

47



BRAND 47

WORKS ON PAPER

47th Annual National Juried Exhibition
September 7, 2019 - October 25, 2019

WELCOME TO BRAND 47

Our 47th Annual National Juried Exhibition of Works on Paper features 89 artworks chosen by our juror from among more than 1000 entries submitted. Inside you will find artworks of very large scale and of smaller, more intimate scale. Whether 2D or 3D, you will see paper used in ways that highlight the wide range of artistic responses to this challenging medium.

Some artists will be familiar from past years but we also welcome new faces from across the country. Take some time to read the artists' statements included in the catalog; you will find many descriptions of the varieties of paper used and how artists interact with and manipulate paper in unique ways. There is something here for everyone to enjoy and we thank you for joining us.

Debra Thompson, *Chair of Brand 47*

Arlene Vidor, *President, Brand Associates*

JUROR'S STATEMENT

An Ode to Paper

This year's Brand 47 Annual National Juried Exhibition of Works on Paper marks a significant milestone for Brand Library & Art Center. What started as an exhibition of works in a variety of media has developed into a much-anticipated event with national outreach that acknowledges the significant role that the paper medium plays in artistic practice today.

Jurying Brand 47 was more challenging than I had expected. Nine hundred and seventy-six artists submitted 1069 artworks in an open call that resulted in my selection of the 89 artworks which comprise the exhibition. The selection was based on the creative use of paper in today's artistic practice. The works submitted did not have to be made of paper entirely, but paper had to play a distinct role in their production.

There is not enough space here to single out any specific works or artists. However, it is essential to note that the participating artists — 55 women and 45 men — all displayed considerable imagination treating paper as a substantially malleable material that can smoothly transition from two- to three-dimensional form with remarkable outcomes. The artists' varied and ingenious handling of this medium is in full display in the exhibition, to the surprise and joy of casual visitors and art professionals alike.

Jurying a national open call allows a curator to encounter the work of artists who live in far-flung places and work in locales less accessible than Southern California. The Annual National Juried Exhibition of Works on Paper facilitates access to these artists and offers artists, curators, critics, and collectors in Southern California an exciting opportunity to learn about artists living across the U.S. This was the primary reason for my interest in acting as juror for Brand 47.

Alma Ruiz, Juror



CELEBRATING 50 YEARS

From Caley Cannon, Senior Library, Arts & Culture Supervisor

50 years and counting! Brand Library & Art Center is thrilled to join the Brand Associates in celebrating this milestone anniversary year. Since 1969, Brand Associates members have energetically supported the arts and promoted Brand Library & Art Center as an arts, cultural, educational, and historic resource for the region. The visual and performing arts play a vital role in sustaining thriving communities. The arts benefit all intelligences and learning styles, enhance academic achievement, develop creativity, provide opportunities for self-expression, and open channels for greater communication and understanding.

Brand Library & Art Center provides access to a wide range of diverse cultural programs and collections to educate, inspire and entertain; these include dance, chamber music, a festive outdoor summer concert series, children's events, as well as art exhibitions that showcase works by established and emerging artists in Southern California and the nation. These acclaimed programs are made possible by generous financial support from the Brand Associates.

The long and productive relationship between Brand and the Associates would not have been possible without an energetic membership with dynamic leaders. We give heartfelt thanks to the Presidents of the Associates of Brand Library & Art Center who have served over these decades of growth:

1969-70	<i>Jeanette Hunter Newton</i>	1989-91	<i>Howard Jacobson</i>
1970-71	<i>Elliot House</i>	1991-93	<i>Marge Marston</i>
1971-73	<i>Kathryn Hull</i>	1993-98	<i>Cathy Morrison</i>
1973-75	<i>Bill Wolfe</i>	1998-2001	<i>Robert Seelos</i>
1975-77	<i>Betty Crosby</i>	2001-04	<i>Jane Friend</i>
1977-79	<i>Duane Hagen</i>	2004	<i>Sally MacAller</i>
1979-80	<i>Beverly Duncan</i>	2004-06	<i>Bonese Collins Turner</i>
1980-82	<i>Ursula Gleason</i>	2007	<i>Steve Hedrick</i>
1982-84	<i>Edie Debney</i>	2007-08	<i>Ripsime Maraashian</i>
1984-86	<i>Mary Lee Higgins</i>	2008-10	<i>Barbara Thorne-Otto</i>
1986-89	<i>Robert Seelos</i>	2010-present	<i>Arlene Vidor</i>



ERIN ADAMS

I create mixed media artworks, paintings and installations that touch on various overlapping themes and strategies exploring the known beauty and inherent complications of the city I call home: Los Angeles. My reoccurring subject matter explores relationships with ecology, popular culture, media, race, my family and my queer identity.

Stardust Origins

Collaged street posters, acrylic,
glitter, rhinestones
60 x 60 x 2 inches

MARY ALLAN

As a personal response to the distancing aspect of technology, I use drawing as a way to linger and reconnect to the physicality of the world around me. Mesmerized by the convergence of surface, texture and form, I translate these observations into a two-dimensional representation described as value and line. Devoid of contextual references, the process elevates the subject to a spiritualized fetish. I find this act of drawing to be a form of meditation and an expression of love which is consoling in a highly stimulating and ever-accelerating culture.

Man with Blue Backpack
Colored pencil on paper
24 x 18 inches





Daily Litanies for Sentient Beings
Handmade letterpress book
5.5 x 5.5 x .25 inches

DAVID ATTYAH

I am a contemporary artist living and working in Glendale, California. My drawing-based artwork explores themes of vulnerability, intimacy and eroticism, refracted through the lens of western classicism. I deploy drawing, encaustic, paper arts, photography, and intaglio printmaking. Other works are public-focused, considering aspects of social justice and civil dialogue. As Professor of Studio Art at Glendale Community College, I am director of The Art Gallery @GCC and a co-founder of the public art collaborative THINK AGAIN.

MARIONA BARKUS

These posters are part of my *Illustrated History*, an ongoing chronicle of contemporary issues begun in 1981 and published both as folios of postcards and as broadsides. Throughout the years, I've chosen topics for their impact on our future and reflecting current political and social realities. The stories are true compilations of texts from newspapers and other sources, with my interpolations. In each poster the juxtaposition of headline and image sums up the text.

Public Health Crisis
Digital print
24 x 20 inches



Public Health Crisis

THE UNITED STATES — Calling U.S. gun violence a public health crisis, the AMA is actively lobbying Congress to overturn 20-year-old legislation blocking gun violence research by the Centers for Disease Control and Prevention. The American Academy of Pediatricians has joined this effort since gun violence is now the third leading cause of death for children in the U.S. The 1996 ban on gun violence research stems from National Rifle Association lobbying to stop any research that could be interpreted as endorsing gun control.

LOU BEACH

I am interested in dreams and folk tales and poetry: the ephemeral.

Lucky Bird in Magic Town
(*Tempest in a Tree*)
Mixed media collage
40 x 30 inches



ELIZABETH BENNETT

The through line in all my work is the human search for meaning through order and the arbitrary nature of the order we create. My most recent work has veered toward text-based art with the goal of choosing a process, imagery and medium that adds layers of understanding to the words. *Bag* is part of a series of *Grocery Stories*, in which my search for order and perfection in mundane tasks is taken to the point of comic absurdity. The humorous self-deprecating text is echoed by the ridiculous effort of multi-color screen printing on lumpy, ubiquitous grocery bags. In the enlarged replica of Mint Milano cookies, the ingredient list has been replaced by a story about chaotic mornings and an act of compassion. By combining the object and story, the viewer can infer that this act of compassion is extended to them. Placed on pedestals, these works juxtapose the commonplace with the prestige of fine art exhibition.

Mint Milanos
Sculptural photograph
17.5 x 6.25 x 5 inches





MENSABEY

My work is highly influenced by the Surrealist movement that challenged perceptions of truth and reality. I often reference Rene Magritte's image associations, questioning how we identify with the world around us. I draw connections between our uses of everyday devices meant to connect us through a virtual space. The neck, a symbol of balance and the connection between the spirit (head) and the physical (the body), is exaggerated to emphasize confidence and courage in the awareness of one's vulnerability. By exposing the sensitive connection between worlds, subjects are portrayed with poise, elegance, and courage. My surrealistic approaches to contemporary thought and experience reflect a melding of virtual, spiritual, and physical realities.

Agent in Red Bucket Cap
Acrylic on paper
22 x 10 inches



LINDA LEE BOYD

Stories transform realities. When I approach my art, I see the potential of a transformation occurring before me. By careful attention to the original photos, the vision of the drawing, the texture of the woodcut, and the final print, I engage in a process of transformation. My task as an artist is to discern the particularities of the characters who will undergo this process of transformation. In the end I have been invited into my own process of transformation. Those who look closely at my work open themselves to a similar experience.

Gilgamesh and Charles
Woodcut print
24 x 13.75 inches

YUN GEE BRADLEY

It may sound strange, but I have fallen in love with hanji. Hanji is a Korean paper made from the inner bark of mulberry trees. When I work with hanji, I become intimate with the paper so much so that I know its temperament. It tells me which way is best to shape and lay it out or what it does not like. It is soft but also quite tough, characteristics I love about my friends. The process of using tweezers to pull each strand of paper to create outlines or shapes little by little and watch it taking shape is meditative and I have never felt as much joy creating something as when I am working with this paper. I will keep making hanji art, discovering more about hanji and I hope to have this love affair with hanji for a long, long time.



Have a Faith
Hanji paper art
12 x 12 x 1 inches



Untitled
Hand drawing on cast paper
7 x 10 x 18 inches

THAYER BRAY

My work concerns itself with themes of physical, emotional and psychological closeness, and how identity is constructed. These ideas are addressed through the depiction of a single amorous couple; their interactions and perceptions distort them physically, reflecting their psychological and emotional states. These shifts are visually manifested in the anatomical distortion of the figures and the clear, contrasting dimorphism between the two. In each drawing of this series, the representation of the figures slides from naturalistic illusionism to flat expressionism, considering ideas of perception, self-awareness, and body dysmorphia: how one views the other and the self, made visually manifest. My work investigates ideas of physical closeness, emotional intimacy, body dysmorphia, narcissism, frailty, snuggles, and the social and interpersonal negotiations which occur within amorous relationships.



Blue
Photograph
20 x 30 inches

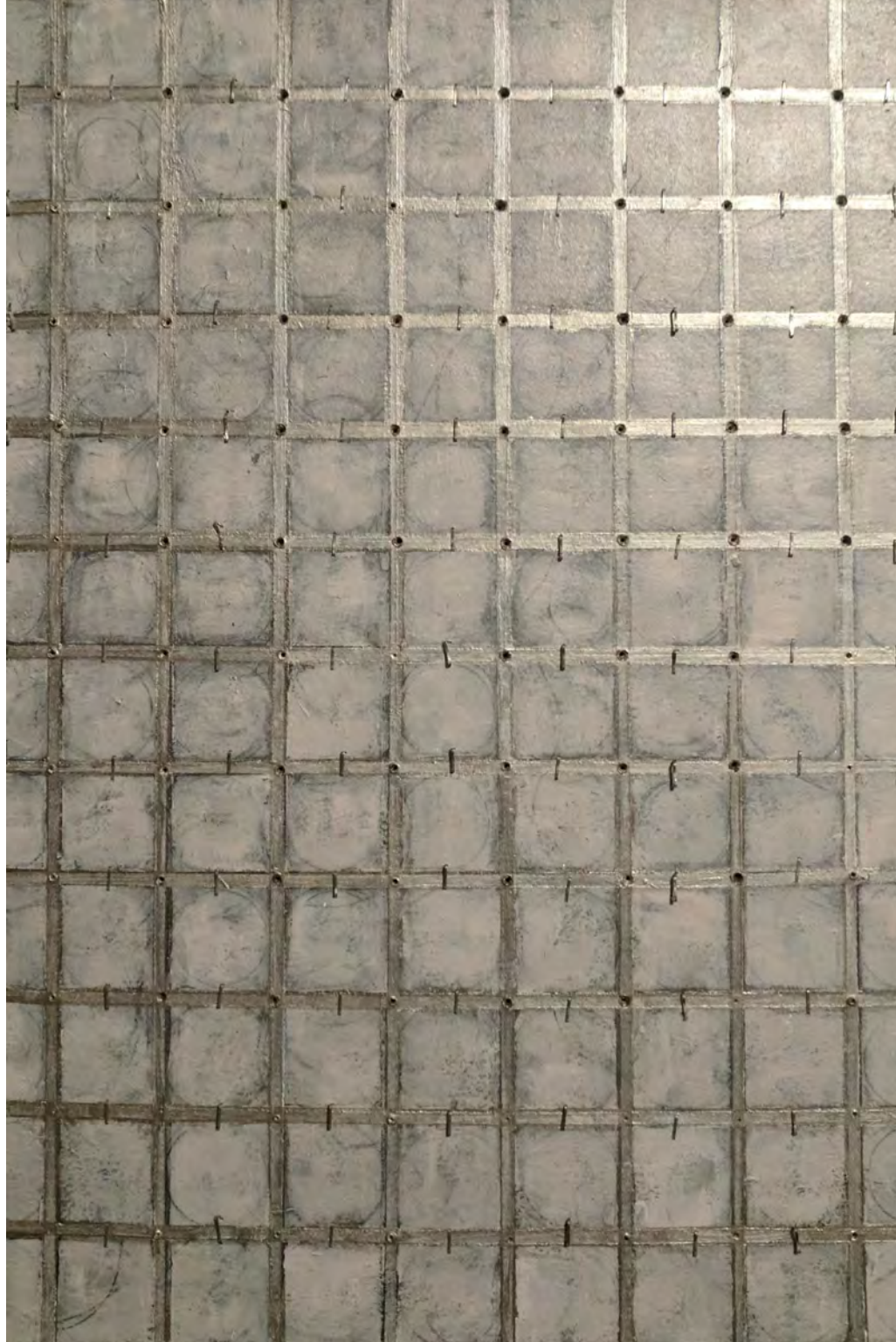
McCORMICK BRUBAKER

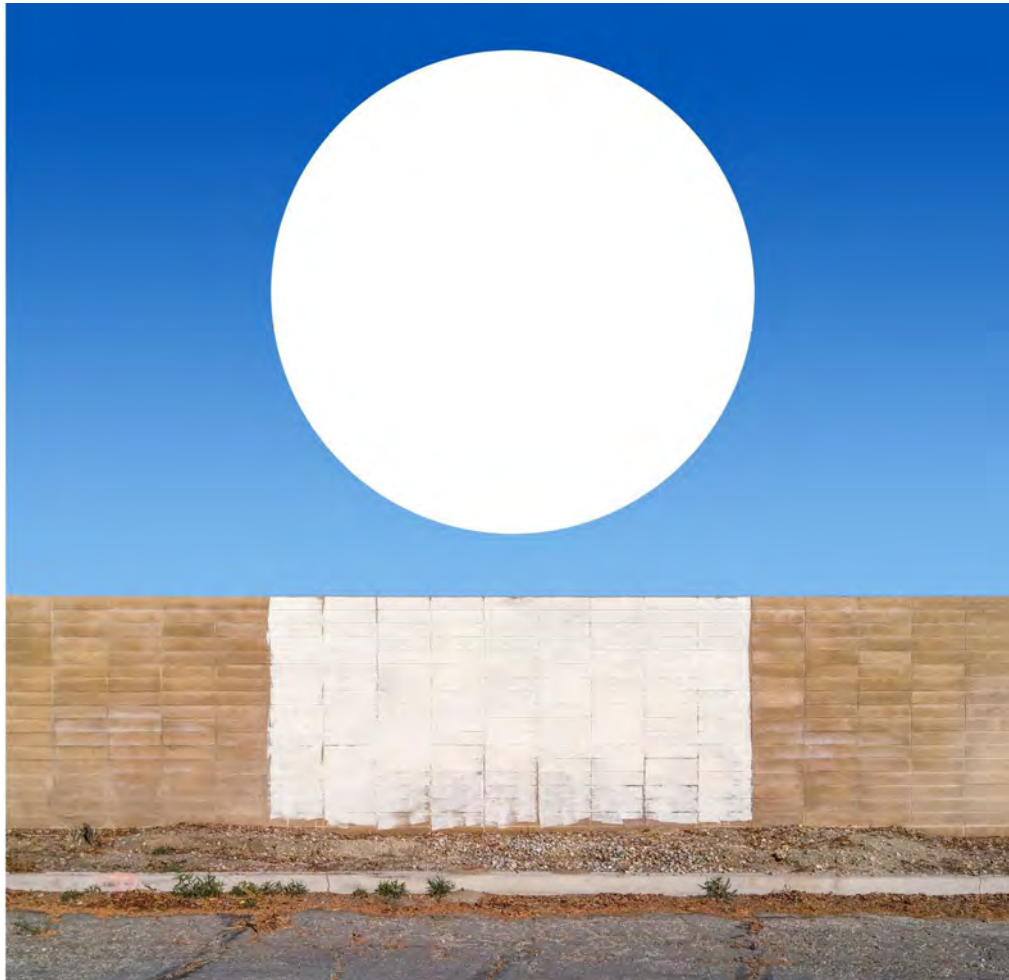
In the series *Summer Cottage* I follow in the tradition of artists drawn to the unique light of Cape Cod. Think summer vacation, sound of the surf, warm days and cool ocean breezes and warm, surreal light. It's that feeling of light that captivated me with its precise but unexpected mysterious illumination of colors that shape life around us. I wanted to use the power of illumination to photograph nudes and their relationship to the sense of isolation in the landscape surrounding the cottage. I composed the nude cottage series as a sea of rectangles, boxes within boxes, reflecting frames within frames, some as a passive viewer and others as a participant. Viewers can read them as dioramas, mirrors, prisons, and portals. The photos play with mirroring, nudity, and self-consciousness; the bodies are not highly sexualized but the light, again, plays its magic. Through the natural lighting I see them as liminal spaces that do not break with culture but offer rarefied moments of grace.

ROBIN BUKOVINA

Within my work, I explore the private inner world of the mind, where endless thoughts and images can both haunt and inspire. Layers of materials and textures are used to express the repetitive patterns and complex emotions that lie within each of us and within me. Abstract patterns become the expression of those endless undercurrents which are within our control, although they feel as if we are trapped by them. I balance intimacy with a sense of space, often exploring the mind as landscape. While my work is highly pensive and often dreamlike, the physicality of my media is always present, pulling us back into the present moment and the concreteness of our physical world.

It's Not Working Out
Acrylic, graphite, staples on paper
24 x 18 inches





Portal I
Archival C-print
20 x 20 inches

MICHAEL BULLOCK

My work explores urbanism and modern architecture in American cities. Much of my work plays with space and light to create moments of serenity and stillness in an otherwise hectic environment.

Huntington Gardens Cacti
Color infrared archival print
18 x 24 inches



JOANNE CHASE-MATTILLOP

I began as a nature photographer in 1991. What initially drew me to pick up a camera are the beautiful natural settings of Southern California. In a search to find ways to connect closer to the nature that surrounds me, I was drawn to use infrared film to achieve the beautiful and surreal colors and elements that the thermal visual renderings provide. Beautiful, otherworldly hues are the result of color infrared photography and flora and fauna in black and white yield a snow-like effect not achieved in traditional black and white photography. Today, I use a digital camera that has been re-engineered to take only infrared images. Fortunately, the year-round sunny climate of California allows for the best qualities of infrared to be achieved.



Yard Sale
Photo and correction fluid
27 x 25 inches

MICHAEL CHESLER

My artwork illustrates the time contained within a structure. There are two time periods encompassed in each structure which exist simultaneously. The incongruity is concurrently obvious and invisible. I bring the viewer's attention to the details that denote the disparity in time periods. Both images in the frame are photos of the same structure. In the black and white photo, whiteout, or correction fluid, is painted over the modern "improvements." The past is manifest in what remains. In the color photo, the artistry of the past is painted over to highlight the transformations of the present era. I am interested in exploring disparate aspects of seemingly integrated entities. My interest is also on the unnoticed: the ignored or overlooked features of our everyday world, from shadows to foliage that pushes through concrete edifices, to signs of human encroachment in "untouched" natural environments.



Morning Paper
Photograph
25 x 30 inches



Paper Fan
Photograph
27 x 22.5 inches

LYNNE DEUTCH

My works are studies in spontaneity and spirit. I consider myself an artist and travel photographer. My photography focuses on capturing life as it might appear every day: rugged, demanding, and joyful. My travels have taken me to Kenya, Burma, the Galapagos Islands, and even Antarctica; each trip cements my love of exploration and fascination with humanity. The adventurous travel that I enjoy leads to images that are often unusual but always fascinating. My subjects range from personal studies of villagers, vast penguin colonies, and chaotic city life to the abstract compositions of remote sea ice. When photographing people, I capture my subjects in their most natural state: sometimes working, other times playing. When my subjects are not human, I accentuate the most interesting aspects, focusing on texture and composition and create images that are unique by portraying my subjects in ways that people might not imagine.

DEBRA DISMAN

I currently work both as a solo practitioner and in the public sphere of community engagement in the form of the book, in forms inspired by the book, and in new sculptural media of my own devising, creating work and projects which push the boundaries of the book into new forms and materials. Although the work remains tethered to loose definitions of the book as structure, it is moving progressively into other sculptural and conceptual realms where labor, repetition and a passion for the haptic become powerful motivators and themes.

In the process of working, I try to sidestep my conscious, critical mind and allow a deeply embedded and often repressed sense of flow to take over, while remaining fluid, aware and receptive to the visual, visceral, conceptual and concrete directions the work is taking. Achieving and remaining a sense of flow where potential is infinite is mission critical to my working process for it is in this state of purity, openness and unlimited possibility where new levels of connection and meaning emerge, and purpose, knowledge, wisdom and direction are clarified.



Burning Bush
Artist book
7.5 x 11 x 5.5 inches



NICK DOUILLARD

As a modern day shaman, I use color, brush strokes and form to resurrect ghosts from forgotten images. Photography was once a selective medium as the cost of cameras and film was prohibitive for most and confined taking photos only to special occasions. Today's technology, such as cell phone photography, makes taking a photo just a finger tap away and allows people to freely take hundreds of photos on an ordinary day. I use vintage photographs as inspiration for my paintings in order to bring life to the ghosts of long lost images. Through art, these departed subjects are heightened back to their former glory. I use images from the 1940's and 50's because they depict an era that is locked in our collective minds as a better time. Though the truth is not as simple, the myth of these prosperous years is an interesting lens to reflect our current times.

Easy

Acrylic paint and LED lights on paper
12 x 9 x 1.75 inches

Figure I

Graphite and oil pencil on paper
30 x 20 inches



MATTHEW DURANTE

My art is an attempt to communicate the vital nature of the human being in drawing and painting. I use reds and pinks as a sign of life: the colors beneath and within, something inspired by the sight of flesh through fingernails as if they were tiny windows. The inherently transparent nature of graphite in drawing suggests to me a metaphor for skin.



Complacency and Ambition
Stone Lithograph
18 x 24 inches

DARCY EDWIN

My work deals primarily in the examination of human behavior informed by my background in special education, psychology, and applied behavior analysis. The physicality of printmaking is integral in the expressive nature of dealing with the dissection of behavior and all things that inform how individuals act and respond to internal and external stimuli: politics, cultural and social norms and expectations, relationships, and mental health.

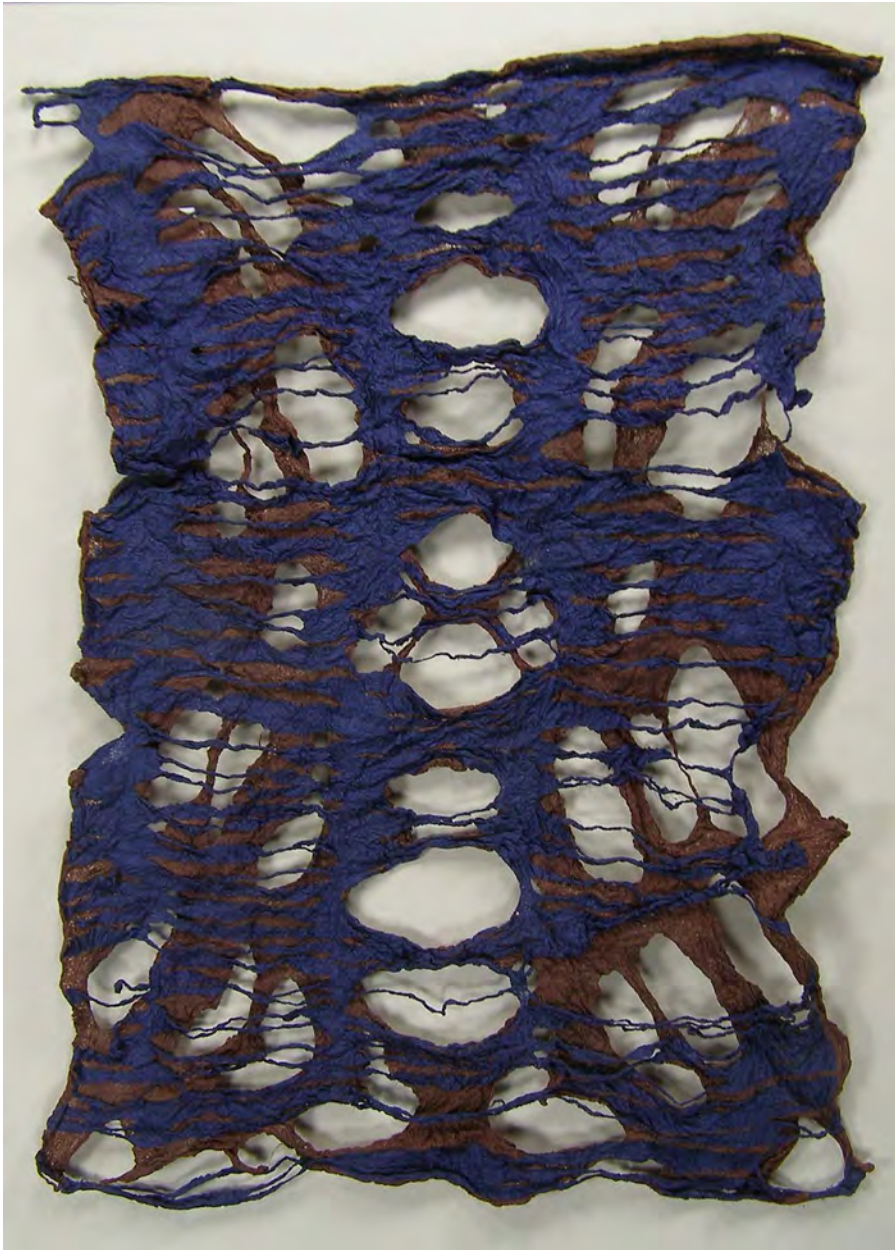
BRIANNA ENG

There is safety in being surrounded by people. I find myself addicted to that security, becoming a hoarder of relationships. If I give people all I can, they will want to stay and I will be safe. And then when I find I am forced to give some up, it is jarring to my system. I look around, expecting to bask in the security I've built, only to find myself left in the space of what has been lost. These works are created when finding myself in that space, spending time first with the joys and then with the sadness of loss, discovering what colors and feelings exist there. The person to person connections are what inform my understanding and love of the world around me. My work is about the value of genuine human relationships and connectedness explored through mail interaction, business cards, zines and other forms of paper. It is meant to be accessible and inviting for the viewer to take part. There is a vulnerability I find in paper which allows me to create what represents the realness of who I am, feeling what I feel, giving myself generously to the people I love while realizing what I need and want and must ask for in my relationships. It often means creating space for the grief that is necessary in the conversation of relationships.

I love the magic of pieces of paper traveling across the world, from my hand to your hand, through unknowns and back again. I find myself frustrated with the expectation of what a standard 2 x 3.5" piece of paper must convey so I give business cards which speak what it means for me to be genuine in my relationships and stating what I can and would like to offer and be offered. These cards act as other cards do, as a form of social currency representative of the promise of something greater. All are welcome to give and to take as much as they need and are able.

Take What You Need, Give What You Can
Risograph printed business cards
2 x 3.5 inches each card, installation size varies





JOHN FANSMITH

I practiced law for thirty years, enjoying the opportunity for intellectual creativity provided by my work, but also realizing that I needed to work with my hands and had a strong desire to create tangible objects that could be appreciated not just intellectually but visually. I believe that every creative action has two elements: art and craft. Art is the internal vision, the image, the emotion or the idea that you want to convey or express; craft is the means or medium by which you present your art. The *Portrait of Gaia: 2018* was created using hanji (mulberry) paper and joomchi, the Korean technique of hand working multiple sheets of paper with water until they form a single sheet. In Greek mythology, Gaia is the personification of the earth and one of the primordial deities, the ancestral mother of all life. In *Portrait of Gaia: 2018*, the colors represent land and water, the essence of Gaia while the form reflects her state of affairs in 2018.

Portrait of Gaia: 2018
Joomchi paper sculpture
20 x 18 x 1 inches

KAREN FINKEL FISHOF

By pushing the boundaries of conventional black and white photography, I produce large scale, life size, one-of-a-kind photograms which have become the conduit I need to tell my stories. Through them, I can express ideas about society and mass media. I love the process of creating these works, from the exposure to the development: the magic of seeing the image appear when the photo paper is placed in the chemicals, knowing it was a moment captured with no negative. In the darkroom, I see how various objects live in the light and how light wraps around them; I capture that living dance on 2D, still, photo paper.

I am influenced by all artistic media including interior design, film, music, fashion and social media. I've worked in all these areas professionally, and draw from their current trends. The photogram process allows me to collage these areas together into one cohesive image statement. Photograms are a kind of camera-less photography. I consider it drawing with light. It gives me strong imagery and narrative, with hidden subtleties. Unlike conventional photography, each piece is a one-of-a-kind, like a painting. There is a presence that remains of the people and objects, like the hand prints on the Hollywood Walk of Fame; you know that the person had physical contact with the paper, unlike conventional photography or portraiture. The work also makes one cognizant of the relationship we have with objects. We almost always have an object in our hands, whether a phone, pen, fork, cup, remote control, gun, Bible or flowers. We are dependent on them and they define us. Recent photograms depict my journey into adulthood exploring themes of religion, parenting and life in Los Angeles.



One Day
Photogram with acrylic paint
80 x 64 inches



Penrhyn
Photograph
20 x 30 inches

EMILY FISHER

My work is a manifestation of the relationships I have with people and places. Through photography, I provide the viewer with a new means of seeing by highlighting the drama of light and form. I shoot with mostly natural light and edit minimally in post-production, so careful framing and composition are crucial to my practice. This requires me to be constantly present, as well as patient. Throughout, my work contains a discernible autobiographical element, as I often document my children, meaningful places, and travels.

I synthesize my imagination and experience to create images that are at once nostalgic, representational and affective. Often my work explores the magic of scale and its power to evoke childhood memories. The solitary figures are juxtaposed with an almost overwhelming landscape. This perspective is intriguing, suggesting the environment as having active agency and significance in both the composition and concept of the image. The use of the landscape in this way suggests a facility with creating meaning in photographs, an aspect that is also explored via pose and gesture. I often experiment with horizon line placement in my images (including its complete elimination in some). I respond to the situation in which I am making a photograph, adapting my aesthetic choices to what I see in the camera, rather than relying on a formula for picture-making. While process reconstructs my personal vision, my completed images transcend reality and portray something beyond the sum of their parts.



Water Truck Guatemala-1941
Carbon pencil and charcoal
16 x 24 inches

MICHELLE FRIARS

These drawings were inspired by old family photo albums. They are intended as visual metaphors with a soft focus and deliberate lack of detail. The images are meant to be perceptible, but also to allow each of us to fill in our own recollections. It is my hope that a bit of our shared humanity will emerge and in recognizing our connection with strangers from the past, we will somehow be primed to look for the same with our contemporaries.



SIMONE GAD

BAG/GAD
Mixed media
12 x 17 inches

I am a self-taught Getty Museum Sponsored PST Initiative artist, born in Belgium to Holocaust survivors from Poland and living in Los Angeles since 1951. We lived in Boyle Heights until 1959. My pinup drawing collages with animal rescue drawings include self-portraits, Polaroids and other photos from the 1970s and are part of a recent series I exhibited as a giant wall installation at Track 16 Gallery from March-May 2019. I have continued making the pinups with new works.



SANDRA GALLEGOS

Seven Maidens

Paper collage
12 x 15 inches

My collage work has a strong emphasis on narrative using recycled images from a lifelong collection of paper. I choose a theme and search through my resources to piece together a story. Significant attention to color and detail highlight the story in my collages. I create settings using humor and improbable images to construct my narrative.



RICHARD GAYLER

I am a Los Angeles born, self-taught artist. I have worked using different media over the years, including assemblage, painting, encaustic, photography, and collage. My current focus is on drawing using my own stippling technique. My artwork is inspired by my experiences and, at times, my satirical observations of the complicated times in which we live. Through my work I try to engage the viewer and present them with alternative themes, situations or views that may challenge their existing beliefs and ideas. The ultimate goal is to facilitate a conversation between viewers (internally or externally) that may encourage an examination of their lives and the choices that they make.

The Healer
Ink on paper
60 x 42 inches



3 Dreams
Print on folded paper
7 x 15 inches

MERCEDES GERTZ

Dream investigations have always held my interest; each is a system of communication that expresses an idea without words and enters a territory that holds untapped knowledge about our inner selves. Freud referred to dreams as the “via regia”, or the royal road to the unconscious. It is in the unspoken language of dreams that images reign supreme and their messages often escape us when we are awake. I have been drawing and painting the images of my dreams, to get acquainted with them. It's an exercise based on Carl Jung's *Red Book*, which represents a confrontation with his unconscious. The year 2019 marks the 10th anniversary of when the book was made public, an act of enormous significance in analytic psychology.

An Accordion of Dreams includes three iterations of my most significant dream material. The recording of this material is not to interpret it, but to form a relationship with it. I see the images as a language that talks without words about what is difficult or painful to talk about. To me, it is of great importance to become familiar with this vocabulary, which allows for an intuitive understanding rather than a logical one.



Heap of Trouble

Graphite, vellum, aluminum on wood
20 x 16 x 1 inches

NANCY GIFFORD

The work selected is from my current series entitled *Crazy Times*. It reflects my state of mind regarding the state of the world. Dark times conjure dark themes. Graphite symbolizes grit and grime. Grinding graphite into vellum works as a type of exorcism for my darker thoughts. *Heap of Trouble* uses layers of vellum hoping to shore up and symbolically preserve the system.

Hatching Out
Etching, mixed media on paper
12 x 12 inches



VICTORIA GORO-RAPOPORT

My early professional life was connected with theater. As a set designer, for each new production I had to create and manipulate a unique relationship between the three-walled space of the stage and a human figure. With clever painting and lighting, the stage becomes a magic box. It is capable of transforming into a boundless universe, despite its obvious physical limitations. It can present itself as a natural jungle of the Amazon or a stone jungle of New York. A human figure in this invented space may seem powerful or helpless, important or insignificant. Sometimes it can even disappear and its absence in the landscape of the stage may be more revealing than its presence. The invented landscapes in my 2-dimensional work are not much different from the stage ones: they are metaphors for the human condition. Just like characters of the play, the protagonists of my prints are capable of changing the space they inhabit, but the space, in turn, can change and mold them. It is infused with human thought and aspiration. It owes its structure, its style and the very fact of its existence to human endeavor. In my work I reflect on this mutual diffusion and influence between the people and the world they create and live in.



LEONARD GRECO

The Labors of Herakles
Sanguine pencil, white charcoal on toned paper
24 x 36 inches

My recent work has been an attempt to re-contextualize traditional artistic narratives through a personal prism, frequently employing a personally meaningful symbolic language. This visual language, with its inherent theatricality, evokes the Baroque and frequently borders on camp in its visual excess. Camp, having been described as the lie that tells the truth, is an innate language I have been reticent to explore until recently. Perhaps internalized homophobia has left me hesitant to make work so boldly queer – in every sense of the word – and so openly flamboyant. Purposely stamped with informed wit and a wry knowing humor, this new work is first and foremost intended to visually delight and be taken seriously. Among other things, it touches on the weighty tableau of the Passion of Christ and the perilous trials of Herakles. My aesthetic expression is influenced by my instinctive inclination to lighten somber and somewhat ponderous existential themes with a gay touch (consciously using this word in both its current fraught identity-laden understanding and the anachronistic yet more delightful sense). While the work possesses decidedly camp sensibilities it is never ironic as is so often the current fashion. I find irony frequently cynical; my work is never cynical for any other reason than the inherent affection I hold for my motley crew of heroes, saints and sinners.

S. P. HARPER

Desire: what is it and who creates it? Part of the Ecocentric Art Movement and inspired by my diamantaire (diamond cutter) late grandfather, I paint and construct images of gemstones and jewels using recycled and reclaimed materials, synthesizing historical and contemporary styles by mixing the classical tradition of still-life painting with modernism. Through reforming and re-employing materials, my work reduces, reuses and up-cycles. Restoring repurposed media is my theme. The background recycled patterns disappear behind opaque oil paint rendering and reappear through transparent acrylic wash. Eternal flames re-emerge in the facets of jewels which reflect and transfix.

Using diverse media such as discarded wallpaper, graphic posters, painting, drawing, music manuscript sketches, franked postage stamps, maps, newspapers, wrapping paper, lithographs and magazines, what begins as refuse is repurposed by transforming base materials into noble objects. Focusing on the intersection of rummage scraps and objets d'art, showing how materials change from valuable to worthless and back to valuable again, my painting and sculpture explore layers and levels of reality. What begins as a bit of refuse is repurposed to become something of value and therefore desirable.



Seven Thousand Karats
Acrylic, charcoal, ink, gold and silver leaf on paper
20 x 20 x 20 inches



Volando Arriba del Caracol
Etching
7 x 7 inches

MARCO HERNANDEZ

My current body of work explores issues of religion, society, and politics in contemporary Mexican culture. I am also inspired by my personal experiences growing up as a Mexican immigrant in California and the Midwest. Mexican and Mexican-American symbols play a large role in my prints. The symbols span ancient Mesoamerican imagery to contemporary popular culture items such as Valentina hot sauce. Life experiences and a traditional Mexican upbringing have influenced my thoughts and beliefs and ultimately have been inspirational in regards to the imagery and meaning of my current work. The art of printmaking provides me with a flexibility of technique and process necessary for my content development. Experimenting in the studio is as important as historical research in my search for content and ideas. The initial inspiration for my current work comes from several sources, including black and white photographs of the Mexican Revolution, Goya's *Los Desastres de la Guerra* etchings, and contemporary interpretations of Mexican folk legends. With that imagery in mind, I use printmaking to create powerful and interesting compositions with an emphasis on highly delicate printmaking techniques. Inspiration, technique, and print medium may vary between prints but my curiosity, strong work ethic, and patience always remain constant.

LAWRENCE HUGHES

I want my images to be interesting to look at. If they point to something deeper, all the better. I've done many portraits of friends, mostly from memory, but I also make images pointing out social issues such as homelessness, political abuse, and white-collar criminality. I also try to express my own desires and inner demons. The wood I use is from the local lumber yard's scrap woodpile. This gives me the raw quality I'm looking for in the image.



Self-portrait in an Hourglass
Woodblock print, oil based ink on paper
26 x 19 inches

SANDY HUSE

I came to sculpture in a round-about way. In college, I began fine art studies to become an animator, but was sidetracked by a work/study job in technical theatre. I was enchanted with working behind the scenes for road shows featuring everything from magicians to monkeys to opera to Shakespeare. Soon, this led to a change in my life-travel arc. I switched focus and finished my BFA in technical theatre and worked for over 30 years as a theatrical properties artisan and designer building props in a wide array of styles for many different venues. This included live stage, television, movies, a couple of Olympic ceremonies and any other event needing the design and execution of 3-dimensional objects. But, during all this, I never lost the art “bug” and continued making my own pieces through exploration of different media including textiles, paper, mosaic, found objects and finally, wood sculpture with mixed materials: a logical extension of prop work which required familiarity with endless types of materials and processes. My theatrical experience also bred a certain fearlessness in trying new approaches to my sculpture as I never worry about whether I will fail; occasional failure is inevitable, but the journey of exploration is often as important as a final product for me.



Artifact No. 5: Rock, Paper, Scissors

Paper clay, newspaper, magnifying glass, drawer pull, scissors
10 x 11 x 7 inches

RICHARD HUTMAN

Once, I grappled with complex projects like the Getty Center, studied architecture and urban design, and traveled in search of fabled cities. Drawing, painting and travel went hand in hand: discovering ancient civilizations, sacred sites, villages, and the people that inhabit them. Sketching engraved them in my memory. I filled 50 pads with watercolors and another 50 sketchbooks with drawings-1000 images in all. Art classes and teachers honed my skills in figure drawing, watercolor, sculpture, and digital photography. In 2010, these interests converged and now I fold paper to create *Lost Cities of the Imagination*. The catalyst was the unique building blocks of folded paper – some covered in drawings, others awash in color and pattern. My search for *Lost Cities* had begun. Once-splendid seats of power, wealth, aspiration and appetite bear witness to a passing parade of forgotten rulers - and to master builders unfettered by architectural style or precedent. Each surviving fragment is a casualty of nature, ambition, and conflict. Eight variations, 100 works, and five *Lost Cities* later, my search continues for rich possibilities waiting to be discovered in simple things.

City of Flowers

Folded paper sculpture covered with printed floral pattern
7 x 36 x 72 inches



Red Kuri Squash
Watercolor on paper
20 x 20 inches

SALLY JACOBS

I always work with the actual flower, vegetable or plant in front of me, which means that at the beginning of a piece I have to work in a very focused way to get the drawing done before the rose wilts or the cantaloupe is past its prime. Once I have a good drawing, I can use different samples of the same species to match for color and texture. Drawings and paintings take a long time to complete because the graphite or color is built up slowly, layer upon layer, in a gradual and controlled way. Pencils and pen drawings can take 40-50 hours; watercolor paintings take 80-100 hours. But every minute of creating is a pleasure; I hope the finished art provides the same measure of pleasure in viewing.



MARTA JAREMKO

I want the experience of thinking not to precede doing: no systems, no rulers, only freehand lines, only impulse, directness and simplicity in small scale with its political as well as stylistic implications. My conceptual and formal decisions are based on the analysis of form, color, composition, light and dark. Somehow, references to human form (be it head or parts of the body) usually find their way into the work in ways that seem clearly readable to me. The final version of each painting is a personal response obtained intuitively when I feel that a strong visual composition has been achieved.



Untitled (Big Nipple)
Gouache, watercolor, Flashe on board
10 x 8 inches

SERGIO JAUREGUI

When I immigrated to the United States from Guatemala at age seven, I took solace in finding hints of my homeland in my new home such as the paletero man offering my favorite frozen treats or small businesses strewn across Pico with signs in my native language. As I grew older, Los Angeles became my home and I continued to find that the true beauty of this diverse city is how seamlessly cultures from all over the world co-exist across the county. In my work, I like to celebrate the things we often overlook, whether landmarks enjoyed when viewed by traffic along the 101, like the Western Exterminator Company, or the shops in Santee Alley most of which have been deemed eyesores; they all make up what we know as Los Angeles.



Helados Reyna
Chipboard, cardboard, mixed media
6 x 7.5 x 4 inches

BUENA JOHNSON

As a fine artist, my art practice and series of artworks have consistently aimed to inform, educate and heal. *Steal Away* is from a current series of artworks entitled *Slave Songs/Negro Spirituals* which is designed to visually expose, highlight and honor the history--our history, America's history-- hidden in the music of the enslaved. The hope also is to stir the conscience by visual impact and, with symbolism, to inform, educate, and heal the nation. Slave songs and Negro spirituals were encoded with messages and secret communications, instruments of survival and storytelling, sources of consolation and restoration essential for long endurance. I started my ongoing series by gathering research on the history of slavery and songs. This series will eventually evolve to include modern songs and music influenced by slave songs and Negro spirituals.

Steal Away
Colored pencil on paper
30 x 20 inches



JOEL JOSEPH

My art is about politics, gun control,
Trump, pollution and other ills that infect
society.



Trump's Russian Roulette
Giclee
20 x 20 inches



R.J. KERN

The *Unchosen Ones* takes place on the sidelines of county fairs in Minnesota in 2016 and consists of over 60 portraits made at 10 separate fairs. These county fairs lead up to the Minnesota State Fair, one of the largest and best-attended expositions in the world.

One isn't born a winner or loser, but a chooser. This is the theme I explore in this series. The photographs showcase the subject facing the camera, allowing the viewer to decide what connects and distinguishes these subjects. As we look at them, they look back, allowing us to think about how we choose winners and the repercussions for the ones not chosen. With a vantage point straight onto the figures, the direct stance portrayed develops a typology, showcasing individual styles and characteristics. With a serial and systematic approach, the human condition is exposed in real-time.

Kenzi and Hoodie, Anoka County Fair, Minnesota, 2016

Archival ink on rag
53 x 43 inches



Sacred Poem LVIX
Thread, gampi tissue, pages from 1844 Parish Psalmody
5.75 x 5.75 x 1 inches

CAROLE KUNSTADT

The *Sacred Poem* series takes physical, material, and intellectual inspiration from the *Parish Psalmody, A Collection of Psalms and Hymns for Public Worship*, published in 1844. Pages of psalms are manipulated and recombined, resulting in a presentation that evokes an ecumenical offering: poems of praise and gratitude. The aged pages suggest the temporal quality of our lives and the vulnerability of memory and history. Utilizing both a reductive and an additive process, the paper itself gains significance through the process and merges with a new intent. Visually there is a consistent and measured cadence to a page of psalms which is echoed in the repetitive weaving: pages are cut in strips and woven creating an altered, dense surface. Multiple pages are stitched together and the shredded edges form new textural references; the layering of translucent tissue over the paper softens the effect of age and context, evoking the ephemeral.

The repetitive action of sewing, knotting and weaving is similar to reciting, singing, and reading, implying that through the repetition of a task or ritual one has the possibility to transcend the mundane. The use of gold leaf elevates and heightens the rich textural qualities presenting a sumptuous visual experience. The interplay alludes to the enticing presentation of illuminated texts historically. Explored and displayed in this visual context, the alteration of the papers' linear, tactile, and facile nature emphasizes transformation, while the possibility of revelation is playfully realized. The intended use and the nature of a psalm as spiritual repository, both imply a tradition of careful devotion and pious reverence. The physical text evocatively and powerfully serves as a gateway to an experience of the sacred and the realization of the latent power of the written word. This process of interaction is played out visually in the piece, mimicking the internal experience.

Circling At Altadena
Brush, ink, Chinese bamboo paper, rope, bamboo stick
92 x 24 x 24 inches
(photo credit Nirav Solanki)

CONNIE DK LANE

Inspired by the Japanese symbol of enso, a Zen circle of life and the connectedness of existence, I have created this sculptural installation using brush and ink, drawing circles repetitively on Chinese grid bamboo papers, folded up into strips and tied to ropes. My act of circling is spontaneous with only one stroke. In the process of drawing and folding over and over again, I feel a sense of direct concentration, at the same time letting it flow from the unconscious.



LESLIE LANXINGER

My surreal and intimate drawings and sculptures translate everyday experiences into immersive fantasy. The viewer is drawn into a dreamlike space that is grand, ludicrous and epic, yet nostalgic and familiar. I imagine and build my own cast of fantastical characters out of ceramic, paper pulp, and textiles. These characters can be costumes worn by models, props and backgrounds, or individual sculptures. I invent narratives for my creations, often posing with them and devising intricate relationships between the objects and subjects, which are then photographed. The photographs are staged and very still, inspired by the tableau vivant and posed to convey a sort of emotional taxidermy: capturing a liminal emotion rather than a specific moment in time. These photos become the inspiration for my charcoal drawings and the sculptures take on a life of their own.

My charcoal drawings are large, extremely detailed, and rendered with heavy chiaroscuro on thick paper. I have made a detailed study of anatomy and biological science and I have spent more than two decades honing and perfecting my drawing techniques. My sculptures can be childlike and crude, invoking primal emotions and memories, often inspired by the materials I choose. Each medium- both crude and detailed- compliments and enhances the other, so that both sculpture and drawing work together to build a fantastical yet familiar environment.



Creature
Charcoal on paper
34 x 42 inches



Woman in Repose
Maps, vintage wrapping paper
16 x 16 inches

NANCY GOODMAN LAWRENCE

My mixed media works feature maps, vintage wrapping paper and found papers as my major sources of materials. My subject matter varies from the abstract to the figurative. I go back and forth between themes, often using oval shapes pressed within the picture plane. I also enjoy drawing from the model and translating my drawings into collages that use lively paper sources to add interest to what was in the original environment. Like an inventor, I enjoy discovering the possibilities.



J.J. LEE

I have been involved in creating art intermittently my whole life, largely focusing on the human form, in abstract as well as representational style and using conventional materials including pencil, charcoal, ink, and a variety of papers. I am self-taught with the exception of having taken a few life drawing classes.

The inspiration for this series came when I discovered a flattened, twisted, aluminum can in the road that resembled a woman's evening gown. I then started "fitting" cans to images of models derived from a fashion magazine. The process involves removing the cans from the street and adhering them just as they were found (unwashed, unaltered) to the ready-made imagery, after the page has been dry-mounted. Sometimes the figure is cut out of the page and glued onto a different surface before the can is epoxied. Due to prolonged exposure to the elements and vehicle tires, the can has been crushed, twisted, soiled, and has acquired a partly matte finish. The fact that it is placed against clean, glossy, paper with images perfected by Photoshop and other means, produces a stark juxtaposition that evokes the concepts of identity and transformation, among others. At the same time, the can transforms into something new and valued while, more notably, the fashion model is made unique and set apart. While she (the models are rarely male) was one of many who, in essence, was assigned the passive role of blending in with the merchandise for merchandise's sake, she is now recast as something inimitable with a unique story. It is this story, then, that is open to interpretation by the viewer.

New Ensemble

Found aluminum cans, page from Harper's Bazaar
13 x 15 x 2.5 inches

CHRISTOPHER LEITCH

I am a mature artist urging my works to arrive at a new beginning. I strive in a vocabulary of not-knowing and acceptance of non-attainment. Meaning, maybe, that I can quickly exhaust what I think I know and then must follow another path. Like many artists, I am seeking: a new way, idea, result, some kind of realization. I won't say we are always failing, yet our efforts are perpetual.

The chance diaries/dream journals are book works drawn from extensive diaries of dream imagery and are organized chronologically: a month is a chapter, a year a volume, et cetera. I write painstaking descriptions to train my powers of observation. Then, I use random methods to determine images to illustrate, whether to use one hand or the other, eyes opened or closed, et cetera. The drawing paper of each page warps and torques when painted, contributing a sense of specimen or artifact to the ultimate work.

Much of my work takes as form or subject inefficiencies of description and challenges to the known. As if in a dream, our aching aims at precision and detail strain across the inscrutable distance between our presence in a lived moment and the words or pictures with which we perform its memory. The psychology of dreams may be well researched and understood; it's their absurdity and ineffability that are intriguing and provocative. By working with purposefully clumsy methods and materials chosen by chance, I don't always know what anything is going to look like. This is liberating and invigorating.



Dream Journals: Large Pages 9/3/2016.01
Pencil and watercolor on printed paper
54 x 42 inches



CLAIRE LIVINGSTON

While my training is classical in nature and technique, the portraits I create are those of contemporary individuals. I do not draw an ideal or stereotype, but an individual with their own personality and psyche. I am most drawn to works of art where I can empathize with the subject. I have found that it is the contrasting aspects of their personalities that most speak to a person's particular individuality. One can be kind and patient while also being fiercely determined and confident. It is more complicated to attempt to capture multiple psychological aspects of an individual, but I find it an important challenge. I seek to create portraits where the viewer is struck by the presence of the subject first, and then admires the beauty and technique of the drawing or painting.

A Stray Thought attempts to capture that feeling when you are staring off into space, not thinking about anything in particular, and some errant thought comes into your mind unannounced.

A Stray Thought

Charcoal and white chalk on toned paper
33 x 21 inches



Ps & Qs
Acrylic and printed media on paper
6.25 x 11 inches

GILLIAN LOOP

I began my education as an art major but a naïve fear of poverty led to a career in fashion comprised not only of form and construction but logo, textile and storyboard design. In the wake of NAFTA's effect on the garment trade, I established a career in technology, initially in sales and eventually as a project manager. I continued to create art and was awarded ribbons in local fairs. The year 2018 marked the start of an explicit art career. Textile design informs my work utilizing printed elements derived from labels, packaging and magazines to create typically irreverent but sometimes earnest artwork. However, a dual perspective, one detailed and the other a more generalized image or theme, is consistently evident.



Transformation
Photographic print on Hahnemuhle photo rag paper
23 x 31 inches

JENNIFER LOTHRIGEL

Through my self-portraits, I enter into a surreal, dream-like state where I search for stories and metaphors that emerge from my own unconscious. Then, I personify them in collaboration with nature. I never plan a photo ahead of time. I listen to the environment and to my body to find material that wants to be expressed through me. I often seek out dramatic and interesting landscapes and sometimes I stumble upon them along the way. I always bring my camera and something to wear that I am feeling intuitively drawn to. Materials often take on their own forms in the process. When I take a photo, I want the act of creating it to show me something I don't already know about myself and the world around me.



98 Failed Attempts at Trying to Make a Statement With Number

Graphite on paper
5 x 5 inches each, installation size varies

JADE LOWDER

How we connect with space is a question that we must focus on and give awareness to if we hope to possess a broader understanding of ourselves. I believe that through painting and the examination of images and places that I find important or, conversely, unimportant and banal, I can construct a picture of what identity is. By using the questioning of a metaphysical interaction with places and spaces as the focus of the work, the media act often as conduits for a larger conversation. In contemporary life this connection has become even more tenuous with the addition of social media and constant, instantly gratifying distractions. Our perceptions of these places, that once formed a direct connection to our psyche, are now disconnected or are at the very least in flux. This question and disconnection doesn't necessarily mean that we are losing our ability to connect with space, but it does mean that it is changing. My project, my work, my goal is to examine these disconnects in painting and by working with them in a process that is directly connected to a conversation between maker, image and viewer, I seek to reaffirm the connections between identity and place.



KATE MacMAHON

I believe art is a communication between the seen and the unseen. Everything and everyone is connected and awareness of that connection is our highest purpose; it is both a privilege and obligation for me to create with that intention. Most of the paintings in my *Spirit Visions* portfolio have accompanying stories, but I only know what the story is after the painting is completed. The *Blue Jaguar* is about the moment of deciding whether he will listen to his higher consciousness or his fear.

The Blue Jaguar
Acrylic on canvasette paper
18 x 24 inches



Songbird Domain
Paper adhered to feathers
15 x 21 x 2 inches

CHRIS MAYNARD

I carve feathers into intricate art. The bulk of the material is paper, however, what the viewer sees is what's on top: natural, uncolored feathers. I developed a process using thick, archival-quality cotton paper, special glues, and pressure to adhere the feathers to this backing. The result is an art form that is meant to last hundreds of years. The feather-covered paper is raised from the background with stainless entomology pins which creates shadows. These pins are adhered to a laminated, cotton paper-covered background and sealed in a shadowbox. I create this art because I want to fly but I cannot. Birds and feathers represent this aspiration not just for me, but for peoples and cultures around the world. Feathers are symbols of flight, transformation, hope, and bridges between our present lives and our dreams. The feathers are from turkeys, parrots, peacocks, and other birds. After they are backed, I then carve them into bird-themed scenes. Every feather is legally obtained. Many are naturally shed which means that the birds they came from may still be alive today.



The Anxiety Project
Oil on paper
8 x 8 inches each, installation size varies

LYNNE McDANIEL

My work reflects my anxiety about the accelerating consequences to the landscape of climate change. I want to celebrate nature but I can't stop thinking about the imminent danger. I have started making landscapes on paper inspired by Chinese hand scrolls using not the traditional ink and brush, but charcoal and oil paint. But rather than the dreamy, idealized scenes of the Chinese paintings, I am exploring the environmental and ecological changes to the landscape caused by natural disasters, human intervention, and the passage of time. Events such as the war in Syria, forest fires, and the devastating drought threaten not only the landscape, but life as we know it. Often using news photos as sources, I paint the landscape then disrupt the image to indicate the place where things go wrong. The incursion can be a subtle dash of color or a more violent stroke or erasure. I create and then destroy. But the images also reveal the beauty in disaster. I use a mostly black and white palette to evoke the memory and nostalgia of vintage photographs, while small touches of vermilion echo the bright red seals on the scroll paintings. The destabilization or interruption of what is happening in the paintings reflects my growing uncertainty about what is happening on the larger canvas of our world.



SUSAN MELLY

Using paper-based tools of the garment industry as metaphors, I explore the human search for identity. In this submission, props and paper-based materials are combined with tissue sewing patterns annotated with eccentrically worded directives. The altered patterns, applied in sheer layers with acrylic inlay, take on a quasi-architectural quality suggesting both space and line employed as emotionally charged elements. *Seam Line* features a three-dimensional papier- mâché doll, tissue, wooden spools of thread and a toy sewing machine to address the history of cloaking the female form.

Seam Line

Paper mâché form, tissue paper, wood, objects and acrylic
24 x 12 x 1.5 inches



Untitled 3 (From stars)
Graphite and silver on folded paper
96 x 96 inches

JENENE NAGY

The mark, the mantra, the repeated act: all this accumulates to form something greater, a mass. I am interested in the transformative potential of repetition: how simple materials, actions, and forms can produce something greater than the component parts. My investment in the fundamentals extends to my desire for the viewer to experience the works through the simple act of looking and to acknowledge their place in time as they contemplate an accrual. There is a slowness here, both in the making and in the viewing, with both having quiet rewards. My hope is that through the relationship between my making and active viewership something enhanced, other, enlightened will form. At the center of this process lies a claim to a new reality or truth. In my studio I practice what I consider a simple alchemy. I engage in an act that is similar to an incantation. Each mark I make builds on the one previous, culminating to something that is greater than our physical understanding of this world.

MARINO NAKANO

Proportionate rest is necessary to fulfill grand ambition.

Rest
Pen on paper
24.5 x 15.5 inches





The Tortured Flight of Tethered Fruit Flies
Handmade paper
25 x 25 inches

MARIE NOORANI

My inspiration is the vague boundary between brokenness and wholeness, the uneasy tension between order and chaos, and the poetic coincidence of beauty and coarseness that characterize the human experience. I am compelled to both create and destroy, to take apart and reassemble. In my artistic process, I thoughtfully create paper from natural fibers, recycled material, and small organic matter. Then, I destroy it. I spray it with ink, soak it in wax, tear it by hand, and cut it with razors. It is subjected to heat, held under weights, pierced with wires until it is reduced to a colorful pile of paper fragments. Yet, moved by the inherent vulnerability of this medium, I compassionately and imperfectly reassemble these pieces into my own ironically beautiful Frankenstein. My focus is on the complexities and intricacies created as paper is transformed through inelegant, forceful manipulation. The scale of my work is an invitation to intimacy, permission for the observer to closely examine the exquisite scars born from the paper's journey. Thus, I want people who view my art to be keenly aware of the paper itself because each work is that paper's individual story of devastation and restoration. I hope to evoke not just appreciation for the awkward loveliness of the paper's damaged imperfection, but empathy with its inherent power. My art celebrates indignity, repentance, reintegration, and latent optimism. It comes not from making paper, but from putting it back together.



Exquisite Corpse: Brain
Water-soluble graphite on butcher paper
97 x 48 inches

DANIAL NORD

Drawing is the foundation of my creative process. For my recent project, *Exquisite Corpse*, I have developed a series of eight-foot-tall drawings that explore the layers and systems of human anatomy. I use water-soluble graphite on sheets of butcher paper, working between liquid and solid manipulation: linear mark-making, finger-painting and wet and dry brushing. The resulting images are visceral connections between anatomical research and my psyche.

I am known for my large-scale technology-driven sculptural installations. The constructions always begin in two dimensions with graphite on paper. I have never publicly exhibited these drawings and recent studio visitors have enthusiastically encouraged me to show them. This is my first opportunity to share this essential part of my practice with a public audience.



Spiral Bound
Spiral bound paper collage book
12 x 12 x 12 inches

STEVEN NOSSAN

I believe we are born in a world that is whole but spend of our lives dismembering it. My art attempts to spin the world whole again by transcending and integrating time and space, the local with the global, and the personal with the communal by remembering what once was. When we are whole the world is whole and we return to our roots as Medium, Message and Messenger and once again are content as content, forever and ever.



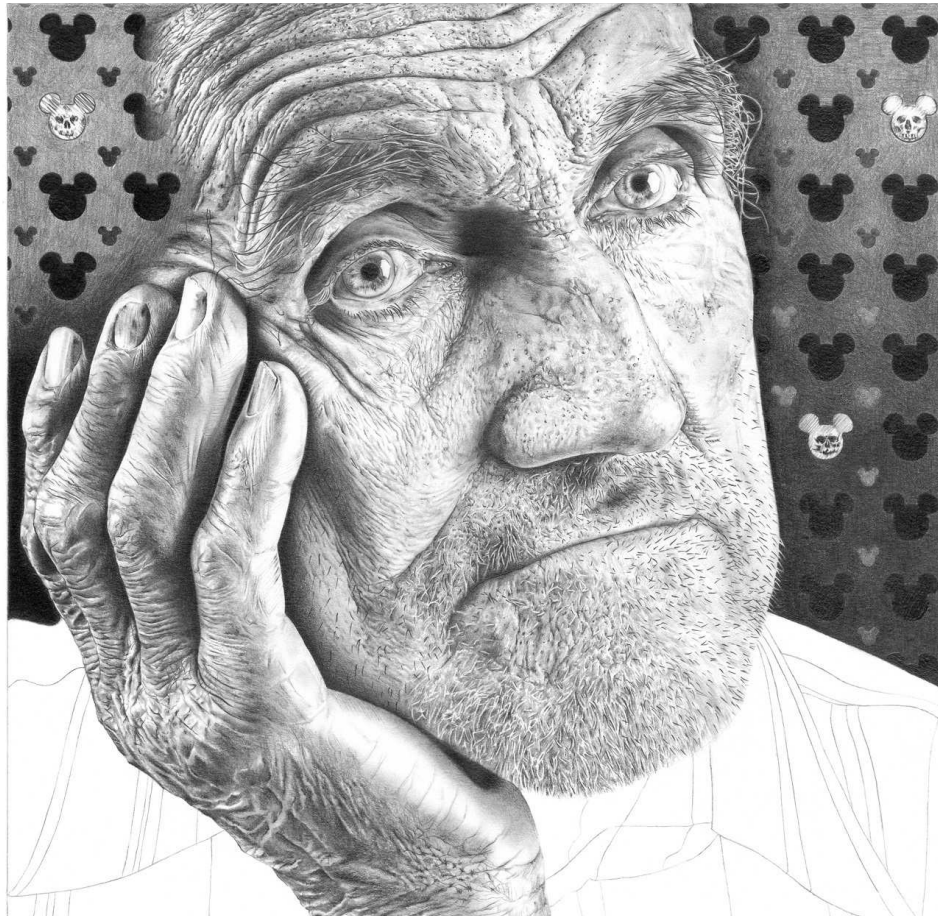
Berol TURQUOISE HB #2
Pastel, ink and charcoal
30 x 44 inches

RICHARD PARKER

I have been using art materials such as erasers, pencils and worn pastel sticks as models for my work for over three years. The drawings are meant to appear like large wall sculptures and give the viewer a moment of quiet contemplation.

ANTONIO PELAYO

Both a futuristic self-portrait and a retrospective look made as contemplation of my aesthetic impact through time, in creating this piece I'm trying to show the various problematizations of aesthetic ideologies that I delve into with my own line of inquiry.



Contemplation
Pencil on paper
15 x 15 inches



182 Ripples: wrack
Book art
11 x 37 x 9 inches

CHRIS PERRY

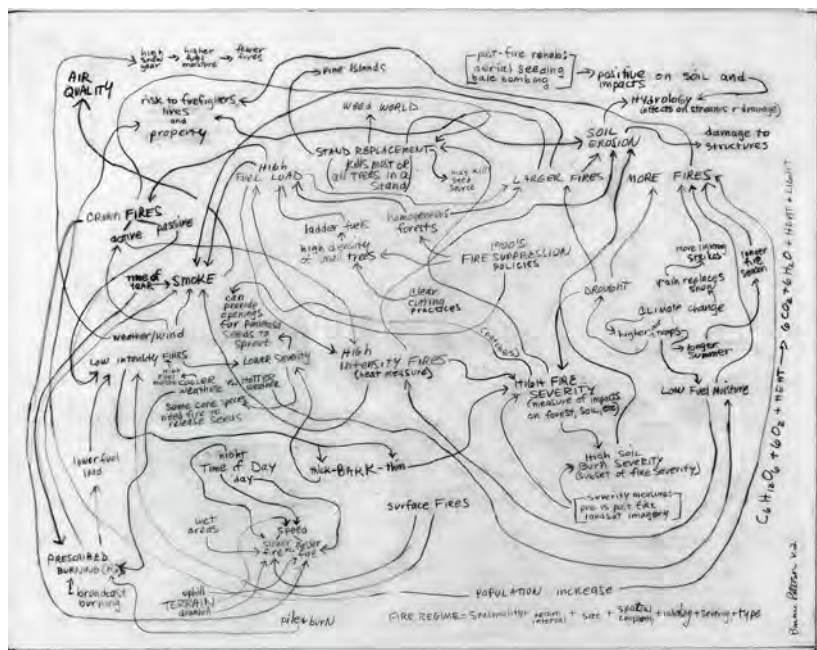
I use hand-made books to impart information without the use of words or images; the books themselves are the idea, the shape of the paper is the information. These ideas are conveyed by selecting the number and size of the volumes, by how the filaments are employed, and where and what, if anything, happens inside the assembled mass. The work represents the effects of water and/or natural water structures. They are abbreviations of the ideas presented. An ordinary book could have thousands of words describing the structures, or many photographs and charts showing how the structures occur naturally, or how they are made by man. Instead, these ideas are expressed both by the shape of the piece I've made and by what viewers know about the meaning of the title and their experience with that particular thing.

BONNIE PETERSON

I investigate cultural and environmental issues mixing a variety of source materials such as scientific data and early explorers' journals. My recent projects examine geophysical climate issues. Instigated by a series of collaborations with scientists, I began to look for simple explanations for some of the important principles in climate and environmental science to use in my work. Lengthy backpacking trips in California's Sierra Nevada wilderness have motivated my interest in climate science. These trips are significant for integrating the impact of contemporary society and historical context into my artistic process.



Hetch Hetchy Stationary
Notecards, photos, historic text
5 x 7 each, installation size varies



On the Nature of Fire, v1
Pencil on tracing paper
16 x 20 inches



Pali
Graphite and oil on paper
24 x 30 inches

GAIL POSTAL

I have had two major influences on my work – old hand-tinted black and white Japanese photographs and Russian Orthodox icons. I do a graphite drawing and then add gold paint and many layers of transparent oil or acrylic paint to create an icon of a contemporary “saint.”

GREGORY RADIONOV

Despite a common point of view among the public and even some artists that watercolor is a “lesser” medium than oil painting, I am thrilled to encounter virtually unlimited potential concealed within traditional watercolor on paper. Having said that, every work is a challenge and a journey to discover my own aptitude. In my works, I am trying to achieve even deeper emotional connection within the art work than oil, acrylic, and other media can provide. I intentionally move into larger sizes in order to break out from the usual approach to this medium. The nature of the watercolor dictates a fast, fresh style, almost a la prima, which is quite difficult but rewarding.

Molon Labe
Watercolor on paper
78 x 42 inches



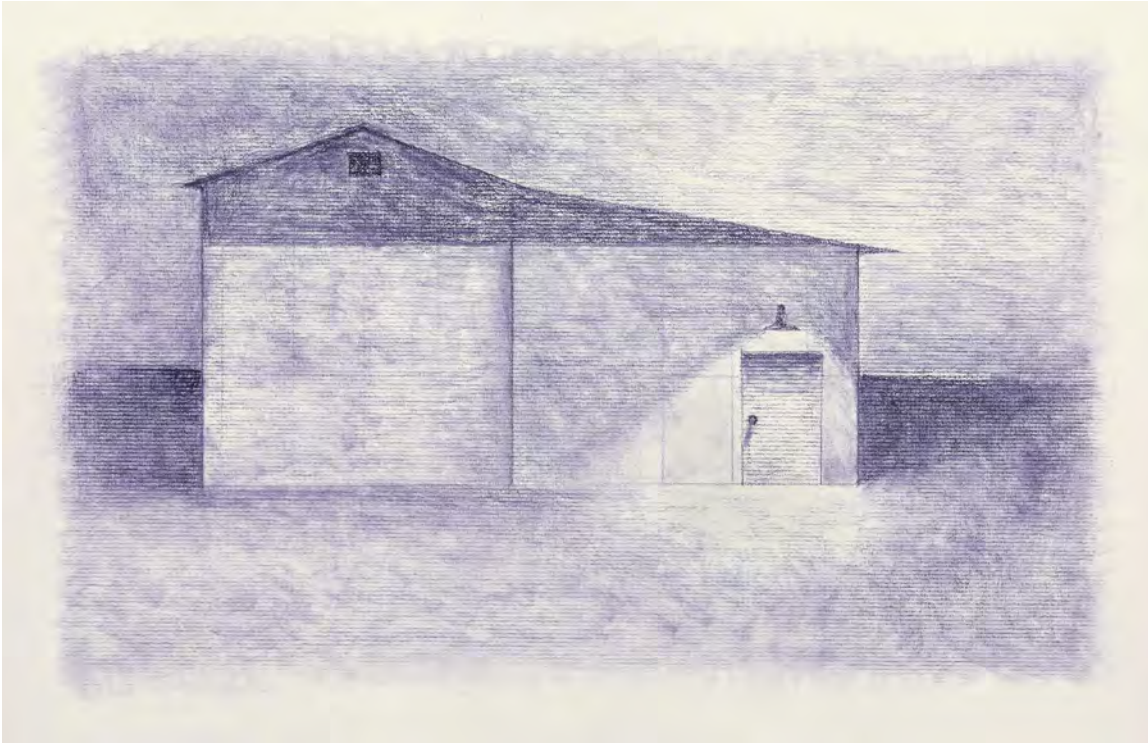
DANELLE RIVAS

As with most artists, my art emanates from the day to day moments of life, beginning with my childhood, through adolescence, and into adulthood. Formally, my education and training at Pratt and NYU at a Masters level provided the foundation for the creation of my work, but it was relentless creative inquiry that has driven my career. My paintings emerge from my sometimes merciless experiences that are not just personal to me but, I believe, have universal relevance and appeal. This is the process of the creation of art. The more I delve into painting, the deeper the memories of childhood appear, flowing into each work and my interpretation of the world. I hope to inspire audiences, to give viewers an opportunity to reflect on their own lives. By sharing my perspective, I know that I am not alone. If my art is able to convey a message, then I feel gratified as I tackle the gnawing questions of life that intrigue me to this day.

Don't Forget to Remember Your Youth
Watercolor and acrylic on paper
38.75 x 49 inches



Crow's Landing 11
Deep indigo pastel pencil on paper
11 x 17 inches



STEVE ROBERTS

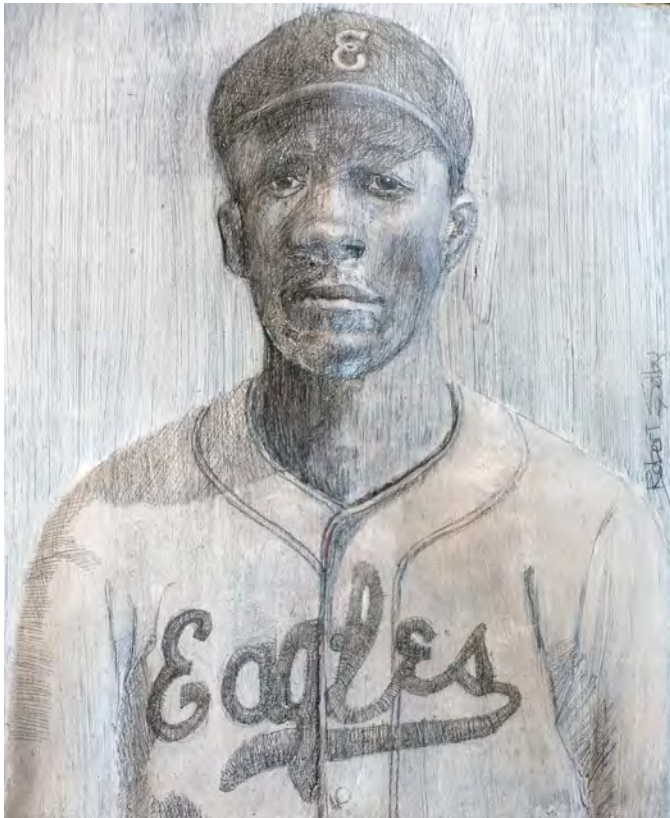
Having grown up in Northern California, I have always found the ever- changing farms and landscapes fascinating. I began to sketch them with charcoal and deep blue pastel pencils in a range of interpretive approaches. Some are just simple lines at elevation and others are seen from a bit higher point of view. I also accepted the smudges, erased artifacts and perspective errors for their accidental nature and expressive embellishment. *Crows Landing* is a tiny farm town and I chose it because it seemed less impressive visually and therefore made it a challenge to express.

CAROL ROSEMAN

Paper is common. I mark all over it: doodling, jotting down ideas, and writing statements about my art. Until recently, for me it has been merely a vehicle supporting something else. Currently in my practice it is the something else. My work is always an attempt to understand reality and my perceptions of it. Where is east in relation to west? What is the essence of up or down, in front of or in back of the picture plane? Expressing such ideas with material stuff inevitably begs the question of what is real. Smoothed out pieces of crumpled paper resurrect discarded ideas; recycling them from trash to cradled panels is an archaeological piecing together of thought—an elevation of paper.

Off White
Acrylic paint, painted paper collage on panel
36 x 24 x 2 inches





Projective/Distortionate - Eagles Player
Pencil on cast paper
7.5 x 6.25 inches



Blues in a Box
Pencil on cast paper mounted in antique wood box
15.5 x 11.25 x 3.5 inches

ROBERT SELBY

Illusionistic drawings running across the three-dimensional forms of cast paper force distortions that speak to the theme of my larger project on racism in America. What can we know of any subject apart from our own sensory perception of it? I am interested in exploring the "real" and the "illusion" as functions of perception and projected prejudice. The selected subjects reflect uniquely American culture and history.

FRAN SIEGEL

Conveyor Rig focuses on the interplay between two diverse maritime sites. Chronicling the massive new bridge construction at the largest commercial shipping port in the US (near my Los Angeles studio), I pair this imagery with that culled from ancient burial mounds on the Gulf Coast's Manasota Key which I discovered and researched during a Hermitage Fellowship in 2016 and 2017. Aiming to build a dialog of intricate and intertwined structures laden with cultural, ceremonial and industrial significance, the *Rig* is a layered patchwork of information. Drawn, woven, and suspended as a tapestry, cyanotype sun exposures reveal ghostly under-structures of indigenous plant-life, overlaid with depictions of sprawling urban construction. The rig itself represents a temporary industrial structure imposed on a resistant native land. A relationship of exchange emerges between image sources, cultural histories and viewpoints. A protrusion extends the drawing outward from the wall, creating an impermanent state between construction and deconstruction, solid and void.



Conveyor Rig
Mixed media on cut paper and
patchwork fabric
72 x 132 x 26 inches

JUDY SKLAR

I love working with paints or mixed media on paper and while I am known for using rich watercolors on 300 lb. paper, I recently have been exploring collage on paper or canvas. *Surprise!* (as in *Pop Goes the Weasel*) not only is an expression of my own personal journey, but also playfully describes a transformation in my artistic process. As an artist, I continue the joy of working with paper, paints, pencils and pens while pushing my boundaries as I explore the collage technique.

Surprise!
Collage on paper
40 x 30 x 2 inches



Scrolling
Oil on shellacked Mulberry paper
100 x 37 x 4 inches per scroll, installation size varies



EMILY SULLIVAN

My work uses clouds as a metaphor to explore transition, change, and shifts. Together and apart, my spouse and I navigate relational and locational shifts, moving between presence and absence as we balance his military career and my work as an artist and educator. The sky holds predictability: familiar moments framed above interchangeable localities. In the paintings, unstable horizons stutter or halt the otherwise expansive sky. The language of plein air painting is carried throughout these pieces, inspired by nineteenth century Hudson River School painters' plein air paintings and their mobile studios as they traveled. The paper substrates and split canvases are portable, existing easily on a wall and able to be shifted at a moment's notice. Clouds represent dichotomies: predictable as a daily ritual, but also ephemeral from one moment to the next in perpetual transition. Showing up for occasions of movement and change is about finding a sense of location and place in the liminal.

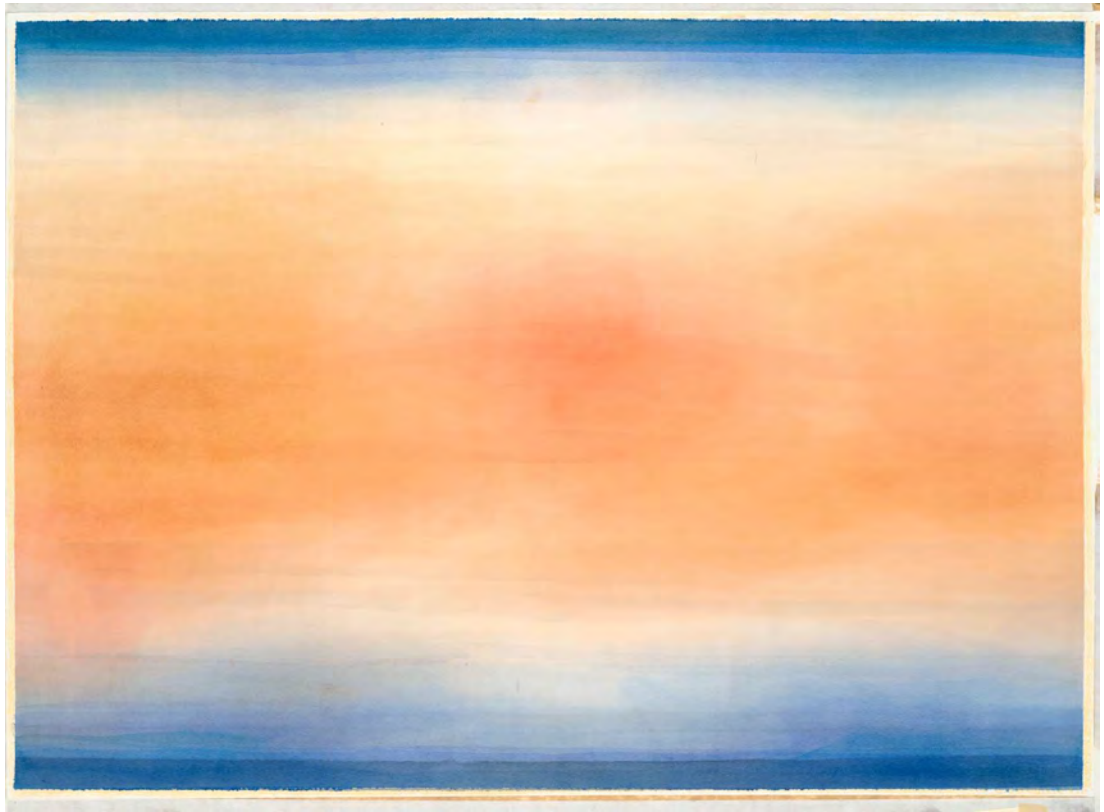


Five Paper Cups
Paper
12 x 3 x 3 inches

HEIDI TARVER

Modern "stuff" is mostly mass produced, disposable and devoid of beauty. My *Paper Cups* are singular and meticulously constructed by hand. They highlight the power of objects, the functional/fine art dichotomy, and the waste in our throwaway culture.

siena haze no. 1
Watercolor on paper
19.75 x 27.25 inches



KATE TEMPLE

The *siena haze* series is a group of paintings created by building up many thin layers of water-based color to achieve a luminous haze that seems to shift and change with light and a sensitive eye. The paintings explore the shifting California coastal atmosphere, particularly the opacity of the haze at the edge of the sea during the summer fires of 2018. There is a contemplative breathing quality to the sea and air. It is a space of shifting proportions and dimensions that pulsates with subtle changes of light and atmosphere that is reflected and refracted back into the atmosphere. It provides a compelling site to enhance breathing and to slow down attention as we move through our daily life. When we can no longer see the distant horizon of the sea and its reflection above, how will we breath?

In The Garden
Acrylic paint and pastel on paper
44 x 42 inches



NATHALIE TIERCE

My paintings and mixed media pieces from the *Fairy Tale Remnants* series reflect the dark side of human interaction. These images are derived from the genre of fables and allegories, portraying psychological dramas where humans, animals, dinosaurs, and robots-all embodying some aspect of ourselves-battle in impossible scenarios. These scenes are regurgitated memories from the stories that I've been told, seen or unconsciously absorbed; subtle messages of fear embedded in advertising, news headlines, and social propaganda ignite a fight or flight response. Arriving in the dress of surreal cartoon imagery, the characters within the paintings or drawings invariably are a predatory threat. This tension coupled with my fascination with the symbolic implications of animals and people interacting, results in a struggle for power. I want to connect with universal feelings of aggression, persecution, and fear.

I work in a format of 40" x 40" or larger, avoiding the smaller intimate experience of seeing these pieces in a private cerebral way and not so big that the viewer is stepping into the event as a character, but as though one is experiencing the dreamscape through a window or screen. After some time making gestural marks with paint, a leg, breast or a face appears and I develop the form. The characters emerge from a process devoid of any planning or sketches. There is a constant process of editing. I search the depths of the random mark making, asking myself, "Who is this and what are they doing?" Pushing forward, I search for the dynamic between the characters. There is also an essential relationship to humor, a knee jerk reaction to the surreal, couched in the uncomfortable position of combative relationships.

VINCENT TOMCZY

I recently learned that the U.S. Border Patrol routinely shoots holes into humanitarian water stations. These barrels of relief water are placed along migration routes from Mexico to the U.S. and serve to reduce the risk of death by dehydration. The denim jacket represents protection from the elements and hopes for safe travel. This artwork was conceived for a solo show *Serpientes y Escaleras*. The thesis for this exhibit emerged from the idea that to immigrate is noble and to deny a fellow human being water is not.



Paper Denim Jacket
(St. Christopher)
Paper
30 x 34 x 6 inches



Es un placer ayudar al prójimo
Charcoal, graphite on bristol paper
29 x 22 inches

HEDY TORRES

As an immigrant, I am often asked about my nationality because of my accent and physical appearance. Perhaps this should not be relevant anymore in Los Angeles, a city with a highly diverse population. However, the American notion of “Mexican” is often rife with misperceptions. Not all Mexican immigrants are undocumented, even though this is often assumed. Not all Spanish speakers are Mexican; Spanish is spoken in many countries. My latest work focuses on people alienated due to these, and other, assumptions. Through my work, I hope to break through the prejudices and stereotypes to acknowledge the existence of these individuals. The hard work of natural born citizens, new immigrants, and undocumented people make this country the place where people from other countries around the world can come and pursue a better life.

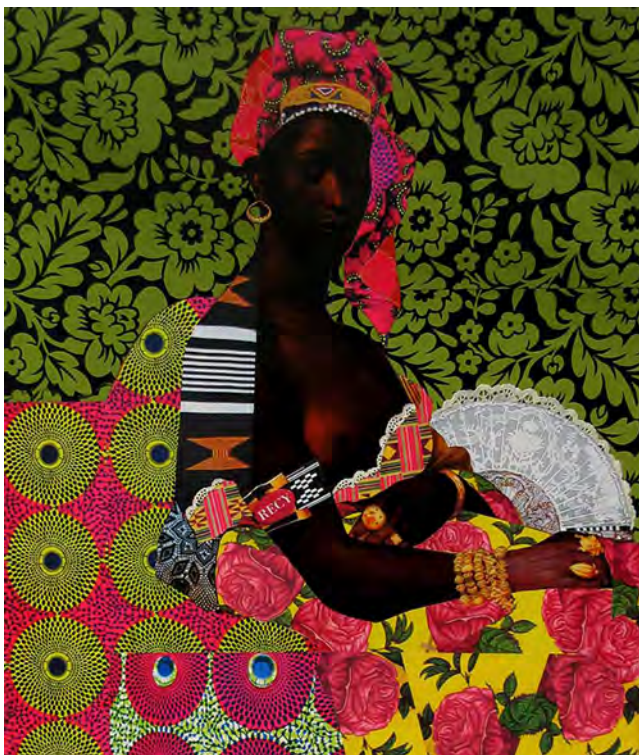
Invisible Hands: Eleven Million is a project including three media: painting, drawing, and time-lapse video. The project, which elevates and commemorates undocumented immigrants living in Los Angeles, is primarily focused on DACA recipients. The portraits are made in various media including oil on canvas, charcoal on paper, and digital drawings. The portraits are painted in monochromatic gray scale, putting the subjects in limbo. In my work, gray serves as an unemotional, neutral, indecisive color that depicts isolation. Undocumented people are often isolated, threatened, and segregated due to their immigration status. The lack of color is used to break up the barriers that our society faces in respect to racial issues. Not giving color to my portraits makes it easy to avoid labeling, stereotyping, or categorizing them into a specific ethnicity. In general, my work primarily addresses the lack of representation of undocumented people in this country.



Historical Diversity
Altered books
9 x 7.5 x 9 inches

CARMEN TOSTADO

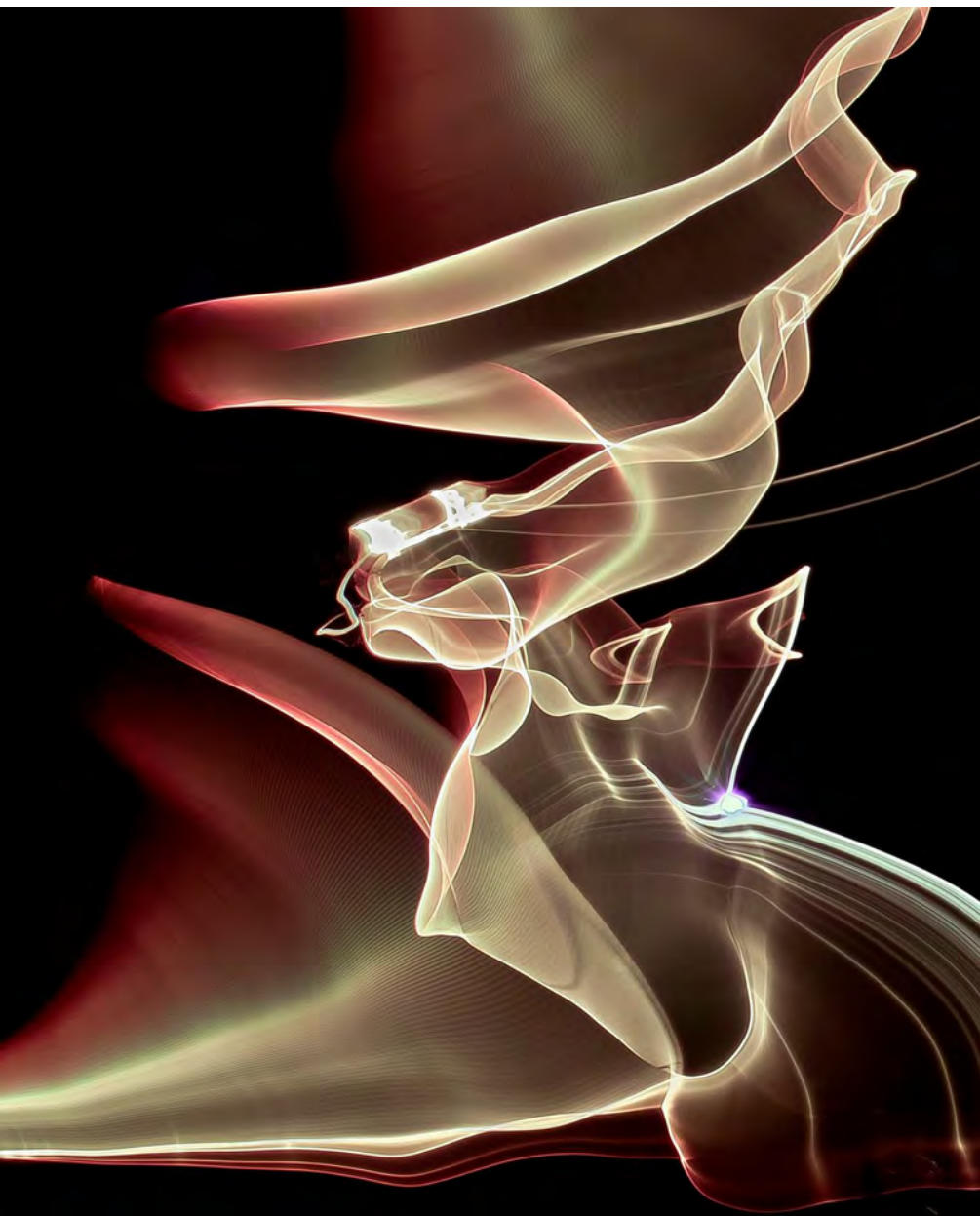
My earliest works were large installation pieces, with books as an integral part of the work. In the last few years I have used my time to work only in the medium of book art, creating a wide diversity. This is a recycled book, entitled *100 Years of Palm Springs - Historical Diversity*. I made this in response to Trump's travel ban. Palm Springs is a small, unique microcosm of a successful community of diverse people who all strive for a shared common goal - to make Palm Springs what it is today.



After Portrait of a Negress (1800)
Femmeage with hand-cut found paper, historical elements, doily
30 x 26 inches

RHONDA URDANG

My work concerns itself with the intricacies of the collective unconscious. As a feminist artist living and working at 7,000 feet near the sacred San Francisco peaks in Northern Arizona, symbols and icons are very much a part of my daily life. The revered sciences of antiquity were recorded in secular and religious symbols that sum up certain occult principles and therefore form layers of fabrication and enigmatic language. Most cryptograms condense a multitude of meanings into one entity and can be interpreted in a cosmic or human sense. Obscure dreams or nightmares of past, present, and beyond often have no key and can be arduous to unravel. Apparitions or disconcerting images act as truth or reality or are deceptions of paranormal communications that serve to distort or omit the complete truth. My art pierces the veil of remembrance with the creation of unpredictable remnants and is an exploration of feminine mythos intended to leave a seductive mark on obscured alignments. Recollections of cultural personifications and allegory are a vital channel of expression. The recurring arc can be equated with the egg -- a sacred pictogram in the cosmology of every people, representing the immense process by which biospheres and all living beings are born. G-d has been a womyn since the beginning of time -- a reminder that archaeologists believe the divine was considered female for the first 200,000 years of human life on earth. The ovule contains positive and negative forces which together emit camouflaged existence with hidden meanings. The loveliness of the moon has inspired all of humankind since the beginning of time, especially the magical night sky which rhapsodizes our stellar sisterhood. I'm somewhat more myself in my sleep when my body is in a state of slumber -- when images and illusions are formed.



Light Sculpture Firefly
Archival pigment inks on paper
32 x 28 inches

JOHN VANDEWERKER

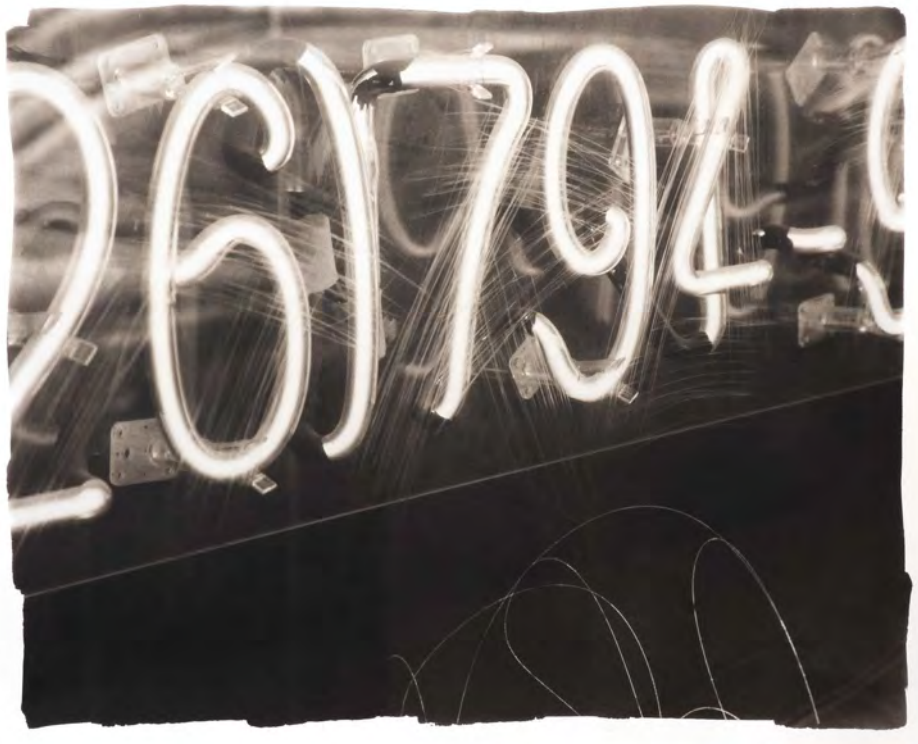
I prepare a metal sculpture, apply heat in a dark studio until it begins to liquefy then photographically document the unfolding event. The organic light energy created by the collapsing sculpture carves a shape rich in complex colors presented as convoluted entwined movements that dissolve, recede then ultimately fade to elegant extinction. The final image is not the abstraction of an object from the visible world, though may have that appearance; it is an authentic light sculpture developed from total darkness. My objective is to create, capture and present the supernatural imagery produced by this process and to stimulate an inspired response by the observer when presented with formerly unknowable visions.



JENNIFER VIVIANO

What we don't or can't know are things I am always grappling with. I believe it might be our active engagement with this unknown that allows us to consider new ways of being in the world. The indeterminate margin between two and three dimensions fascinates me because it expresses this mystery. These works are from an ongoing series thought of as *Repairs* and are made by tearing the paper and then drawing with graphite and chalk pastel in only the very edges of the tear itself. The piece is then made whole again using wheat paste. The final image, while two-dimensional, often reads sculpturally. Many years as a designer nurtured a granular interest in marks becoming communication and taught me to listen deeply for what it is that wants to be expressed. My work process is deliberate, repetitive, and conceived of as a devotional offering. In the end, I am investigating embodiment, transcendence, and ritual - looking for what is beyond what we think we see, until we still ourselves to look more deeply.

Spreading Repair
Chalk pastel
30 x 22.5 inches



two six seven nine four nine
Platinum palladium print
22 x 25 inches

BRENDA WHITEHILL SCHLENKER

Just as a fiction writer grapples with larger truths within a fabricated story, I am interested in pushing photography beyond outward appearances to look inward and past that which is in front of a camera at any one moment. To that end, my processes include various combinations of collage, set design, alternative darkroom techniques, and non-photographic interventions. In an era when the assumption that photographs capture reality no longer exists, I am considering broader realities of what it means to be human, part of this particular time and part of all time.

The work I am submitting is part of a series of photographic prints that muses on the repetitive interplay of human endeavor and the natural world. Individual and societal ordering is depicted in numbers and patterns but intentions have been warped and disordered by time, light, neglect, and other inhabitants. Paradoxically, I am using the permanent and slow process of platinum palladium printing to render these temporal urban artifacts.

ACKNOWLEDGMENTS

The Brand Works on Paper exhibitions are made possible by the combined efforts of a large team of individuals and Brand 47 is no exception. Without the creative energy, ideas, skills, and legwork of both volunteers and staff, our beautiful and well-executed exhibition would not have come into being. It is a work of art in itself and Brand Associates is deeply grateful to all who have contributed.

SPECIAL THANKS

Alma Ruiz—Juror

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All of the artists who submitted their work for consideration

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www.associatesofbrand.org



BRAND LIBRARY & ART CENTER

Brand Library & Art Center is a cornerstone of the arts in Southern California. More than 150,000 visitors each year enjoy the Brand Library's free programs, unique collections and research assistance from subject specialist librarians. A year-round schedule of gallery exhibitions, concerts, dance performances, film screenings and craft events for children and adults is appreciated across the region. With a collection of over 110,000 items, patrons have access to 35,000 CDs, a world-class collection of art and music DVDs, musical scores, LPs, magazines, online resources, and a comprehensive collection of books dedicated to the visual arts and music.

The Library's rich history is the foundation for a future that continues to evolve to meet the changing needs of a growing, multicultural audience interested in the both the visual and the performing arts. Tours of the historic Library building are offered, focusing on the story of Leslie C. Brand and the exotic 1904 mansion that he donated to the City of Glendale on his deathbed. His gift is the jewel in Glendale's crown which now shines even more brightly following an award-winning historic renovation. Brand Library & Art Center is a branch of the City of Glendale Library, Arts & Culture Department.

www.brandlibrary.org

