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The Colors of Spring

March Newsletter

Greetings!

Art is blooming in Los Angeles!

Daylight Savings has come to an end and the days are growing slowly longer. There is still a chill hint of old man winter in the air, but the rains have brought new green life to the trees and hillsides. Spring has finally arrived in the Southland.

With Valentine's Day come and gone, and Passover and Easter just around the bend, our thoughts turn away from the gloom and dark of the passing winter and towards the color and vibrance of a new season. Life is just beginning to bloom all around us, and with it comes all the fun of the outdoors.



So, time to emerge from our winter hibernation and start exploring all the new experiences spring brings to the Southland and California. Take the time to share these days with friends and loved ones, and be sure to take the time to check out the many upcoming and current shows at the local galleries!

In the SoCal Art Happenings section, FrameStore brings you continuing coverage of the Pacific Standard Time exhibits and shows that everyone is talking about. Celebrate with FrameStore the era that continues to inspire the world!

This month we have our second Local Artist Spotlight, featuring a SoCal resident making waves in the art scenes of Los Angeles and the world. We also continue our new Art World News section by bringing you non-exhibit art news from both around the Southland and around the world. And our In The Studio section sees the latest installment of an Art Education series which will showcase information on various topics from Art Mediums to styles and history. So check out what is new below, and in the months ahead.

Take the time to enjoy and cherish those around you this spring season, and never forget the beauty that art brings to our world and our lives. Spring is infectious, and everyone here at FrameStore wants to celebrate it with you!

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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!

Local Artist Spotlight:

Sherry Giang



Rose Ray of Light - Spirit Flowers Series

Acrylic on Canvas

2006

From the time she could hold a pencil, Sherry remembers drawing. Her love affair with art began at the tender age of five, but it was only much later in life that she followed through with her childhood passion and fulfilled her ambitions and dreams of being an artist.

Originally from the multi-cultural, cosmopolitan island of Singapore, her South-East Asian background and rich cultural heritage exposed her to a wide and diverse variety of artistic styles and continue to inspire her richly layered paintings and varied themes. Her professional training in writing, journalism and graphic design lends her art a vivid and colorful dimension where composition, form and color co-ordination are evident. Her main sources of inspiration are in nature, in dream worlds and in love. She enjoys exploring themes that are symbolic, mythological and spiritual and finely incorporates them in subtle, delicate ways that create serene, reposing and ethereal paintings.

She is now based in Los Angeles, where she paints and creates other three dimensional art work through her jewelry making, while pursuing a career in the advertising and design industry, where she is involved with writing and design projects.

Sherry's works are a favorite among many collectors and her paintings enjoy a world-wide clientele from Australia, France, Italy, New Zealand, Singapore, the United Kingdom and the United States.

"My Art is a spiritual, emotional and physical expression of my journey through life. It is a visual response to influences that have greatly impacted me or moved me - such as my profound connection to nature, and to extraordinary individuals, and the ideas and diverse philosophies that have given my life joy, meaning and fulfillment.

I believe that we can inspire, empower, uplift and bring joy with what we create - be it a work of art, a piece of writing, or the footprints we leave behind on this earth. I'd like to think that my paintings have brought happiness, light and positive vibes into someone's life. The greatest reward for me as an artist is when a person is moved or touched by my paintings."

Sherry accepts commissions for paintings and murals. "Many people find that commissioning a painting can be a rewarding experience. I tend to work intuitively, trusting the flow of the creative process. Every piece is in my personal style, but I keep in mind the needs and the ultimate satisfaction of the person who has commissioned the work, by adhering to certain combinations of color, theme and size etc."

Art World News -

The Southland:

LACMA Completes Transportation of Michael Heizer's *Levitated Mass*:

LOS ANGELES - On March 10th, LACMA completed the final leg of the laborious transportation of the 350 ton granite boulder that will make up Michael Heizer's *Levitated Mass* installation, coming from Riverside to downtown LA.

The event was celebrated by crowds and covered extensively by news agencies, including the LA Times and CNN.

The transportation of the megalith, made possible by Hanjin Shipping Co., Ltd., took place almost entirely in the small hours of the night over many days. The boulder is now at its final home at LACMA and will eventually be displayed on the Resnick Pavilion. [Read the LA Times Article here.](#)

Actor in Dispute with Artist over Sculptures:

Hollywood actor Kevin Costner is currently battling a very different enemy than his character faced in the Oscar-winning 1990 movie "Dances With Wolves." Namely, artist Peggy Detmers, who Costner had commissioned to create 17 bronze sculptures that depict Native Americans and buffalo. The case has now moved to the South Dakota Supreme Court.

The sculptures, intended for use at Costner's planned South Dakota resort came into dispute after plans for the venture fell through and the sculptures were instead displayed at another site owned by Costner. The artist is claiming that the sculptures must be sold due to the change in venue. [Read the LA Times Article here.](#)

The World:

ART PARIS Art Fair gets New Management:

PARIS, France - There will be a new start for ART PARIS art fair, the springtime fair for modern and contemporary art in Paris. Held from March 29th through April 1st, ART PARIS art fair is the springtime event for modern and contemporary art in France that brings together 120 galleries from 15 countries under the majestic glass roof of the Grand Palais.

Under new leadership, the fair has been renamed ART PARIS art fair and has undergone a complete transformation. This year sees many newcomers to the fair, with nearly half of participating galleries from abroad.

Also new is a VIP programme of visits entitled "Springtime in Paris," a series of talks, a new section dedicated to cutting edge contemporary design called "Limited Edition." Yet another innovation will be "Large Format", a project presenting close to a dozen monumental works within the fair itself. [Visit the ART PARIS site here.](#)

SoCal Art Happenings -

Scripps College, Ruth Chandler Williamson Gallery:



Pacific Standard Time

Clay's Tectonic Shift:

**John Mason, Ken Price and Peter Voulkos,
1956-1968**

January 21, 2012 - April 8, 2012

Although many aspects of mid-century art in Los Angeles have been examined in recent exhibitions and books, the role of ceramics in this vital period has not been addressed. The key center of innovation in clay in Los Angeles from 1954 to 1959 was the Otis Art Institute (then the Los Angeles County Art Institute), where Peter Voulkos and his students built a new ceramic scene, in which artists elevated ceramics from craft to fine art.

This exhibition focuses on three artists whose work most clearly embodied the shift from vessel to sculpture—John Mason, Ken Price and Peter Voulkos—examining not only the artistic and technical transformation of ceramics but also the roles that critics, dealers, and patrons played in interpreting this change. In so doing, the exhibition and its catalogue situate clay sculpture within the larger framework of the artistic life of that period.

Pomona College Museum of Art:



Pacific Standard Time

It Happened at Pomona:

*Art at the Edge of Los Angeles, 1969-1973,
Part 3: At Pomona*

March 10, 2012 - May 13, 2012

From 1969 to 1973, a series of radical art projects took place at the far eastern edge of Los Angeles at the Pomona College Museum of Art. Here, Hal Glicksman, a pioneering curator of Light and Space art, and Helene Winer, later the director of Artists Space and Metro Pictures in New York, curated landmark exhibitions by young local artists who bridged the gap between post-Minimalism and Conceptual art and presaged the development of post-Minimalism in the later 1970s.

Artists such as Michael Asher, Lewis Baltz, and Allen Ruppersberg formed the educational backdrop for a generation of artists who spent their formative years at Pomona College, including alumni Mowry Baden, Chris Burden, and James Turrell. *It Happened at Pomona* is a three-part exhibition, with public events and a publication, which documents a transformative moment for art history.

Part 3: *At Pomona* shows how the influence of both Glicksman and Winer contributed to a vibrant atmosphere within Pomona College's extraordinary community of arts faculty and students, in which artists and curators were feeding off of each other's ideas and developing some of the most important aesthetic concerns of the late twentieth century. Artists include Mowry Baden, Lewis Baltz, Michael Brewster, Chris Burden, Judy Fiskin, David Gray, Peter Shelton, Hap Tivey, James Turrell, and Guy Williams.

Art, Design & Architecture Museum, University of California, Santa Barbara:



Pacific Standard Time

Carefree California:

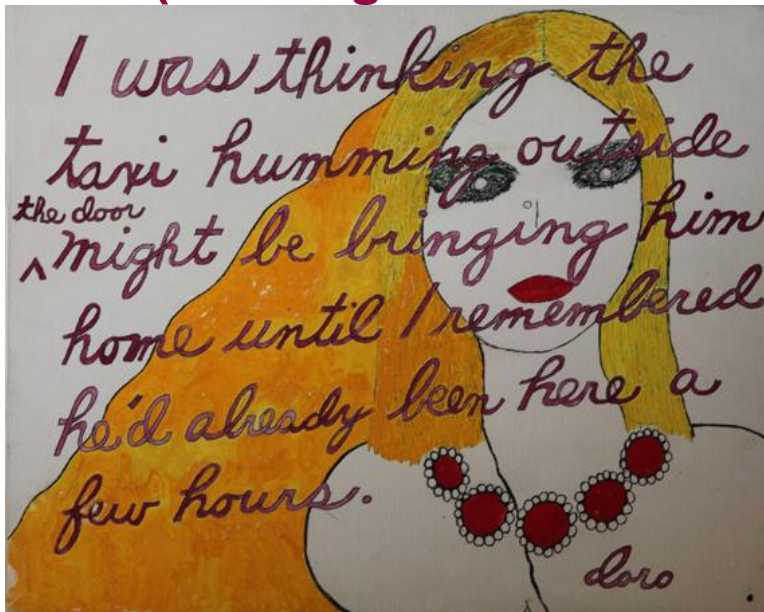
Cliff May and the Romance of the Ranch, 1920-1960

February 26, 2012 - June 17, 2012

Carefree California explores the phenomenal rise of the ranch house, casual living, and the western mystique, as promoted by Cliff May, the designer of thousands of modern California ranch houses. The exhibition will concentrate on the modernization of the ranch tradition and its transition from a low-slung luxury recollection of historic adobe, brick, tile, and stucco, to the modest wood and glass tract house of the forties, to the near-minimal system-built ranches May designed and sold in the late 1950s.

Through drawings, models, sales pamphlets, photographs, site plans, publications, film and television clips and stills, building toys, and popular magazines, the exhibition will address the opening up of the plan, the emphasis on patio and glass corridor to suggest additional space, and the integration of house and garden. It will also explore wartime industry, post-war in-migration, and the federal subsistence and military building programs that set many of the material terms and language for postwar tracts and for May's ubiquitous 'Californian' solution that helped create an important regional identity. Works from other key architects and designers of the period will also be featured.

LAND (Los Angeles Nomadic Division):



Pacific Standard Time

Perpetual Conceptual:

Echoes of Eugenia Butler

January 25, 2012 - April 21, 2012

Located just a few doors away from Ferus Gallery, the seminal, but largely unknown, Eugenia Butler Gallery (1968-1971) played a similarly critical role in the initial and on-going support of some of the most important artists of the late 1960's and early 1970's. Many artists including John Baldessari, George Brecht, Eugenia P. Butler, Douglas Huebler, Edward Kienholz, Joseph Kosuth, Richard Jackson, Dieter Roth, and Lawrence Weiner received some of their first exhibits at the gallery. Well-known at the time for her adventurous programming and focus on conceptual art, Eugenia Butler, Sr. was also a critical force in shaping the community, the conversation, and the artistic dialogue that has come to characterize that period of time in Los Angeles and beyond.

For Pacific Standard Time, LAND will be focusing specifically on the Eugenia Butler Gallery and will exhibit a large collection of work of various media, such as painting, drawing, sculpture, performance and video that was owned by the gallery and will collaborate with contemporary artists to recreate or reinterpret past gallery performances. In order to fully realize the historical and geographical relevance of the gallery, the exhibition will be presented at a site in close proximity to the original location of the Eugenia Butler Gallery.

In the Studio -

In the Studio: **Art Education**



Techniques and Mediums:

Collage

A collage is a work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.

A collage may sometimes include newspaper clippings, ribbons, bits of colored or hand-made papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas. The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as an art form of novelty.

The term collage derives from the French "coller" meaning "glue". This term was coined by both Georges Braque and Pablo Picasso in the beginning of the 20th century when collage became a distinctive part of modern art.

History

Early precedents

Techniques of collage were first used at the time of the invention of paper in China, around 200 BC. The use of collage, however, remained very limited until the 10th century in Japan, when calligraphers began to apply glued paper, using texts on surfaces, when writing their poems.

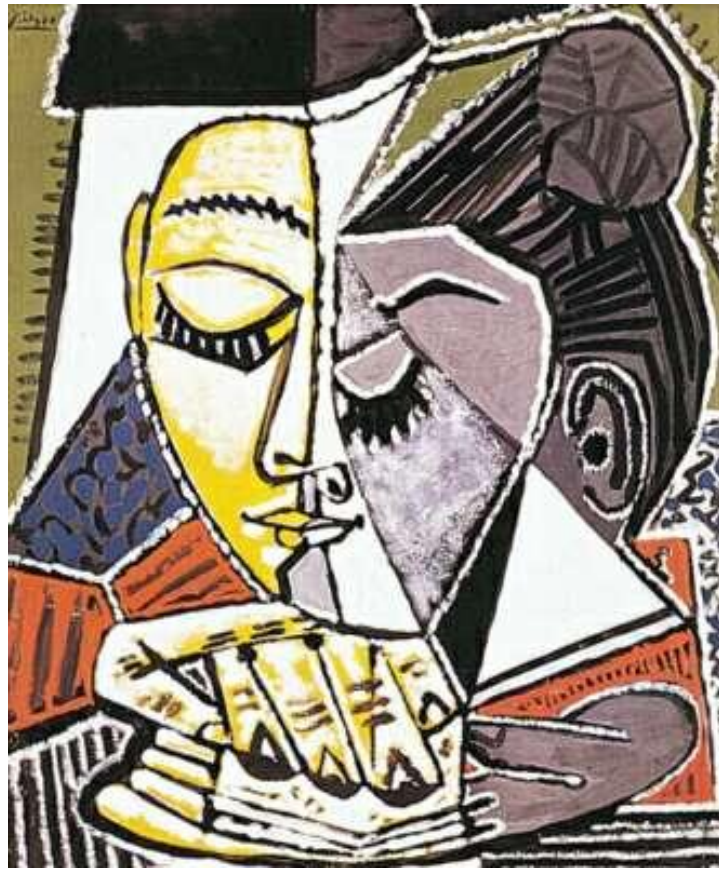
The technique of collage appeared in medieval Europe during the 13th century. Gold leaf panels started to be applied in Gothic cathedrals around the 15th and 16th centuries. Gemstones and other precious metals were applied to religious images, icons, and also, to coats of arms.

In the 19th century, collage methods also were used among hobbyists for memorabilia (i.e. applied to photo albums) and books (i.e. Hans Christian Andersen, Carl Spitzweg).

Collage and modernism

Despite the pre-twentieth-century use of collage-like application techniques, some art authorities argue that collage, properly speaking, did not emerge until after 1900, in conjunction with the early stages of modernism.

For example, the Tate Gallery's online art glossary states that collage "was first used as an artists' technique in the twentieth century." According to the Guggenheim Museum's online art glossary, collage is an artistic concept associated with the beginnings of modernism, and entails much more than the idea of gluing something onto something else. The glued-on patches which Braque and Picasso added to their canvases offered a new perspective on painting when the patches "collided with the surface plane of the painting." In this perspective, collage was part of a methodical reexamination of the relation between painting and sculpture, and these new works "gave each medium some of the characteristics of the other," according to the Guggenheim essay. Furthermore, these chopped-up bits of newspaper introduced fragments of externally referenced meaning into the collision: "References to current events, such as the war in the Balkans, and to popular culture enriched the content of their art." This juxtaposition of signifiers, "at once serious and tongue-in-cheek," was fundamental to the inspiration behind collage: "Emphasizing concept and process over end product, collage has brought the incongruous into meaningful congress with the ordinary."



Techniques

Collage in Painting

Collage in the modernist sense began with Cubist painters Georges Braque and Pablo Picasso. According to some sources, Picasso was the first to use the collage technique in oil paintings. According to the Guggenheim Museum's online article about collage, Braque took up the concept of collage itself before Picasso, applying it to charcoal drawings. Picasso adopted collage immediately after (and was perhaps indeed the first to use collage in paintings, as opposed to drawings):

"It was Braque who purchased a roll of simulated oak-grain wallpaper and began cutting out pieces of the paper and attaching them to his charcoal drawings. Picasso immediately began to make his own experiments in the new medium."

In 1912 for his Still Life with Chair Caning (Nature-morte à la chaise cannée), Picasso pasted a patch of oilcloth with a chair-cane design onto the canvas of the piece.

Surrealist artists have made extensive use of collage. Cubomania is a collage made by cutting an image into squares which are then reassembled automatically or at random. Collages produced using a similar, or perhaps identical, method are called *étrécissements* by Marcel Mariën from a method first explored by Mariën. Surrealist games such as parallel collage use collective techniques of collage making.

The Sidney Janis Gallery held an early Pop Art exhibit called the New Realist Exhibition in November 1962, which included works by the American artists Tom Wesselmann, Jim Dine, Robert Indiana, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, and Andy Warhol; and Europeans such as Arman, Baj, Christo, Yves Klein, Festa, Rotella, Jean Tinguely, and Schifano. It followed the Nouveau Réalisme exhibition at the Galerie Rive Droite in Paris, and marked the international debut of the artists who soon gave rise to what came to be called Pop Art in Britain and The United States and Nouveau Réalisme on the European continent. Many of these artists used collage techniques in their work. Wesselmann took part in the New Realist show with some reservations, exhibiting two 1962 works: Still life #17 and Still life #22.

Another technique is that of canvas collage, which is the application, typically with glue, of separately painted canvas patches to the surface of a painting's main canvas. Well known for use of this technique is British artist John Walker in his paintings of the late 1970s, but canvas collage was already an integral part of the mixed media works of such American artists as Conrad Marca-Relli and Jane Frank by the early 1960s. The intensely self-critical Lee Krasner also frequently destroyed her own paintings by cutting them into pieces, only to create new works of art by reassembling the pieces into collages.

Collage with wood

What may be called wood collage is the dominant feature in this 1964 mixed media painting by Jane Frank (1918-1986)

The wood collage is a type that emerged somewhat later than paper collage. Kurt Schwitters began experimenting with wood collages in the 1920s after already having given up painting for paper collages. The principle of wood collage is clearly established at least as early as his 'Merz Picture with Candle', dating from the mid to late 1920s.

It is also interesting to note that wood collage in a sense made its debut, indirectly, at the same time as paper collage, since (according to the Guggenheim online), Georges Braque initiated use of paper collage by cutting out pieces of simulated oak-grain wallpaper and attaching them to his own charcoal drawings. Thus, the idea of gluing wood to a picture was implicitly there from the start, since the paper used in the very first paper collages was a commercial product manufactured to look like wood.

It was during a fifteen-year period of intense experimentation beginning in the mid 1940s that Louise Nevelson evolved her sculptural wood collages, assembled from found scraps, including parts of furniture, pieces of wooden crates or barrels, and architectural remnants like stair railings or moldings. Generally rectangular, very large, and painted black, they resemble gigantic paintings. Concerning Nevelson's Sky Cathedral (1958), the Museum of Modern Art catalogue states, "As a rectangular plane to be viewed from the front, Sky Cathedral has the pictorial quality of a painting..." Yet such pieces also present themselves as massive walls or monoliths, which can sometimes be viewed from either side, or even looked through.

Much wood collage art is considerably smaller in scale, framed and hung as a painting would be. It usually features pieces of wood, wood shavings, or scraps, assembled on a canvas (if there is painting involved), or on a wooden board. Such framed, picture-like, wood-relief collages offer the artist an opportunity to explore the qualities of depth, natural color, and textural variety inherent in the material, while drawing on and taking advantage of the language, conventions, and historical resonances that arise from the tradition of creating pictures to hang on walls. The technique of wood collage is also sometimes combined with painting and other media in a single work of art.

Frequently, what is called "wood collage art" uses only natural wood - such as driftwood, or parts of found and unaltered logs, branches, sticks, or bark. This raises the question of whether such artwork is collage (in the original sense) at all (see Collage and modernism). This is because the early, paper collages were generally made from bits of text or pictures - things originally made by people, and functioning or signifying in some cultural context. The collage brings these still-recognizable "signifiers" (or fragments of signifiers) together, in a kind of semiotic collision. A truncated wooden chair or staircase newel used in a Nevelson work can also be considered a potential element of collage in the same sense: it had some original, culturally determined context. Unaltered, natural wood, such as one might find on a forest floor, arguably has no such context; therefore, the characteristic contextual disruptions associated with the collage idea, as it originated with Braque and Picasso, cannot really take place. (Driftwood is of course sometimes ambiguous: while a piece of driftwood may once have been a piece of worked wood - for example, part of a ship - it may be so weathered by salt and sea that its past functional identity is nearly or completely obscured.)



Decoupage

Decoupage is a type of collage usually defined as a craft. It is the process of placing a picture into an object for decoration. Decoupage can involve adding multiple copies of the same image, cut and layered to add apparent depth. The picture is often coated with varnish or some other sealant for protection.

In the early part of the 20th century, decoupage, like many other art methods, began experimenting with a less realistic and more abstract style. 20th century artists who produced decoupage works include Pablo Picasso and Henri Matisse. Most famous are Matisse's Blue Nude II.

There are many varieties on the traditional technique involving purpose made 'glue' requiring fewer layers (often 5 or 20, depending on the amount of paper involved). Cutouts are also applied under glass or raised to give a three dimensional appearance according to the desire of the decouper. Currently decoupage is a popular handicraft.

The craft became known as découpage in France (from the verb découper, 'to cut out') as it attained great popularity during the 17th and 18th centuries. Many advanced techniques were developed during this time, and items could take up to a year to complete due to the many coats and sandings applied. Some famous or aristocratic practitioners included Marie Antoinette, Madame de Pompadour, and Beau Brummell. In fact the majority of découpage enthusiasts attribute the beginning of découpage to 17th century Venice. However it was known before this time in Asia.

The most likely origin of découpage is thought to be East Siberian funerary art. Nomadic tribes would use cut out felts to decorate the tombs of their deceased. From Siberia, the practice came to China, and by the 12th century, cut out paper was being used to decorate lanterns, windows, boxes and other objects. In the 17th century, Italy, especially in Venice, was at the forefront of trade with the Far East and it is generally thought that it is through these trade links that the cut out paper decorations made their way into Europe.

We here at FrameStore wish you all the best for a colorful and lively spring, and hope that this season will be filled with art, love, memories and lots of colour!

Sincerely,

Chuck Mitchell
FrameStore