



The Holidays are Near!

November Newsletter

Greetings!

Fall is in full swing in Southern California; Halloween has passed, the nights are turning cooler, and the air has that distinctive crispness that says that the 2010 Holiday Season is fast approaching.

Before you know it, Thanksgiving will be merely a memory living on in our cherished family photos and our expanded waistlines. It is time now to start thinking about your holiday framing needs, before it creeps up on you and becomes too late.

What better gift to say that someone is loved and thought of than the gift of framed memories and fine art? A gift that will remind them of you every time they look at their wall. Family photos, school pictures, vacation images, or that special piece of artwork...they all deserve to be protected and displayed to perfection. And who better to handle framing your valuable pieces than the fine art custom framing experts!



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!

~ Kemery ~

Local Artist Exhibit at the Long Beach FrameStore

October 31st - November 10th, 2010



Local Long Beach artist Kemery Day is currently exhibiting original works at the Long Beach FrameStore. The series will run until November 10th.

For more information, contact Stacy at Long Beach, or visit the event page on Facebook: [Local Artist Exhibit at Long Beach FrameStore](#)

The FrameStore

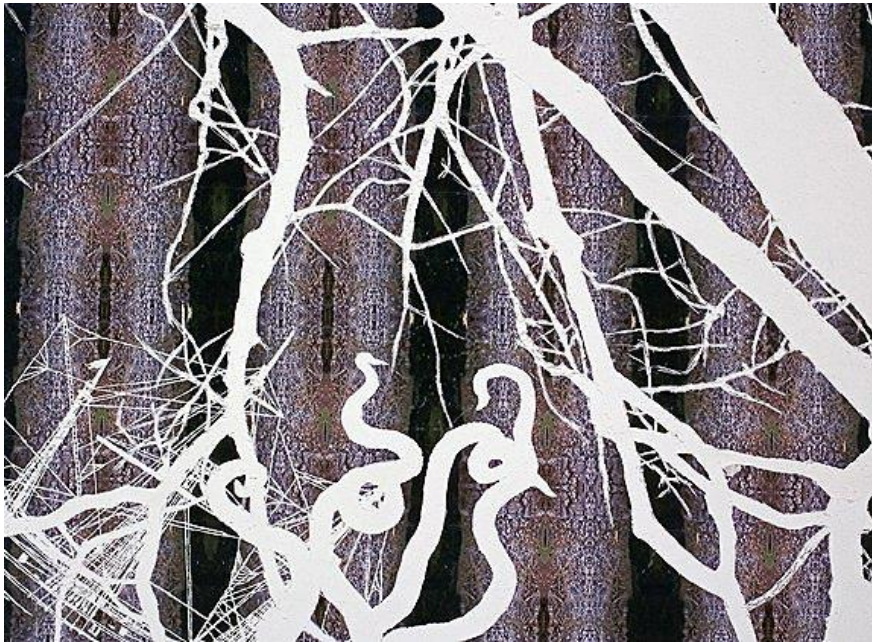
6451 E. Pacific Coast Highway

Long Beach, CA

(562) 596-6746

SoCal Art Happenings -

Luis De Jesus:



Christopher Russell: Runaway

October 23 - November 27, 2010

About

"The last man on earth isn't preserving conventions, choosing social bodies. Rather, he's an aesthete immersed in pleasant sensations, hunting for softness among rubble." - RUNAWAY

Luis De Jesus is very pleased to present Christopher Russell in his first solo exhibition at the gallery, titled "Runaway", on view from October 23 through November 27, 2010. An artist's reception will be held on Friday, October 22nd, from 6:00 to 9:00 p.m.

Christopher Russell employs photography, drawing, writing, bookmaking, and digital printmaking to create all-encompassing environments that challenge the traditional divide between these practices and expand the very idea of a book. In "Runaway", he continues his explorations of the darker side of the human psyche, using photographs as a drawing surface and negotiating Romanticism within the post-modern frame of mechanical reproduction. Russell's latest fictional text is brought into the gallery through images of ships, trees and wallpaper that relate to longing for and domestication of new experiences--an unending desire for the unattainable. Russell likens childhood fantasies of running away to ideas of avant-

garde utopias and horror movies in the disquieting calm for which he has become known. In Russell's world, monsters are stable, cataloged entities, aesthetes are found wandering the roadside, and the apocalypse offers the greatest personal hope.

The exhibition will include several large-scale, multiple-panel photo murals and installations of framed photographs onto whose surface the artist has scratched, or "etched", intricate drawings and patterns. The process involves using a sharp stylus to remove the top image-layer of the print, revealing the soft white paper pulp underneath. In some works Russell also slashes the surface and employs metallic spray paint. In addition, among the centerpieces of the show will be the hand-bound tome of *Runaway*, whose pages measure 18 x 24 inches. This unique, one-of-a-kind book combines 30 original images, hand-illustrated and scripted by the artist. In conjunction with the exhibition, the Gallery will publish a 72-page catalog of this work, including complete text and illustrations, with an essay by Mathew Timmons.

The following excerpt is from *Runaway*:

"The end of the world is a purely visual event; it's intellectual legacy, the redefinition of significant form. Every smear, crack, puddle, clod, chip or shard is a part of the same monochrome of existence, each just as charged as any other. Grayness fused to insignificance; rubble is the greatest technological possibility. The coveted landscape of Abercrombie abs, sublime awe smoothed into deep cuts by the force of nature, harnessed on an Ab Rocket. But rigor mortis makes that taught musculature uncomfortably bumpy, harsh, less washboard and more cheese grater. The radiant warmth of suntanned perfection converts to the fractured pattern of a dried lake bed, flaking into jagged polygons. Sexy chaos among the fissured sheen of glass...

Tastefully draped and perfectly soaked. Jeans, exquisitely bleached and frayed in a Third World sweatshop to signify waspish rapacity, now cover a mess of separating sores too coagulated to comfortably slide one's body against.

Sweetness becomes the primary concern in a post-apocalyptic necrology. Sky blue desiccated eyes, hollow in their longing, loose in their sockets, but good enough for a hard-on. He's beautiful until his skin turns that particular shade of corpse black and his belly opens up to lesions and larvae, white worms muddling through a mass of pinkish fat. His ass is a different kind of breeding ground, no longer the worst smelling part of his body. And when I kiss his mouth I hear him speak..."

Christopher Russell received his BFA (1998) from California College of the Arts and Crafts in San Francisco and his MFA (2004) from Art Center College of Design, Pasadena, California. Russell was the subject of a 2009 Hammer Projects exhibition titled "Budget Decadence" and this coming December will present a solo project with Luis De Jesus Los Angeles at NADA Art Fair, concurrent with Art Basel Miami. His novel *Sniper*, being edited by Amy Gestler, will be published in late 2010. *Landscape*, a monograph of his eponymously titled photographic series, was published in 2007 by Kolapsomal Press. Russell edited and wrote an essay for the catalog that accompanied his curatorial debut, *Against the Grain*, at Los Angeles Contemporary Exhibitions in 2008. From 2001 to 2005 Russell edited, designed, produced, and distributed the "destroy-to-enjoy" literary art zine *Bedwetter*. Additionally, he has written more than two dozen articles and reviews about art in Los Angeles. Christopher Russell's work is included in various public collections, including the Hammer Museum/Grunwald Center for the Graphic Arts, J.P. Getty Museum Research Institute; Dennis Cooper Archive at The Fales Library and Special Collections, New York University; Rhode Island School of Design Museum; the Museum of Contemporary Art, Chicago; and the Museum of Contemporary Art, Los Angeles.

LACMA:



William Eggleston:

Democratic Camera-Photographs and Video,
1961-2008

October 31 - January 16, 2011

About

William Eggleston is widely recognized as a master of color photography, a poet of the mundane, and proponent of the democratic treatment of his subjects.

His inventive use of color and spontaneous compositions profoundly influenced the generation of photographers that followed him, as well as critics, curators, and writers concerned with photographs.

This exhibition includes more than two hundred photographs, the artist's little-known video work *Stranded in Canton*, his early black-and-white photographs of the sixties, and the vivid dye-transfer work of the early seventies, as seen in the Museum of Modern Art's landmark catalogue of 1976, *William Eggleston's Guide*.

Highlights from the last twenty years includes selections from the *Graceland* series and *The Democratic Forest*, Eggleston's great, dense anthology of the quotidian.

The exhibition includes a special selection of recent work taken in Los Angeles. LACMA's curator of the exhibition is Edward Robinson, Wallis Annenberg Photography department.

William Eggleston: Democratic Camera was organized by the Whitney Museum of American Art, New York, in association with Haus der Kunst, Munich. The Los Angeles presentation was made possible by LACMA's Wallis Annenberg Director's Endowment Fund, The Jonathan Sobel & Marcia Dunn Foundation, the Eggleston Artistic Trust and Cheim & Read.

Exhibition-related programs are supported in part by a generous gift from the Photographic Arts Council and by the Ralph M. Parsons Fund.

Image: William Eggleston, Algiers, Louisiana, c. 1972, from William Eggleston's Guide, 1976. Dye-transfer print; 16 13/16 x 11 in. (42.5 x 27.9 cm). The J. Paul Getty Museum, Villa Collection, Malibu, California. © Eggleston Artistic Trust, courtesy Cheim & Read, New York.

David Turner Contemporary:



Pearl C. Hsiung:

Never Ends

October 16 - November 13, 2010

About

Steve Turner Contemporary is pleased to present NEVER ENDS, a series of new paintings, a sculptural installation and a video by Pearl C. Hsiung. Never Ends reflects on the perpetual nature of creation and the paradoxical mechanisms of death and destruction that make it possible. Hsiung creates a surreal realm where humanity may be absent, yet where absurd traces still linger. In a protean universe, Hsiung envisions landscapes that may be created as eternity unfolds. This is Hsiung's second solo exhibition at Steve Turner Contemporary.

Born in Taiwan in 1973, Pearl C. Hsiung received her BA at the University of California, Los Angeles (1997) and her MFA at Goldsmiths College, London (2004). Hsiung has had solo exhibitions at Max Wigram Gallery, London (2006) and Steve Turner Contemporary, Los Angeles (2007). Hsiung's work has been featured in group exhibitions including Humor Us at the Los Angeles Municipal Arts Gallery (2007); 2006 California Biennial and Disorderly Conduct: Art in Tumultuous Times (2008) both at the Orange County Museum of Art; 2006 Busan Biennale, South Korea and Expander, Royal Academy of Fine Arts, London (2005).

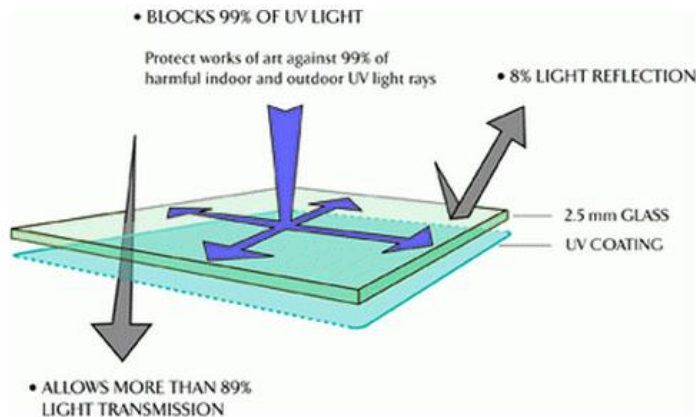
In the Studio -

Spotlight On: UV Conservation Glazing

Conservation Clear®

Conservation Grade UV Protection

Conservation Clear® picture framing glass offers the highest level of UV protection available in the industry. Over time exposure to indoor and outdoor UV light rays can contribute to fading and deterioration of art, photographs and other important personal keepsakes. Conservation Clear glass effectively blocks up to 99% of UV light rays to protect against fading and help keep framed pieces brighter, longer.



Technical Info:

- 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 substrate producing a permanently bonded coating.
- 2.5mm glass substrate

When To Use:

- Ideal for any framing application, if reflection-free viewing is not important.
- For protecting art, photographs and other important personal keepsakes against damage and fading caused by UV light.
- To provide fade protection for posters. The inks, papers and other materials used to create these prints are more likely to deteriorate at a faster pace than higher quality reproductions.

Wishing you all a colourful Thanksgiving 2010, full of memories, art and fun!

Sincerely,

Chuck Mitchell
FrameStore