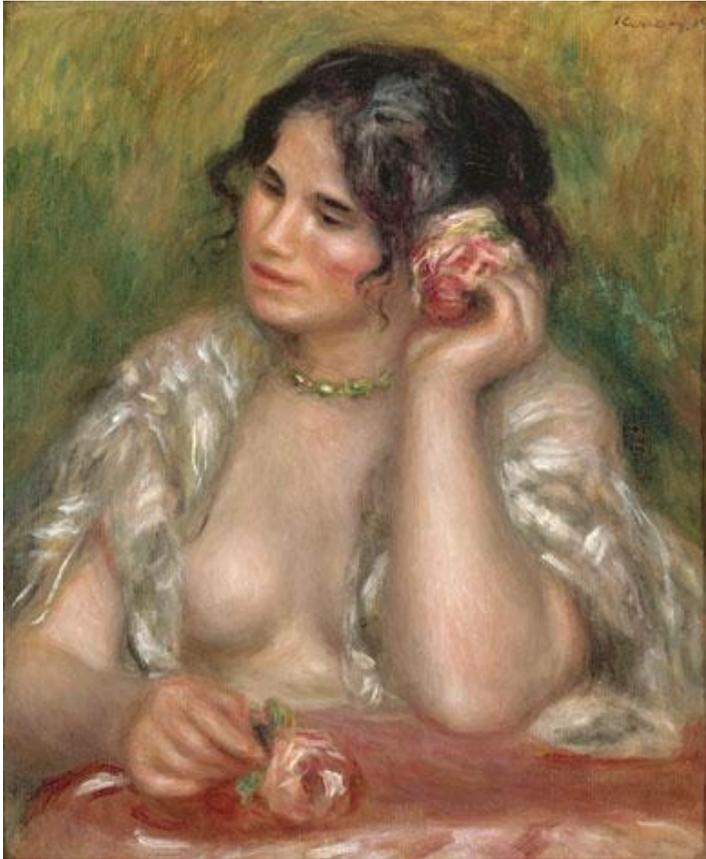
As well, we will be starting a multi-article series on Art Theory which we hope you enjoy and find informative.

As your locally owned and operated framing experts for over 35 years, FrameStore has always been invested deeply in the local communities we serve. Our customers are not only our business, but our friends, and we have a long history of reaching out to those we work with and the cities we work within.

Our new FrameStore newsletter is just one more tool through which we can stay in contact with and better serve you. Welcome to 2010, from your FrameStore family, and thank you for letting us serve you all these years!

SoCal Art Happenings -

LACMA:



Renoir in the 20th Century

February 14-May 9, 2010

Renoir in the 20th Century focuses on the last three decades of Renoir's career, when, following his rupture with impressionism, he turned to an art that was decorative, classical, and informed by a highly personal interpretation of the Great Tradition. Renoir's paintings from this period, which have never been studied and shown as such, are often misunderstood as they do not fit comfortably into the history of high modernism. This exhibition is the first monographic study dedicated to Renoir since the comprehensive retrospective of 1985 at the Galeries nationales du Grand Palais in Paris, and the first one ever mounted by the Los Angeles County Museum of Art. Offering an unprecedented look at Renoir through the lens of modernism, the exhibition bridges the divide that exists in many people's minds between art of the nineteenth and the twentieth centuries.

Curators: J. Patrice Marandel and Claudia Einecke, European Painting and Sculpture, LACMA, and Sylvie Patry, Musée d'Orsay.

This exhibition was organized by the Los Angeles County Museum of Art, the Réunion des Musées Nationaux, and the Musée d'Orsay in collaboration with the Philadelphia Museum of Art.

The Los Angeles presentation is made possible by the Iris & B. Gerald Cantor Foundation. In-kind media support provided by KPCC.

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Pierre-Auguste Renoir, *Gabrielle with a Rose*, 1911, oil on canvas, 21 5/8 x 18 1/2 in. (55 x 47 cm), Musée d'Orsay, Paris, photo © 2009 Musée d'Orsay, Paris, by Hervé Lewandowski.

Koplin Del Rio:

Michelle Muldrow: *Un-Exported L.A.*

February 27 - April 10, 2010

Koplin Del Rio is pleased to announce its first solo exhibition of work by noted landscape painter, Michelle Muldrow.

Having lived in and out of California throughout her life, Michelle Muldrow's visual perspectives on landscape are filtered through her experiences driving through the American West. The ideas for her newest body of work, 'Un-Exported L.A.' began with an exploration of historical imagery of the American West and how it relates to the philosophies of the sublime and the exporting of the American Myth. Influenced by the 19th century embrace of the majestic frontier, artists such as Frederic Church, Albert Bierstadt and Thomas Moran filled Muldrow's subconscious at the inception of the project. Her initial intention was then fueled by the landmark 1975 exhibition at the George Eastman House, "New Topographics: Photographs of a Man-Altered Landscape". The photographs of American landscapes with their open spaces of desolate capitalism became a frontier in their own right. Muldrow's extensive research led her to the idea that the grand gestural vistas of California that once evoked the hand of God have transformed into the overwhelming and awe inspiring untenable nature of man.

Los Angeles is the machine that churns out the imagery of national identity, yet the actual entity of Los Angeles is foreign to America. These paintings represent the influx of immigrants, an explosion of cultures, a Los Angeles that exists beyond any mode of attempted homogeneity. Living in the shadow of myth, the un-exported Los Angeles represents that most global, international and sprawling vista of all American cities. The sublime Michelle Muldrow thought she would revisit is not the majestic hand of God, but the impact of man, majestic in his own right.

After many years spent in the Bay Area, Michelle Muldrow now resides in Cleveland Heights, Ohio. She earned a BFA from the University of Minnesota. In 2004 she completed a summer residency program at Cooper Union in New York City. Muldrow was awarded the Creative Workforce Fellowship Grant in 2009.

Melissa Cooke: You Know Me Better Than I Know Myself

February 27 - April 10, 2010

Koplin Del Rio is pleased to announce its first solo exhibition of work by emerging artist Melissa Cooke.

Based in Madison, Wisconsin and a recent MFA graduate of the University of Wisconsin, this will be Cooke's first major gallery solo exhibition. Her powdered graphite on paper works explore themes of beauty, fantasy, violence, vulnerability and identity, with the artist casting herself as subject in a myriad of thematic scenarios. *You Know Me Better Than I Know Myself* explores the latent darkness and sexuality inside all of us. Cooke employs props, costumes and theatrics in order to provoke the dormant aspects of her identity. Indulging in typecasts of the artist as she draws and explores the characters, Cooke strides to internalize the expectations put forth by popular culture. Her desire is to understand the interplay of emotional instincts within relationships. The starting point for the work is derived from a real memory or truth, but the emotions become exaggerated during the artistic process. Reality is increasingly skewed by imagination; fiction becomes truth.

Melissa Cooke earned an MFA in 2008 from the University of Wisconsin. An ardent social activist, Cooke has received fellowships in support of raising awareness about environmental issues through her artwork, including the 2006 Paradise Lost Fellowship and the 2004 Wisconsin Idea Undergraduate Fellowship. She has been awarded numerous scholarships and grants, including most recently a BLINK Grant for her public art project / performance art piece, "Dress Up Wednesdays". Her work resides in the esteemed collection of the Arkansas Art Center.

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.

Wishing you all a beautiful California spring, full of art and color and fun!

Sincerely,

Chuck Mitchell
FrameStore