

CA 101 2015



CA 101 2015

The Industrial Cathedral
AES Power Plant
Redondo Beach
California

Gallery Hours

Friday 7.31.2015 7-10pm Opening Reception

Saturday 8.1.2015 & 8.8.2015 1-8pm

Friday 8.7.2015 5-10pm

Sunday 8.2.2015 & 8.9.2015 1-6pm



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Louisa McHugh

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Kay Brown • Ellen Cantor • Jennifer Celio

John Chase • Joanne Chase-Mattillo

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Michael Cinnamond • Annie Clavel

Roger Coar • Debbie Collette • Dillan Conniff

Adrian Culverson • Ty Cummings

Valerie Daval • Bibi Davidson

Deidre Davidson • Otha “Vakseen” Davis III

Kate Dedlow • Lionel Digal • John Dingler

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Gina M. Fernandez • Gerald R. Fleury

Debra Flores • Isabel Fowler • Astrid Francis

Bob Francis • Kristin Frost

Steven Fujimoto • Georgette Gantner

Rob Grad • Patty Grau

Shirley Asano Guldimmann • Cie Gumucio

Shelley Heffler • Judith Herman • Jerry Hicks

Jazzmyn Hollis • Jeff Iorillo • Velda Ishizaki

Beatriz Jaramillo • Jacqueline Bell Johnson

Lauren Kasmer • Kristina Christian Kelly

Isabella Kelly-Ramirez • Sadie Khani

Andrea Kitts Senn • Jerry Kotler

Anita Kroeger • Lorraine Kushynski

Christina M. Lee • Kathy Leeds

CA 101 2015 Participating Artists

Carolyn Liesy • Feng Ling • Patti Linnett

Stephen Linsley • Terry Liu • Robert E. Mackie

Dorothy Magallon • Aline Mare

George Marlowe • Vincent Mattina

Jackie May • Dan J. McCaw • Danny McCaw

John McCaw • Gavin McGroggan

Louisa McHugh • Cameron McIntyre

Lena Moross • Vickie Myers • Jerry Neill

Hung Viet Nguyen • Rikki Niehaus

Margaret Noble • Lucas Novak

Caley O’Dwyer • Edie Pfeifer • Ian Pines

John Post • Melissa Prichard • Dawn Quinones

Richard Rahders • Diane E. Reeves

Denis Richardson • Zachary Roach

Roxene Rockwell • Karrie Ross

Kellie Rountree-Farajpour • Linda Jo Russell

Mike Saijo • Ry Sangalang

Kristine Schomaker • Steve Seleska

Lidia Shaddow • Loraine Shue-Weber

Jean Shultz • Jesse Small • Rosine Sorbom

Michael Stearns • Diane Strack

Ariel Swartley • Jill Sykes • Jane Szabo

Roger R. Thomas • Scott A. Trimble

Earl Veits • Cheryl Walker

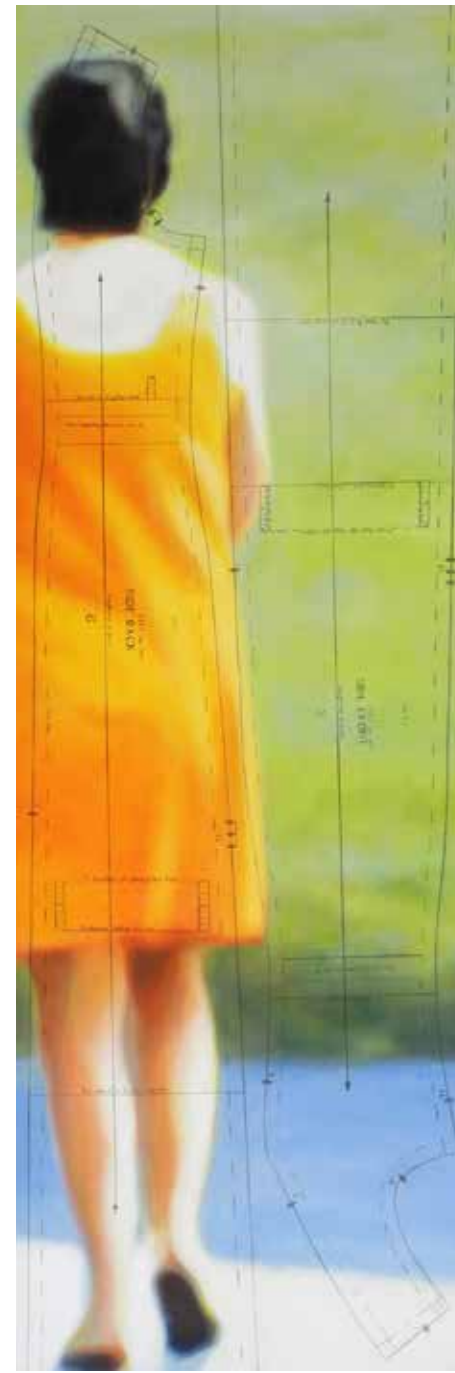
Elizabeth Washburn • Sue Wood

Mike Yamada • Debra Young

Suzanne Young • Ben Zask • Peggy Sivert Zask



Reconstructing Self
Jane Szabo



Woman In Yellow
Valerie Daval



Broken
Lorraine Kushynski



Waiting
Dan J. McCaw



Bedouin Girl In Blue Green
Elizabeth Washburn



Anthropomorpha I
Shirley Asano Guldemann



Firebird
Installation - Lauren Kasmer



When Worlds Collide
Kristin Frost



Bottled Up
Michael Cinnamond

Seeking Epicurus
Installation - Ellen Cantor



Americans have created a reputation for living beyond their means and gathering objects that signify their socio-economic accomplishments. The current fiscal downturn, increase in technology and growing concerns about our national food system have created a desire for a return to simple living. The idea of simplicity is not to be confused with living in forced poverty. The roots of this idea are far-reaching and those who embrace uncomplicated surroundings do so for many reasons such as personal, spiritual, political and environmental. Simple living encompasses the teachings of many religions, philosophers, poets, writers, artists and even political groups stretching as far back in history as Iron Age India, the Ancient Orient and Greco-Roman cultures. Epicurus (Athenian philosopher 341-270 B.C.) taught that the path to happiness was found in the unburdening of extravagance. He felt the trappings of materialism often eclipsed the pleasure received by one's possessions. His teachings would ultimately inspire Henry David Thoreau, Edward Carpenter, William Morris and others. Like so many who came before me, I realized that I, too, was seeking to simplify my life. I was seeking the ways of Epicurus.

As I looked around my home of thirty-nine years, I realized I had accumulated large amounts of objects and memories: toys, baby clothes, old medicine bottles, paint cans, unused fabrics, and clothing now considered vintage. Donating on a regular basis was part of my annual routine. However, like many Americans, my closets and garage continued to be overflowing. There never seemed to be enough room. Every nook and cranny of the house was filled with items I no longer needed, wanted or that simply had lost their meaning. I needed to purge my house of the clutter I had accumulated over the last 39 years. While clearing out these items, I realized each object told a story. Holding a holiday decoration, children's book or old blankets produced a flood of memories. I decided to document these items before they were lost to me. I began to photograph each object prior to disposal or donation. Giving importance to the mundane, each item was transformed into a still life—evidence of the home I built and the life lived within its walls (marriage, children, illness and survival, career and retirement). These photographs provided the necessary closure, allowing me to let go of the objects.

Ultimately, these images ask several basic questions: What do the objects we cling to say about us? Does one ever regret selling, donating or disposing of items? Are we more than our possessions? Can one find lasting happiness in a more simplistic lifestyle?



Apron Series 2
Ching Ching Cheng



All Eyes On You
Margaret Noble



One And Three, Parallax Views
Installation by Mike Saijo

One and Three, Parallax Views is an installation with three components, a mobile virtual reality head mounted display with immersive still images of Power Plant 360, a stereoscopic video projection of a journey titled Spiritual Machines: The Retreat, and pages of Steve Holl's architectural design book titled Parallax.



All three are parallax views: a visual code with the stereoscopic video projection from the first person perspective of an individual taking a meditative nature walk at the Krishnamurti Center in Ojai; a linguistic code of the pages of the architectural book hanging on the wall opposite of the video projection, and a code in the language of objects with the mobile virtual reality head set displaying an immersive 360 degree still images of the power plant. There will be a maximum limit of 3 persons in the room at a time. A line will be formed outside of the room waiting to participate in this installation.

If the virtual reality component describes the experience of being in the power plant, how is their functioning different from that of the actual experience and what is the video installation doing by adding these functions together? How does the viewer participate in the installation and physically engage within the projected actual and mental space?

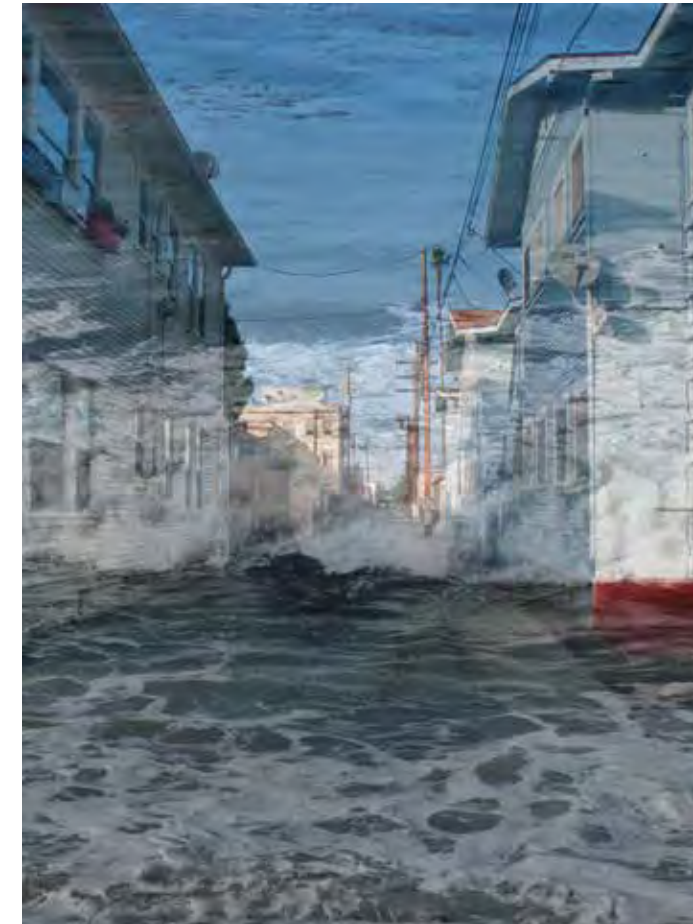


The title Parallax View is derived from a movie from 1974 featuring Warren Beatty about an ambitious reporter who gets in way-over-his-head trouble while investigating a senator's assassination which leads to a vast conspiracy involving a multinational corporation behind every event in the world's headlines.

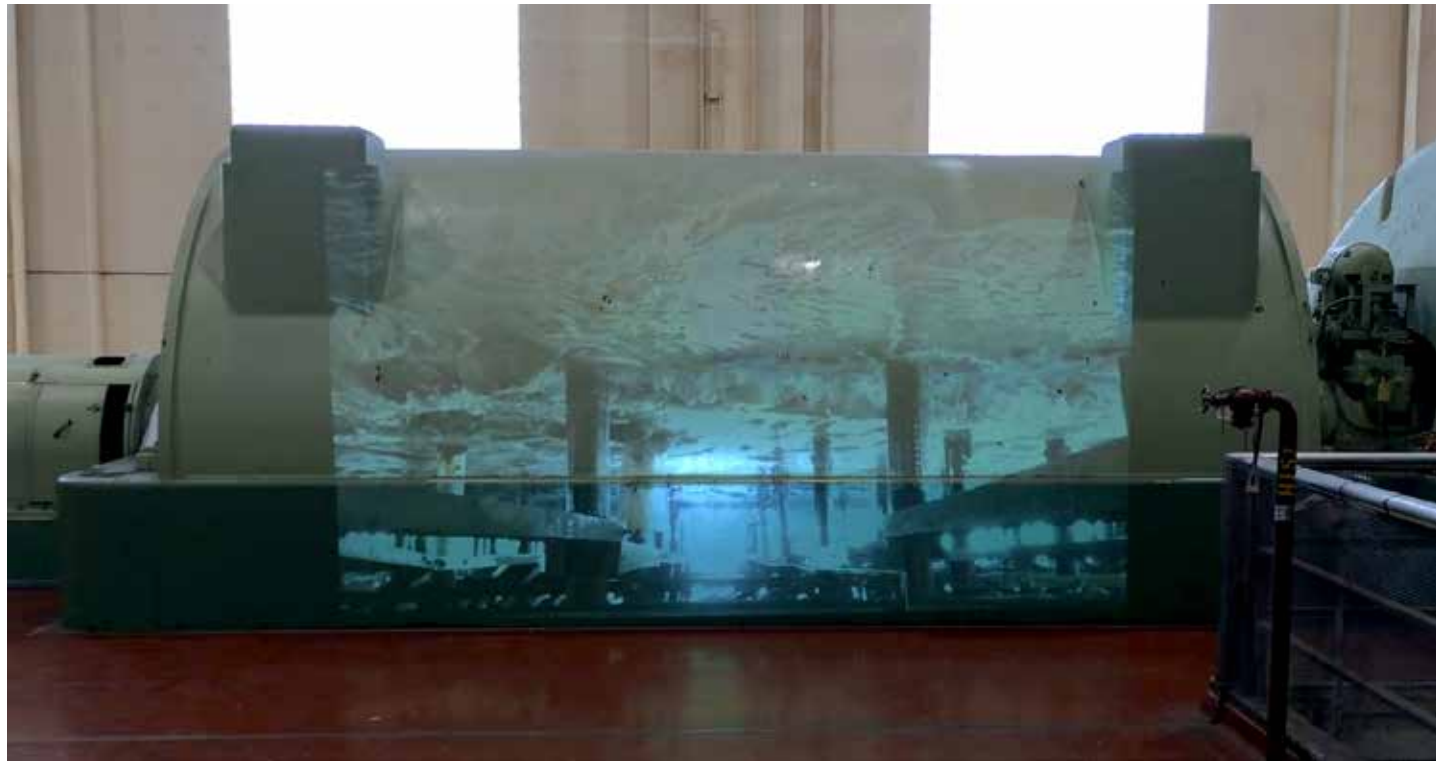
References: Joseph Kosuth, Ludwig Wittgenstein, Steve Holl



Sights Unseen
Judith Herman



Beach Town
Ariel Swartley



Confluent Inversion
Installation by Stephen Linsley

Scrawled on the door leading to my darkroom are the words
"Seeing is forgetting"

Robert Irwin's reference for me to create beyond mere seeing.

I am guided not so much by my eye as my emotional response. It's this that I intend my work convey to my audience. I eschew meaning in favor of emotion, and I challenge viewers to find meaning through their own emotional response. My use of prolonged plate exposures, hi-speed video and time-lapse, to a large degree remove seeing from the process, as so much happens in the distortion of time that trying to see is futile. These works are not depictions of lines and forms, but rather they seek to unveil something that resides more deeply within my subjects and myself and if I am successful in my viewer.

With the careful juxtaposition of the ethereal and the material and through the omission of all transient elements, these works seek to become distillations of hidden truths. So, ask not about meaning.

Better to ask "How do I feel when I view this piece?"

For that is what I ask myself when I am creating it.



Bloom
Kristine Schomaker

Kristine's newest project BLOOM or #virtual bloom is another venture into new media mixed reality environments. Creating a 3D immersive installation in the virtual world of Second Life, she brings it to the physical world via projection, mirrors, sculpture and more.



Out On The Flats
Cameron McIntyre



When The Wind Speaks
Linda Jo Russell



Root Seeded
Aline Mare



Shadows And Light Within
Cie Gumucio

Emily Dickinson
Letter to the World

Eccentric hermit?
Half-mad spinster?

Hardly.

The commonly held beliefs about the 19th century poet barely begins to delve into the heart of this enigmatic genius; hers was a free spirit for whom living was a succession of intense experiences and art an endless expression of their meanings.

Emily Dickinson wrote most of her over 1,700 poems alone in the upstairs room of the New England home where she lived and died; her poems later discovered hidden in a drawer.

In writing, she explored the mystery of the divine and found in nature a source of metaphor to illustrate the truth of her interior world.

Through her poetry she gave the world a voice and vision uniquely her own.



Two More In The Bonding Sea
Scott A. Trimble



Cuba Trumpet
Gerald R. Fleury



The Projectionist David Slaughter
Rikki Niehaus



Glimpse
Ty Cummings



Forgot
Dillan Conniff

ARCHITECTURAL ISOMETRIC MAP - DENIS RICHARDSON 2015



EXIT

GALLERY FOUR

ARTIFICIAL WAVE – Jacqueline Bell Johnson
CONFLUENT INVERSION – Stephen Linsley
WESTERN EXPOSURE, XV – Denis Richardson, Chris Rodriguez

GALLERY THREE

ONE AND THREE PARALLEX VIEWS – Mike Saijo
SHADOWS AND LIGHT/WITHIN – Cie Gumucio
HEAD IN THE SAND – Margaret Noble
INTERIOR CONSTELLATION – Melissa Prichard
SEEKING EPICURUS – Ellen Cantor

CENTER GALLERY

MEN AND W0MEN – April Bey
FIREBIRD – Lauren Kasmer
RECONSTRUCTING SELF – Jane Szabo
A COMFORTABLE SKIN – Kristine Schomaker
CRIME – Andrea Kitts Senn
"IN-BETWEEN" – Karrie Ross

GALLERY ONE

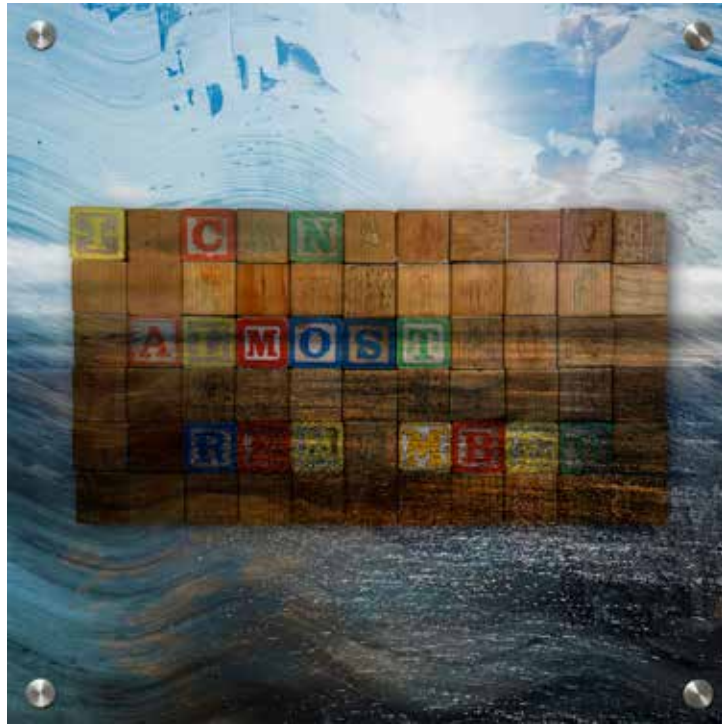
DIAPHANOUS TREASURY – John Dingle
VESTMENT: REFLECTIONS ON RELIGION – Diane Strack
LADY ENERGY – Dorothy Magallon

WELCOME PLAZA

PEACOCK BLUES – Patty Grau
THE EXIT DRAGON – Velda Ishizaki



ENTRY/ EXIT



I Can Almost Remember
Rob Grad



Untitled (No 2)
Roxene Rockwell



San Pedro Harbor Connection
Peggy Sivert Zask



Morning Star
Karrie Ross



The Rising
Lucas Novak



Stop
Robert E. Mackie



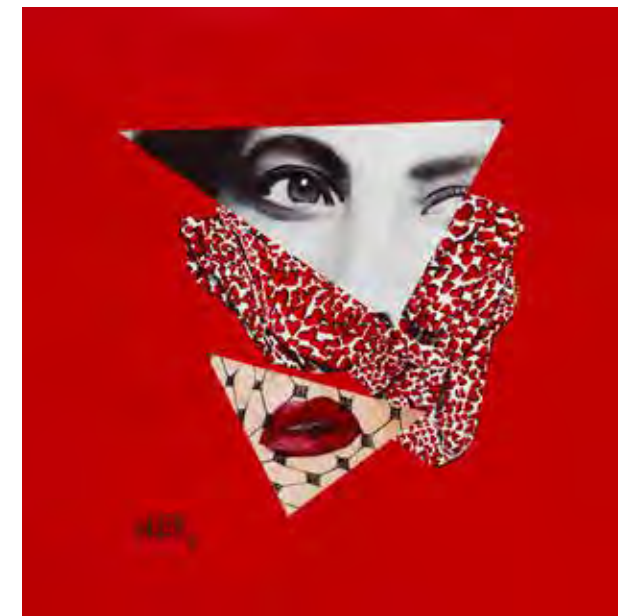
All Watched Over
Vincent Mattina



Asian Landscape
Debbie Abshear



Rainforest II
Dawn Quinones



Imitation Of Love
Otha "Vakseen" Davis III



Red Couch #1
Lena Moross

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CA 101 Thanks:

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 Mickie Marraffino, CenterCal
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 Jason Carter, Spectrum Catering
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 Volunteers, Redondo Beach Art Group

CA 101 2015 Stats

Submitted Artists - 246 • Accepted Artists - 126
 Submitted Artworks - 1189 • Accepted Artworks - 158
 California cities submitted - 64 • California cities accepted - 37

Media Stats

Mixed Media - 49
 Photography - 36
 Installation - 21
 Oil - 15
 Sculpture - 11
 Acrylic - 10
 Watercolor - 5
 Other - 10



Friends of Redondo Beach Arts
 and CA 101 2015 thanks
Councilman Jeff and Melissa Ginsburg
 for their gracious hospitality
 at CA 101 2015 Fundraiser.

*Thank you for opening your lovely home
 to our community and hosting such
 a beautiful event.*

*Thank you for your continuous support
 of the Arts in Redondo Beach.*

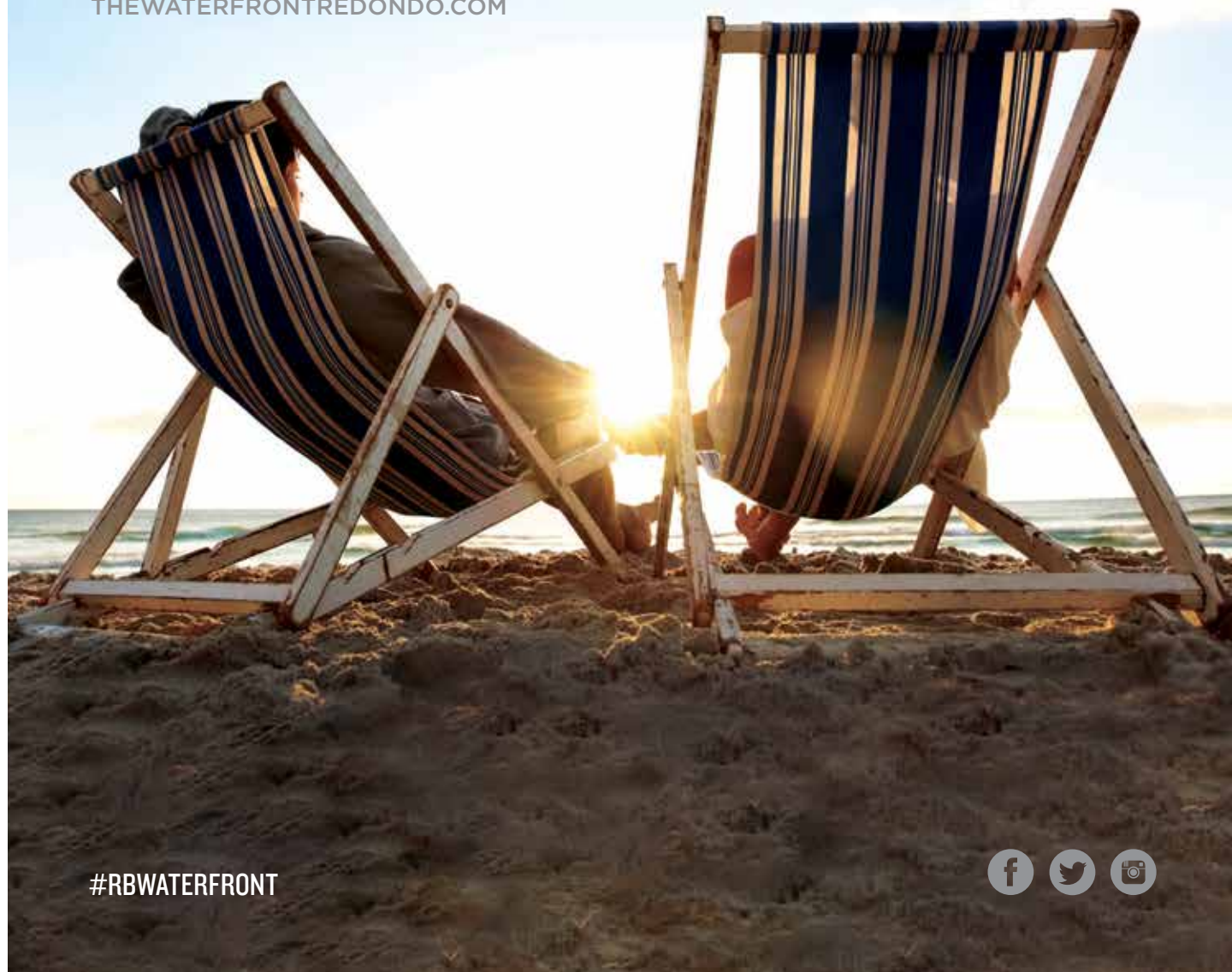
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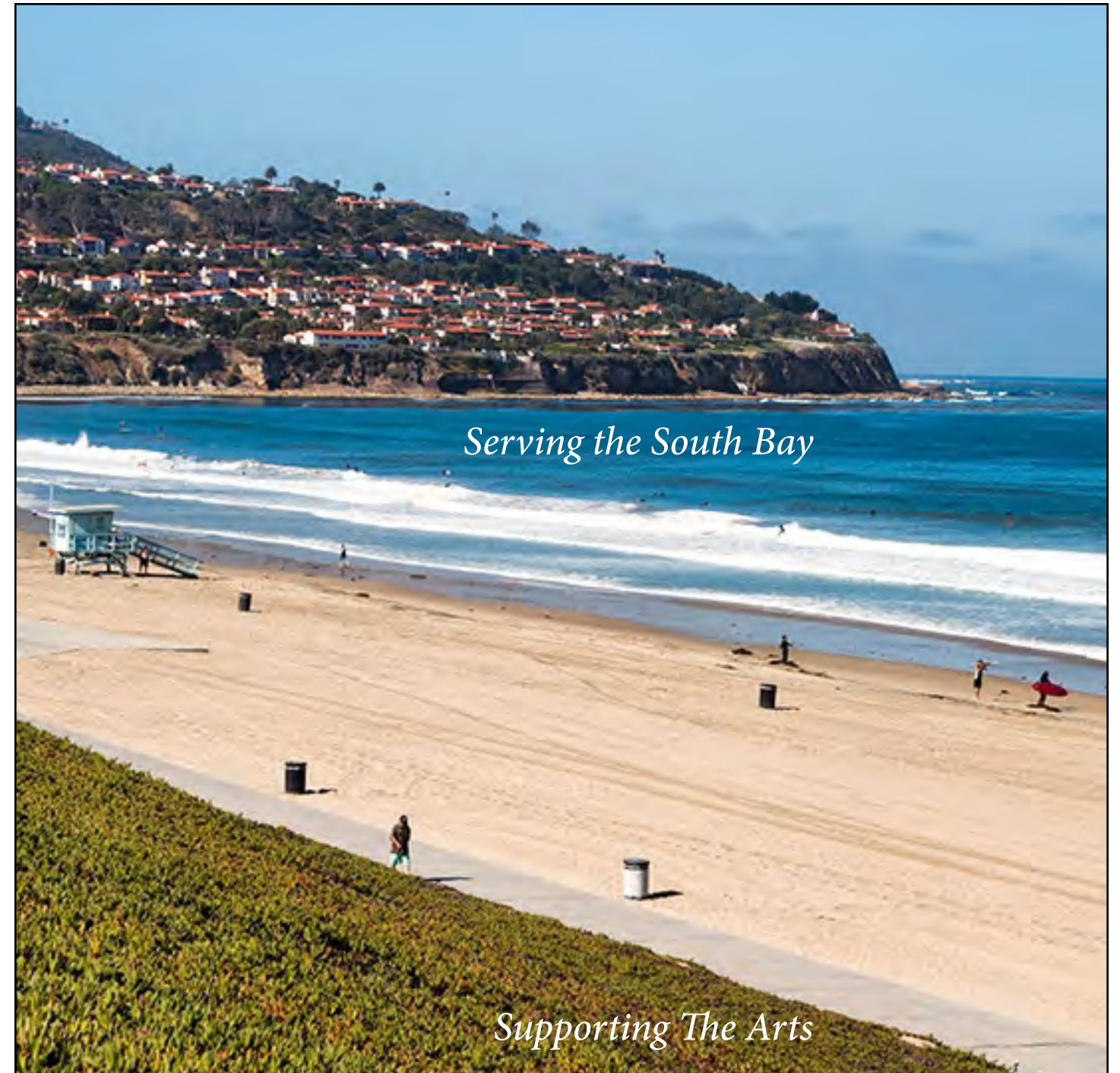


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SUNDAY, OCT. 18, 11AM-5PM



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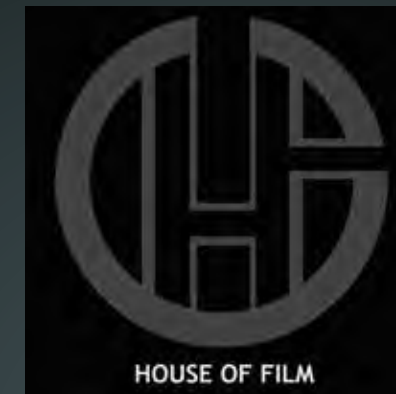
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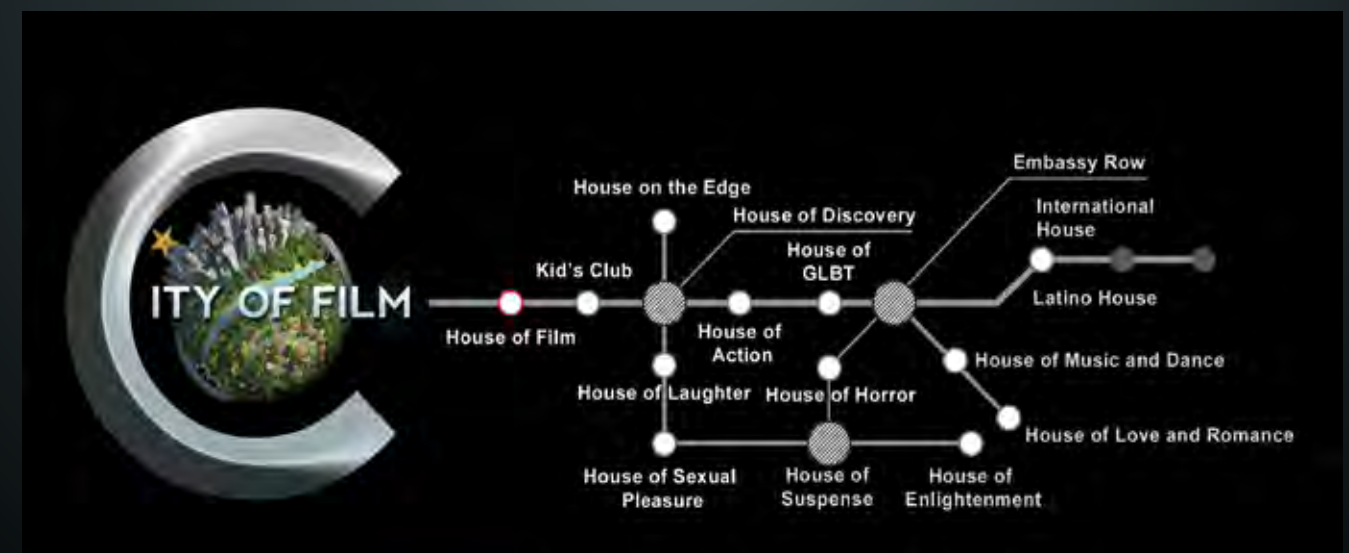
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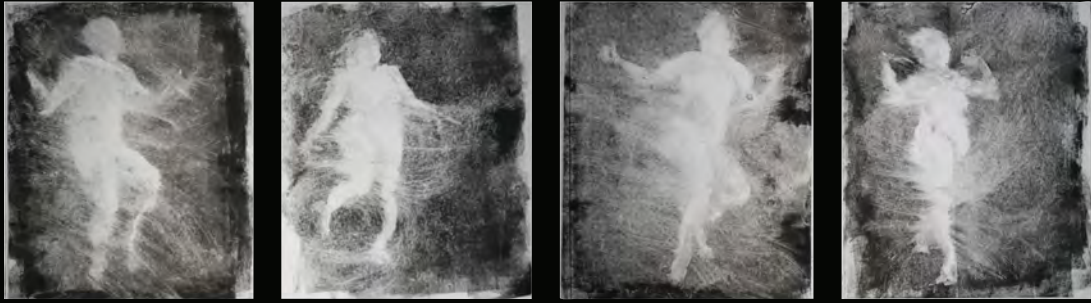
Fairwell
Yaron Dotan



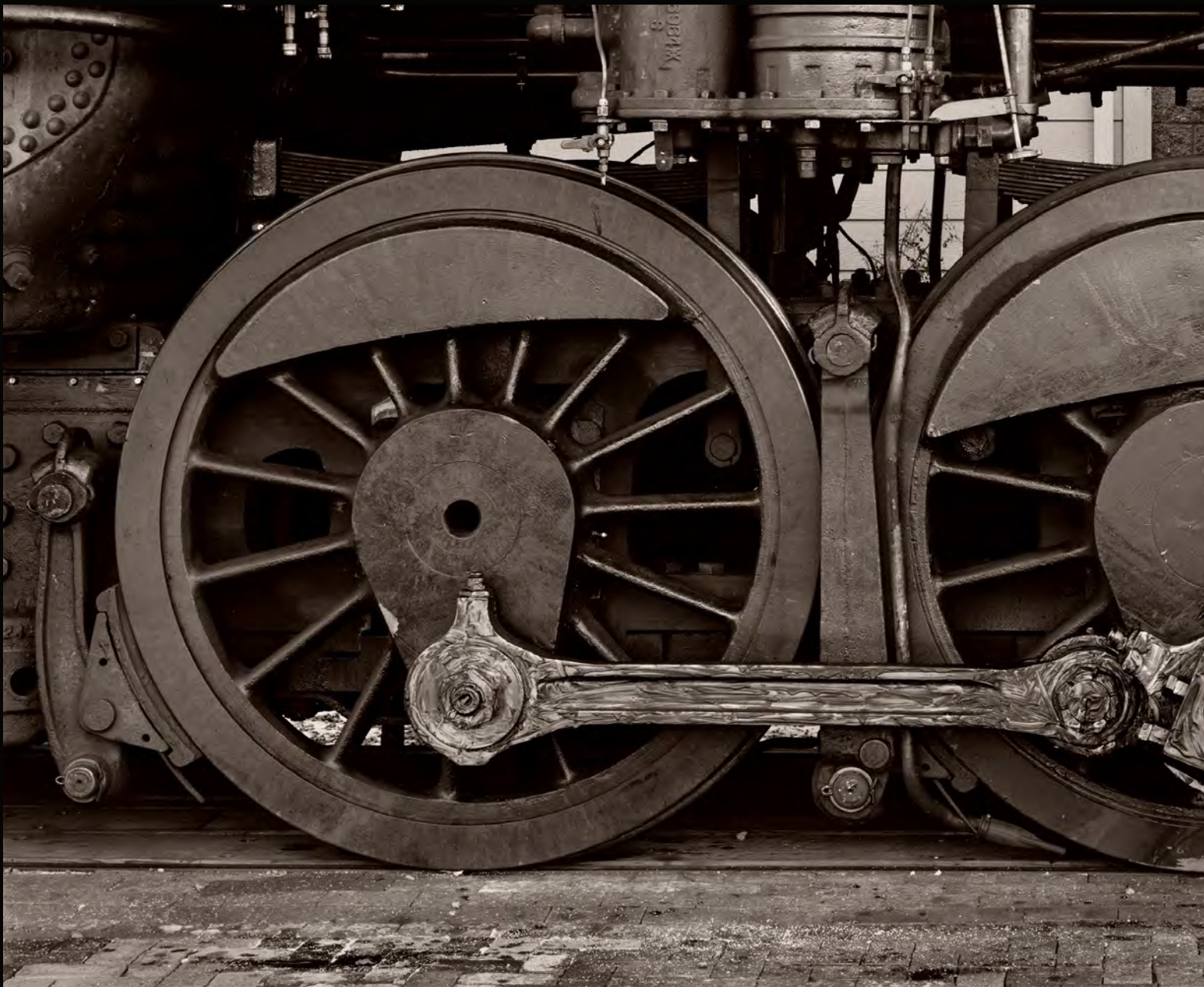
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