

Celebrate Mom

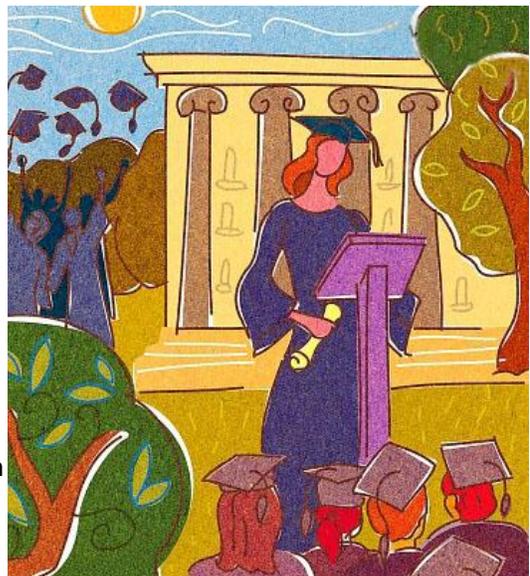
May Newsletter

Greetings!

With only a couple days left until Mother's Day 2011, this is your last chance to frame those treasured family photos, school pictures, and mementos in time for her big day! And while it may be too late to custom frame, FrameStore also has a nice selection of ready-made photo sizes available. Stop by your local store today to check them out!

And while you are looking through those old family albums, don't neglect the new memories! It is spring, and that means Prom and Graduation!

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.



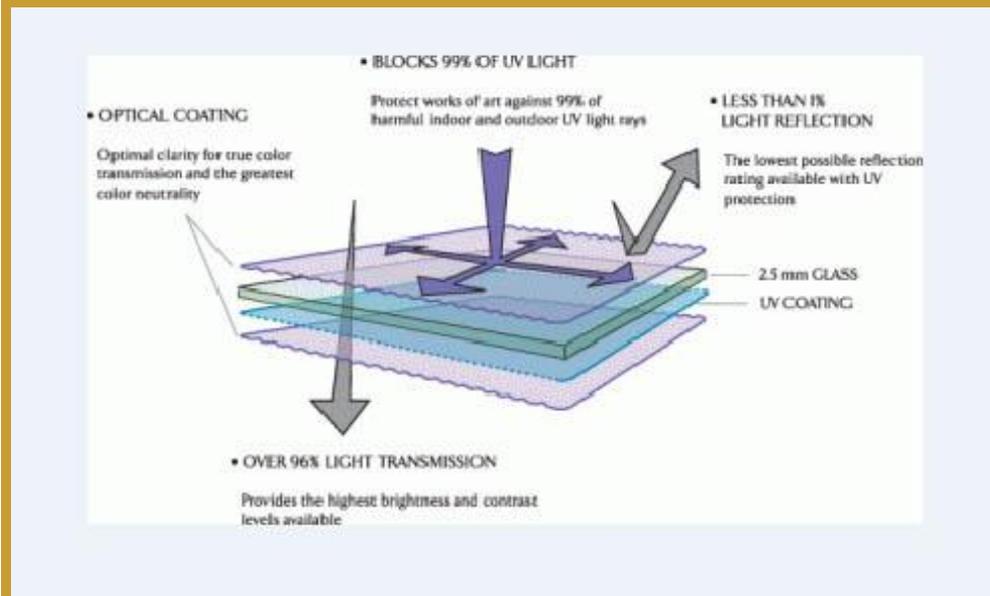
FrameStore has been helping southern Californians take care of their photos, artwork, and mementos correctly for over 35 years.

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!

25% Off Museum Glass

May 3rd through June 7th



Museum Glass[®]

Conservation Grade UV Protection

Museum Glass[®] anti-reflection picture framing glass with Conservation Grade UV Protection is the best glazing option available for art, photographs and other important personal keepsakes. Along with its nearly invisible finish, it effectively blocks up to 99% of harmful indoor and outdoor UV light rays so framed pieces remain clearer and brighter for longer.

Technical Info:

- Reduces reflection by over 85% (to less than 1% of total light), the lowest possible reflection rating available with UV protection
- Achieves over 97% light transmission to enhance colors, brightness and contrast levels
- Blocks up to 99% of UV light rays
- Meets ISO 18902 and passes ISO 18916, by providing at least 97% UV protection
- Does not degrade or delaminate over time. Tru Vue uses a proprietary inorganic, silica-based UV blocking coating, which is "baked" into the glass producing a permanently bonded coating.
- 2.5mm glass substrate

When To Use:

- For virtually invisible glazing that will enhance colors, brightness and contrast levels of all types of artwork, even posters
- For protecting valued diplomas or irreplaceable artwork against damage and fading caused by UV light
- Ideal for framing applications including shadow boxes, multiple mat or deep framing projects

SoCal Art Happenings -

Santa Monica Museum of Art:



Marco Brambilla: The Dark Lining

May 21, 2011 - August 20, 2011

About

Opening Reception on Saturday, May 21

VIP and Member Preview from 6-7:30 pm

Public Opening Reception, 7:30-9 pm

The Dark Lining, Marco Brambilla's first solo museum exhibition, features seven major time-based works from 1999 to the present. Brambilla's oeuvre consists of complex video installations. Much of his work comprises found film footage edited, layered, and spliced to create compelling new narratives and stunning visual mosaics. With exquisite technical production and seamless editing, Brambilla's multi-layered tableaux of interconnecting images and looped video blend into an expansive landscape that forms his hallmark style.

The exhibition at SMMoA will feature the premier of Evolution (Megaplex), 2010, a new large-scale 3D video collage, which displays the history of humankind through the lens of cinema. In this never before seen work, Brambilla combines hundreds of clips from genre films that re-enact historical moments as grand spectacle. This cacophony of images is looped and mapped into an infinite three-dimensional environment that scrolls horizontally across time. Evolution emphasizes conflicts through the ages, in a remix that seamlessly moves through past, present, and future, providing a satirical take on the bombast of the big-budget "epic."

In a poignant work from 2002 titled HalfLife, Brambilla juxtaposes surveillance footage of gamers playing the then-popular video game Counter-Strike with live-feed footage of the game they are playing. By placing the young men in the "cross-hairs" point-of-view while simultaneously capturing their virtual actions inside the game-world, Brambilla highlights the physical displacement and the psychological dislocation inherent in entering the digital world.

Cathedral, 2008, in which Brambilla filmed Christmas shoppers in a Canadian mall, exposes raw footage in a long and slow sequence of kaleidoscopic patterning. The superimposed and multi-layered images transform the mall into a hallucinatory space. Though it resembles an animated stained glass window, the work depicts commerce and conspicuous consumption, and the conflation of a "shoppers' paradise" with a literal place of worship.

Brambilla's Civilization (Megaplex), 2008, is dense with imagery and depicts heaven, hell, and in-between, in an epic, almost Dante-esque style, set to an excerpt from Stravinsky's Rite of Spring. His first 'video mural' integrates clips into an expansive landscape that continuously scrolls downward, starting with the fires of hell, progressing through to celestial reward. Other works in the exhibition include Wall of Death, 2001; Sync, 2005; and Sea of Tranquility, 2006.

The ambitious installation design of The Dark Lining will mirror Brambilla's complex visual arrangements where the viewer is led, almost transported, from singular, theater-like stations to open spaces where multiple works present themselves in layered concert with one another. The exhibition at SMMoA is unique from previous installations as this will present multiple significant works from the last decade and illustrate Brambilla's artistic range and evolution. The exhibition itself, therefore, will function as an artwork-one that is revealed with the audience's choreographed movement through a well-orchestrated and articulated space.

Marco Brambilla studied film at Ryerson University, Toronto, Canada, and then worked in commercials and feature films, directing the successful 1993 science fiction film Demolition Man. In 1998, he shifted his focus to video and photography projects as an artist and filmmaker. His work has been exhibited internationally at such institutions as the Kunsthalle Bern, screened at the Sundance and Cannes film festivals, and can be found in the permanent collections of the Guggenheim Museum, the San Francisco Museum of Modern Art, the New Museum of Contemporary Art, and the ARCO Foundation in Madrid, amongst others. Brambilla has been awarded both the Tiffany Comfort Foundation and Colbert Foundation awards for his video installations. He was born in Milan, Italy, and currently lives and works in New York and Los Angeles.

Major support for this exhibition has been provided by The Chaney Family Collection, Beth Rudin DeWoody, and Liz Swig. Additional support has been provided by HSI Productions and The Suzanne Nora Johnson and David Gordon Johnson Foundation.

Copro Gallery:



Billy Norrby: "Of The Vanguard" Solo Exhibition

April 16, 2011 - May 7, 2011

About

Billy Norrby "Of The Vanguard" depicts a human landscape in violent disarray and upheaval.

This series of oil paintings responds to an era marred by growing disillusionment, suspicion and paranoia. By drawing upon the mannerism and language of the classic war painting, "Of The Vanguard" it explores the cyclical nature of conflict, connecting the struggles of modern day society to a larger and much older human narrative. Theatricality and overt glorification allude to the systematic manner in which narratives are constructed and merged with reality, thus serving to dilute and re-appropriate the true nature of a conflict. In paradox, fragments of hope and melancholy nostalgia linger in the stylistic treatment.

Billy is dedicating these this exhibition to his late uncle Frank Storeide, who was a large influence in his pursuit of art.

Originally a native of Sweden and after spending several years working for the video game industry Billy graduated from the "School of Visual Arts" in 2010. He now lives and works in Brooklyn, New York where he moved to pursue a painting career.

Beyond a life steeped in cinema and pop culture, his work is inspired by the golden age of illustration, old master painting and art movements such as romanticism, symbolism and the pre-raphaelites.

The Getty:



Paris: Life & Luxury

April 26, 2011 - August 7, 2011

About

This exhibition evokes the rich material ambiance of Paris during the mid-18th century. It brings together a wide variety of objects—from candlesticks and firedogs, to furniture and clocks, dressing gowns and jewelry, musical instruments and games—all from elite society in Paris, the fashion and cultural epicenter of Europe at the time.

Paris was a center of great cultural achievement and artistic creativity during the reign of Louis XV, from 1723-1774, yet the virtuoso inventiveness and superlative craftsmanship of the period remain largely unfamiliar and underappreciated today, overshadowed as they are by the tumultuous social and political events of the French Revolution of 1789.

Following the traditional visual allegory of the "Four Times of Day," objects in this exhibition are grouped and arranged according to their associations with common activities as pursued indoors during the course of a single day, from morning to night. By this select juxtaposition, the respective relationships, functions, and appearances of these works of art suggest the complex and nuanced behavior, practices, and aesthetics of Parisian polite society in the domestic interior.

Following its premier presentation at the Getty Center, Paris: Life and Luxury travels to the Museum of Fine Arts, Houston, where it will be on view September 18-December 10, 2011.

In the Studio -

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 needs 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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We here at FrameStore wish you all a very happy Mother's Day, filled with love, family and lots of memories!

Sincerely,

Chuck Mitchell
FrameStore