

# CA 101

It Takes A Village • June 2 - 11, 2017



## Gallery Hours:

Saturday 6/3 noon-7pm  
Sunday 6/4 noon-7pm  
Monday 6/5 Closed  
Tuesday 6/6 noon-6pm  
Wednesday 6/7 noon-6pm  
Thursday 6/8 noon-6pm  
Friday 6/9 noon-7pm  
Saturday 6/10 noon-7pm  
Sunday 6/11 noon-7pm

## CA 101 2017 special events:

### Monday 6/5 6pm

Intimate Exclusive Wine Tasting by The Boisset Collection.  
Tickets are \$50. To order please call  
310 720 4943

### Wednesday 6/7 6pm

TEDx Redondo Beach DOCUMENTED  
tickets at [www.tedxredondobeach.com](http://www.tedxredondobeach.com)

# CA 101 2017

It Takes a Village

219 Ave I  
Riviera Village  
Redondo Beach, CA 90277

**Exhibition Director** - Sandra Dyer Liljenwall

**Curator/Juror** - Nina Zak Laddon

**Gallery Manager** - Denis Richardson

**Administration** - Susan Lapin

**Art Director** - Jean Shultz

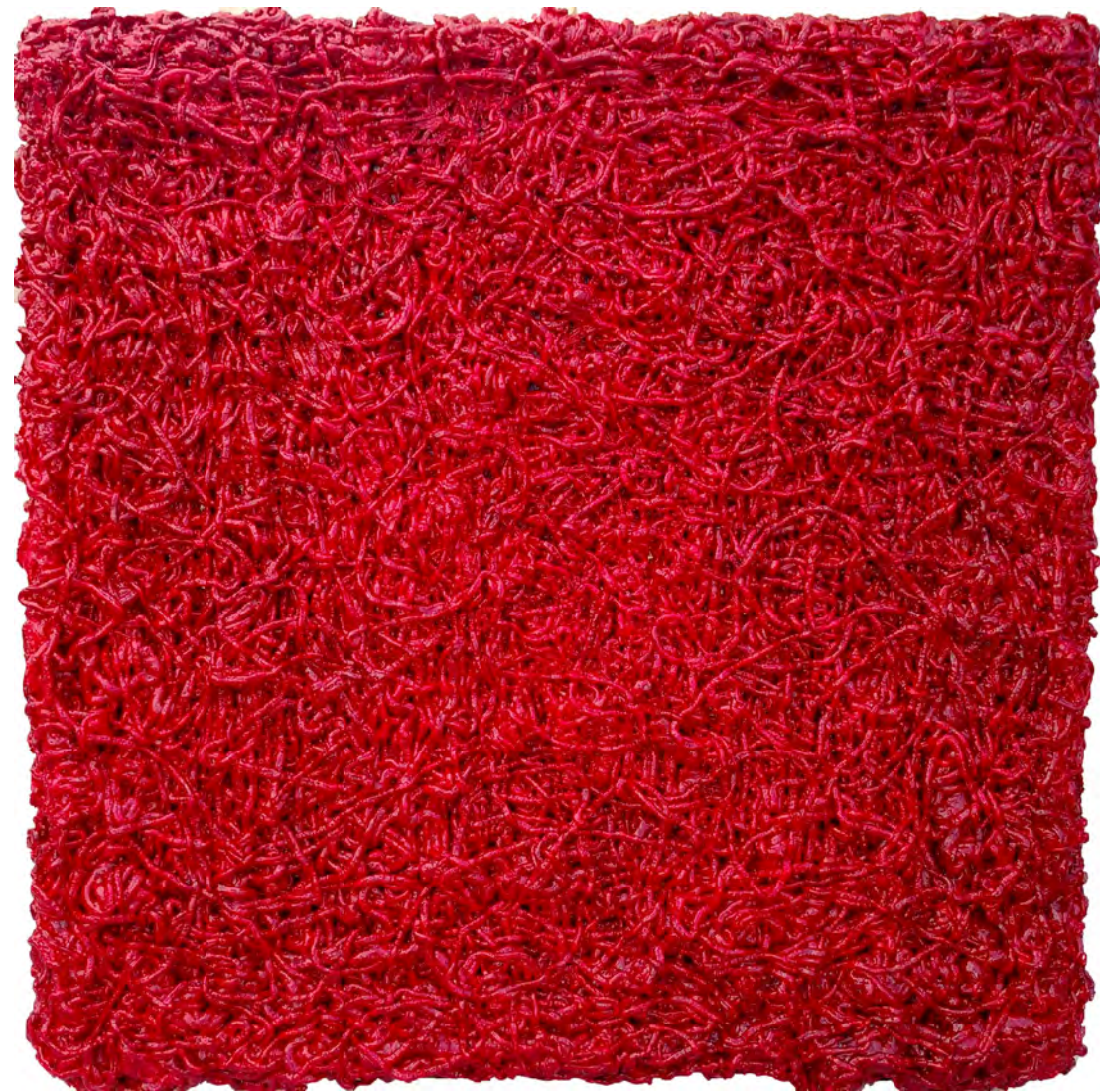
**Marketing** - Carla Spreng



The Village Summer Carnival on Ave I  
Jerry Neill

## CA 101 2017 Gallery Artists

Juror: Nina Zak Laddon



Meat Matrix 1: Bloodworms  
**Ian Pines**

Tricia Alexander  
Lynn L. Allen  
Paul Anderson  
Nurit Avesar  
Clara Berta  
Paul Blieden  
Rodney Boone  
Eileen Brabender  
Tracy Breshears  
Christopher Broughton  
Melody Brown  
Pam Brown  
Isaac Brynjegard-Bialik  
Lorraine Bubar  
Terri Burris  
Debbie Carlson  
Kate Carvellos  
Vivian Wenhuey Chen  
Chung-Ping Cheng  
Annie Clavel  
Jewel Clay  
Roger Coar  
Debbie Collette  
Mike Collins  
Dillan Conniff  
Katrin Cooper  
Deidre Davidson  
Jeffrey E. Davis  
Elizabeth Decker  
Alex Diffin  
Anita Dixon  
Shannon Donnelly  
Lore Eckelberry  
Edem Elesh  
Bernard V. Fallon  
Phyllis Ferrara  
Stuart Fingerhut  
Isabel Fowler  
TC Franklin  
Cecilia Fuentes  
Steven Fujimoto  
Kevin A. Gilligan  
Nancy Goodman Lawrence  
Don Goss  
Patty Grau  
Cie Gumucio  
Lynne Haggard  
Gus Harper  
S. P. Harper  
Kenneth Hart  
Gina Herrera  
Jerry Roger Hicks  
Julia Higgins  
Chuck Sung Hohng  
Michael Hyatt  
Velda Ishizaki  
Elena Johnson  
Janet Johnson  
Peggy Johnson  
Andrea Kitts Senn  
Russell Knight  
Jerry Kotler  
Anita Kroeger  
Lorraine Kushynski  
Carolyn LaLiberte  
Paula Langstein  
Peggy Lee  
Patti Linnett  
Gina M  
Robert Mackie

## CA 101 2017 Gallery Artists

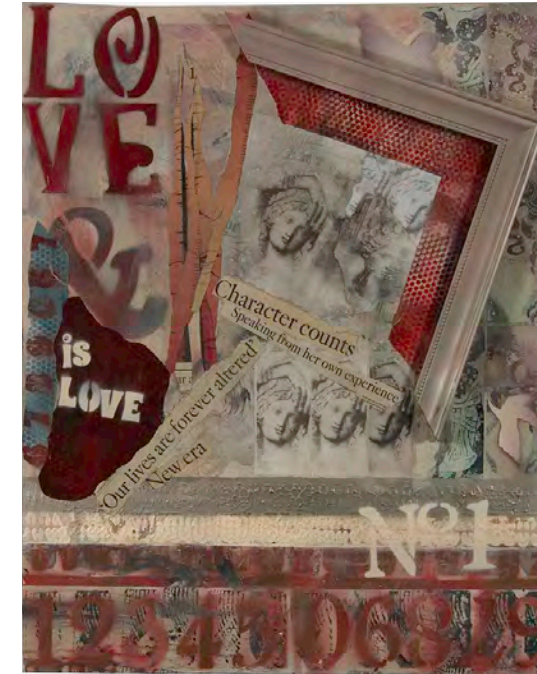
continued

Charity Malin	Greg W. Schenk
Aline Mare	Janice Tait Schultz
George Marlowe	Miyuki Sena
Karena Massengill	Bobette S. Shafton-Davison
Louisa McHugh	Katherine Shanks
Susan Melly	Wayne Shepherd
Scott Meskill	Stephanie Sherwood
Janet Milhomme	Beth Shibata
Zachary Miller	Leah Shirejian
Mike M. Mollett	Richard Sholl
Lena Moross	Lorraine Shue-Weber
Michelle Murray	Jean Shultz
Jerry Neill	Alex Smith
Janet Ayako Neuwalder	Patrick G. Smyth
Hung Viet Nguyen	Andre Snyman
Narges Norouzi	Rosine Sorbom
Ellen November	Carol Steinberg
Caley O'Dwyer	Lynnie Sterba
Nina Ogura	Sarah Stone
Eve Pericich	Diane Strack
Ron Piller	Eva Svitek
Ian Pines	Karin Swildens
Gloria Plascencia	Jane Szabo
Cetywa Powell	Scott A. Trimble
Irene Rafael	Katya Usvitsky
Richard R. Rahders	Karen Vermillion
Dea Reinstead	Steve Webster
Samuelle Richardson	Tracey Weiss
Denis Richardson	Tom Wheeler
Meg Risley	Carrol Ann Wolf
Karrie Ross	Marlene Sanaye Yamada
Linda Jo Russell	Ben Zask
Yasamin Safarzadeh	Peggy Silvert Zask
Mike Saijo	Mara Zaslove
Anthony Salvo	

## CA 101 2017 Gift Gallery Artists

Juror: Kristina Christian Kelly

Assistant Juror: Jean Shultz



Love Is Love 2

Anita Kroeger

Emily Brantley  
Tracy Breshears  
Patricia Burns  
Nora Chen  
Chung-Ping Cheng  
Kevork Cholakian  
Annie Clavel  
Robin Cowles  
Adrain Culverson  
Bev Dobratz  
Bridget Duffy  
Lorien Eck  
Betsy Enzensberger  
Mark Fenton  
Phyllis Ferrara  
Sonya Gallardo  
Joann Goodman  
Richard Gould  
Patty Grau  
Cie Gumucio  
Lynne Haggard  
Jerry Rodger Hicks  
Carol Hungerford  
Diane Joffino  
Janet Johnson  
Hyesun Jung  
Christopher Kreidel  
Anita Kroeger  
Elana Kundell  
Lorriane Kushynski

CA 101 2017 Gift Gallery Artists continued



Eucalyptus  
Richard Gould

Susan Lapin  
Audrey Lee  
Susan Lilly  
Patrice Linnett  
Sonny Lipps  
Robert Mackie  
Janet Milhomme  
Jill Nastaszewski  
Edie Pfeifer  
Dawn Quinones  
Richard Rahders  
Rebecca Richards  
LuAnn Roberto  
Erika Snow Robinson  
Anthony Salvo  
Beth Shibata  
Leah Shirejian  
Richard Sholl  
Rosine Sorbom  
Deborah Stinson  
John Stinson  
Barbara St. John  
Eva Svitek  
Sue Wood

Experimental South Bay Artists Gallery  
Jurors: Carolyn LaLiberte and Barbara St. John

Herlinda Giandalia  
Joanne Goodman  
Dianne Joffino  
Peggy Johnson  
Gloria D. Lee  
Lynn Mikami  
Kiku Mori  
Lois Olsen  
Irene Rafael  
Jean Shultz  
Barbara St. John  
Jody Wiggins  
Pat Woolley



Mandarin I  
Herlinda Giandalia



Transitory  
Gloria D. Lee

CA 101 2017 is sponsored by

## Friends of Redondo Beach Arts

### Board of Directors 2017

**President** - Chantal Toporow

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**Creative Adviser** - Nina Zak Laddon



[www.friendsredondobeacharts.org](http://www.friendsredondobeacharts.org)

Friends of Redondo Beach Arts is a 501(c)(3) non-profit organization.



Inside The Horseshoe  
Wayne Shepherd



Takarazuka 003  
Lena Moross



Dancing in Light #4  
Paul Blieden

## CA 101 2017 Stats

Total Submitting Artists - 256

Artists accepted - 139 (53%)

Total entries - 897

Entries Accepted - 162 (18%)

Total submitting Artists Cities - 55

### Media Stats

Mixed Media - 55

Photography - 44

Acrylic - 22

Oil - 15

Installation - 14

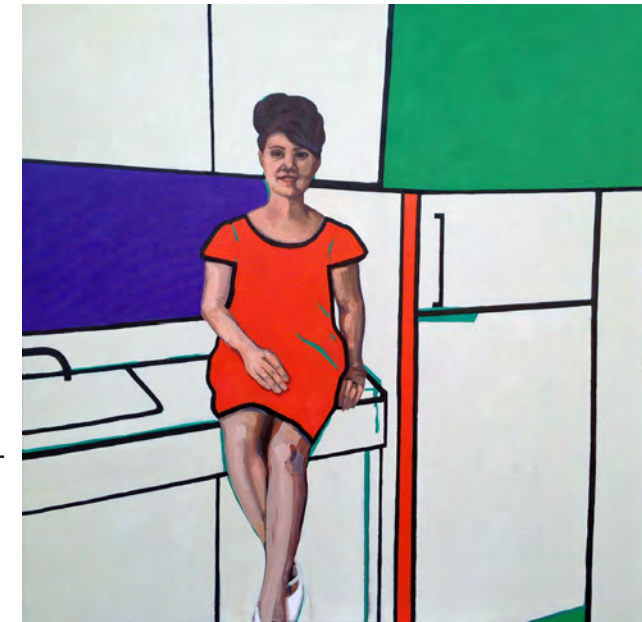
Other - 12



Suri Lady  
Patrick G. Smyth



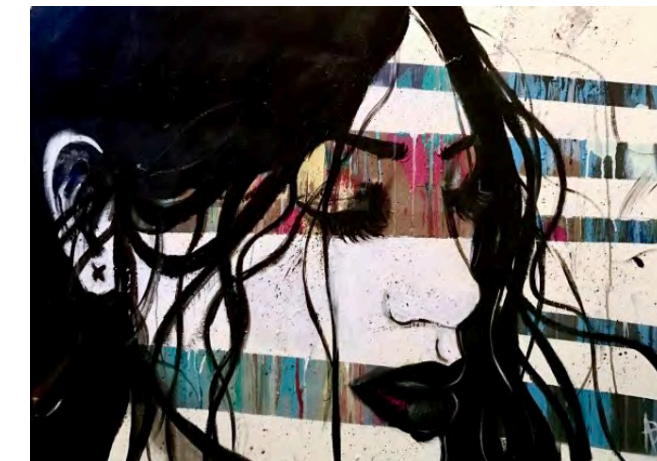
Stacked Wall  
Michelle Murray



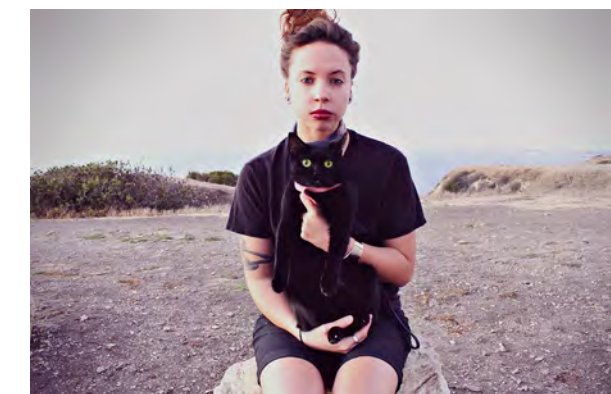
Mod Girl  
Loraine Shue-Weber



Tribal Knowledge I  
Katrin Cooper



Blinds  
Alex Diffin



Athena  
Meg Risley

Queendom  
**Patty Grau and  
Diane Strack**



What is a Queendom?

Pleasure dome or Pandora's box?  
Rainbows, butterflies and unicorns?  
Off with their heads and let them eat cake?

You are powerful. You are the Queen. You rule your world. Skate board, board room, court room, tennis court. You wear pink socks under your burka and high tops to the prom. You carry a Swiss Army knife in your purse because you feel naked without a tool. You dance, paint, sing, and play the drums. You cook, clean, take orders and give them. You succeed with grace and elegance.

Whether creating demons or saving the world, from the tip of your tongue to the pit of your stomach you will either destroy their world or clean it up for them. And no matter what befalls you, you will survive, thrive, connive, supervise, oh, and surprise!

Let no man be above or beneath you, unless that's the way you want it.

Take a seat on the throne and tell us about your Queendom.



Simple Farm Life  
**Deidre Davidson**

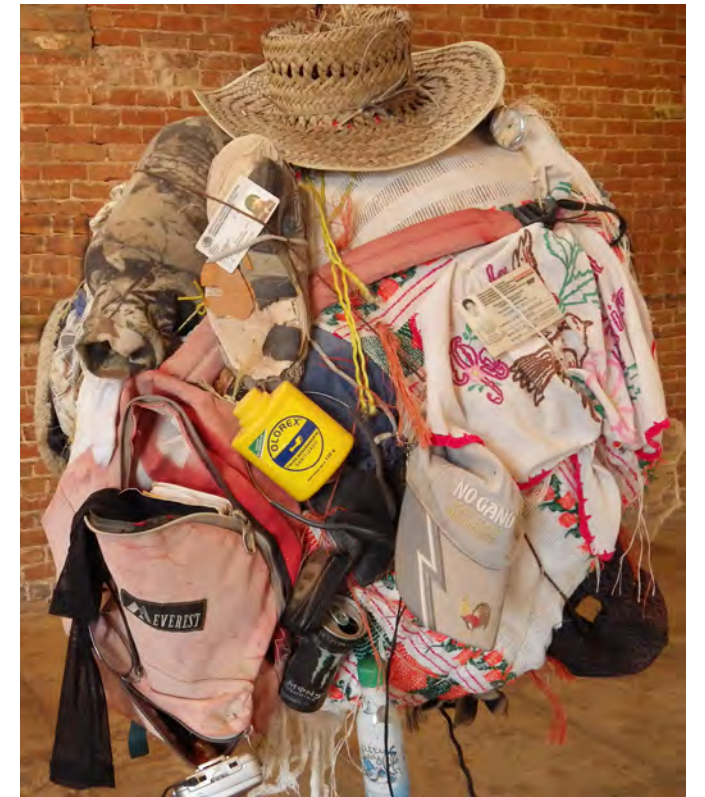


After the First 100 Days  
Janet Ayako Neuwalder

"Alternative facts", "fake news" and the denial of scientific data as fact, have become the cornerstones of the current administrations. After The First 100 Days are books that have been unbound, unhinged, reformatted and made neutral by eliminating the powerful content of descriptive language. Verbs, adjectives, and other words that shape the meaning and images we see when we read and convey information important to reader and writer, have been removed. What remains are numbers, pronouns, conjunctions, and face-less humans and animals..... expressions are too informative of state of mind, emotions and cause and effect. By limiting information for the reader, I start to control the flow of information. This process takes time. I found it difficult to change some of these books I cared about. They are now forever changed. I imagine, if books kept becoming "neutral", within a few generations, so much would be lost. Perhaps, the painters would be the chosen ones to memorize the books and become the living memory banks of these books.

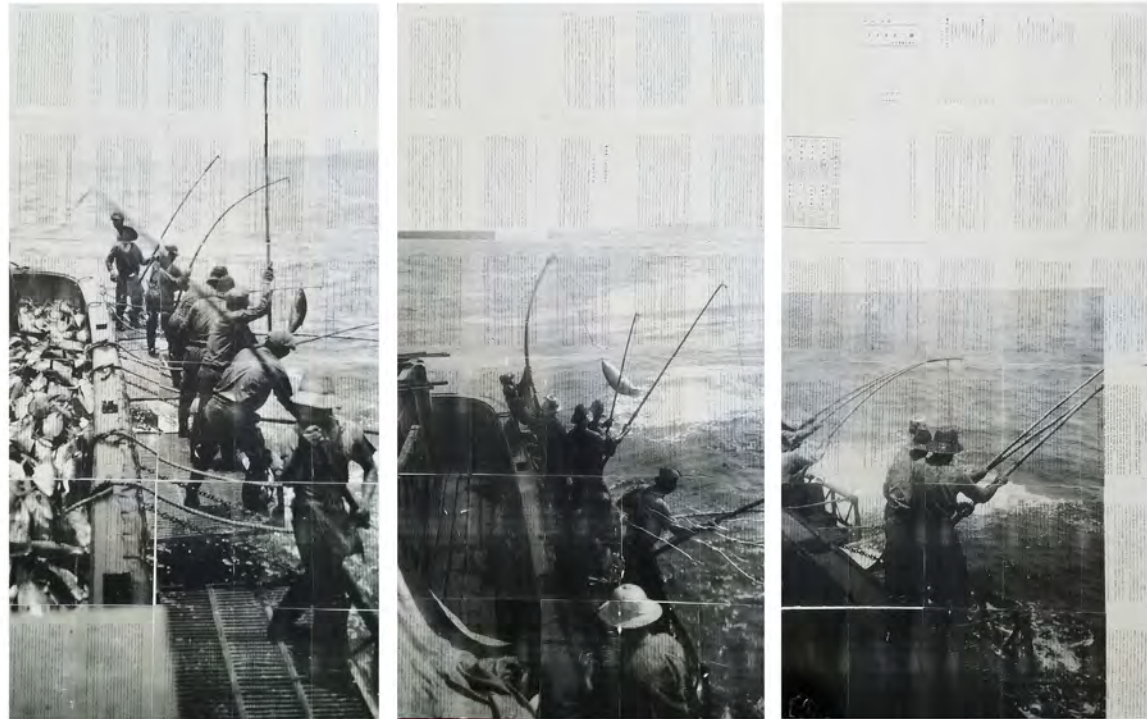


Make America Dream Again  
Vivian Wenhuey Chen



Migrant World  
Michael Hyatt & Mike Mollett

Fishing for Memories with Charlie Yamasaki  
Mike Saijo



Fishing for Memories with Charlie Hamasaki (2017)

In conjunction with the 75th Anniversary of the signing of Executive Order 9066, which paved the way for the World War 2 incarceration of 120,000 Japanese Americans, Fishing for Memories with Charlie Hamasaki tells a story of what fishing life on Terminal Island in the face of World War 2.

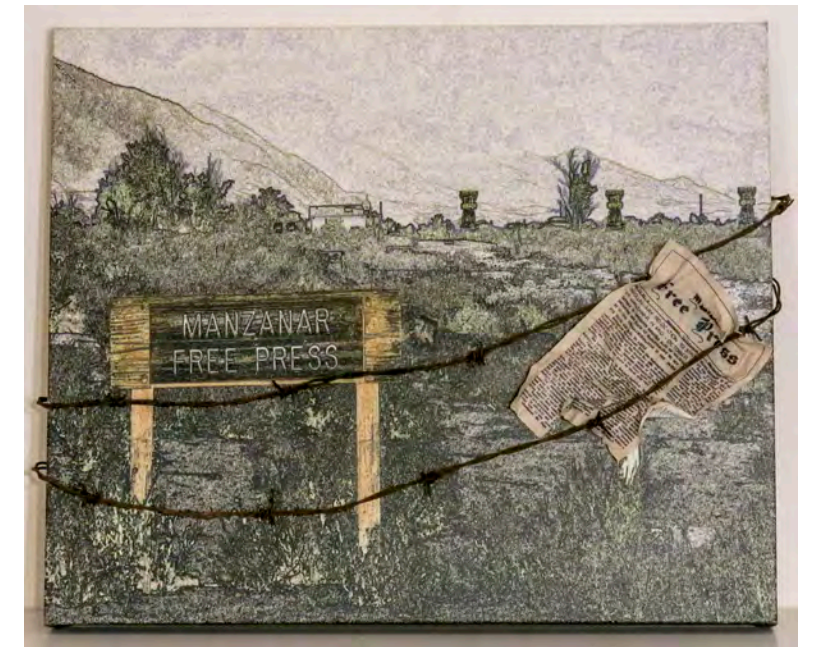
An interview of Charlie Hamasaki conducted by writer Calvin Walters in 2015 is played over speakers in the space. The triptych bookpieces are of Japanese American fishermen applying the Japanese "Three-Pole" technique and men pulling in a big fishing net on the dock hang on green walls. The pages in the background of the bookpieces are written in Japanese by an Issei Pioneer.

Digitized pre-war film reels from the Chikashi Tanaka Collection is projected onto a screen depicting, fishing boats, Japanese immigrants and military personnel arriving in a big ship at the Port of Los Angeles, and sumo at a family gathering at the beach.

Fishing for Memories with Charlie Hamasaki installation is intended to engage visitors in critical discussions of the Japanese American experience and its continuing relevance today.

Artwork: Untitled (Fishermen on Deck - Triptych)

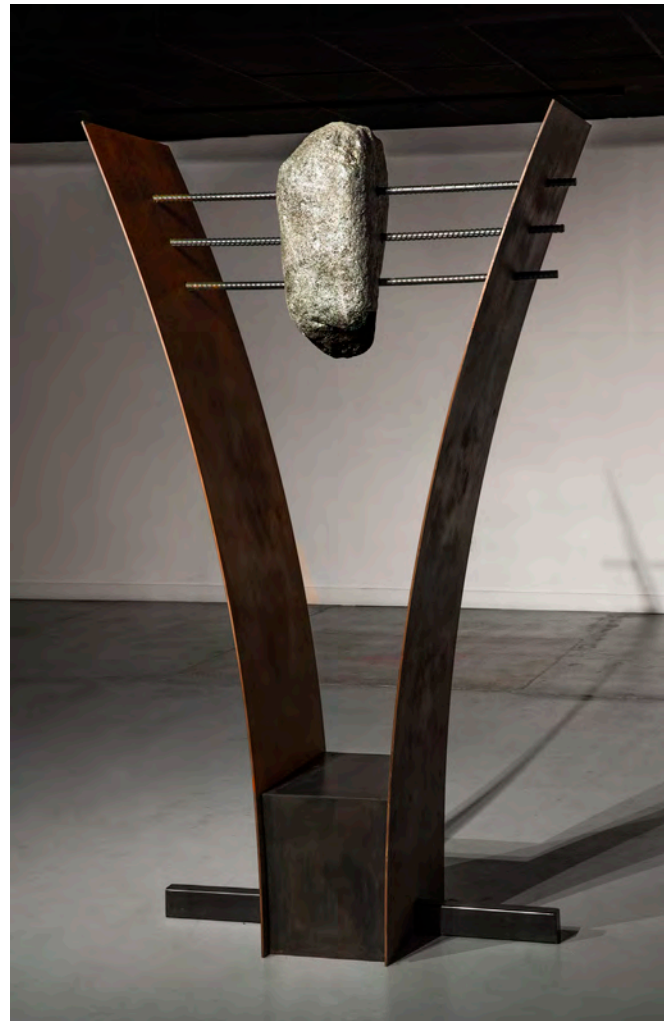
Manzanar Free Press  
Beth Shibata



Manzanar at Night  
Eve Pericich



Nevertheless She Persisted  
Isaac Brynjegard-Bialik



Standing Rock  
Steve Webster



Sleepers  
Gus Harper

Earth Angels  
Samuelle Richardson



Science tells us that angels are fiction and yet our belief in them persists. Could unseen hands change the course of destiny?

I know of people who say that they dream of flying. I too have a secret longing to glide through the air, ministering to deserving souls. This idea gave way to Earth Angels. They are doing what I would like to do for our vulnerable planet. They are carrying it out of harm's way.

Textiles are fascinating to me in so many ways. Inherent artistry and technical possibilities are both groundbreaking and familiar as ancient craft.

At a young age I spent much of my time investigating the qualities of fabric. As an adult I experienced a cultural bias against people who sew and after a time, I took my sewing skills underground. Today however, my sewing is reinvented as an art form. Given my interest in fabric and the three-dimensional process, combining the two makes perfect sense to me. Building the armature is also fundamental to the work's integrity and I count on spontaneous, unplanned characteristics to emerge.



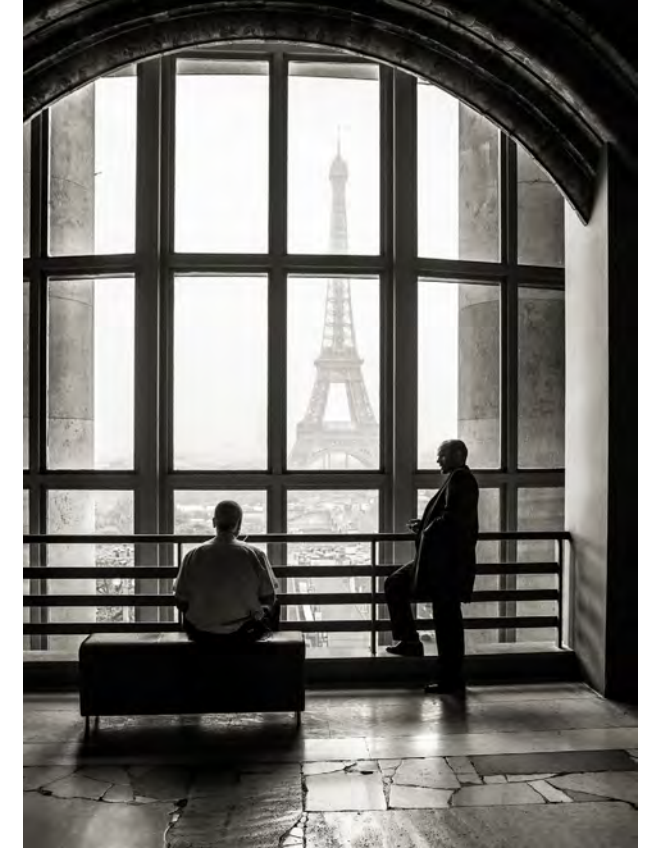
Polypour  
Tracey Weiss



Memory Mascot  
Gina M



Twich  
Scott Meskill



Overlooking Eiffel Tower  
Christopher Broughton

Last Vestiges  
Janet Milhomme



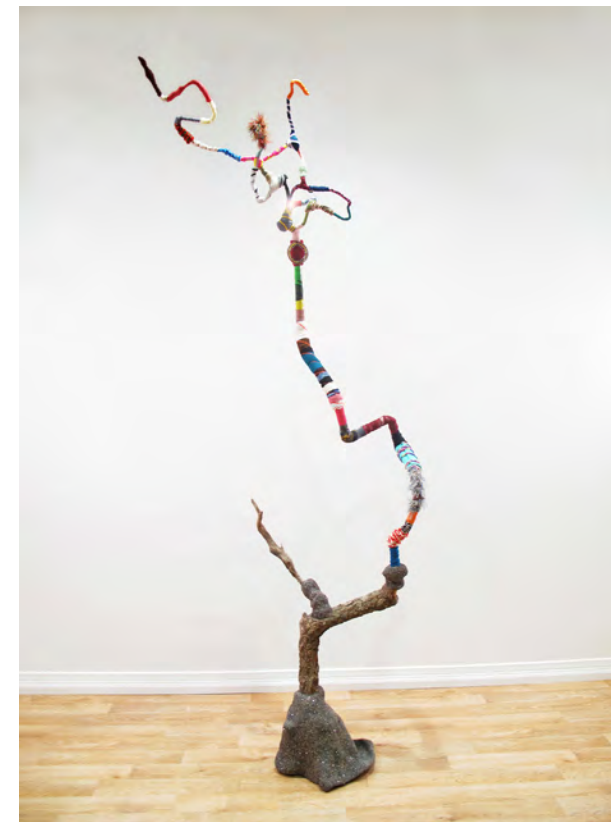
"Vanishing Oasis" is a multimedia installation comprised of photographic images, mixed-media works and video highlighting the current crisis at the Salton Sea and portraying its effects on both nature and people.

As we witness the deterioration of our ecosystems, the environmental disaster unfolding at the Salton Sea goes beyond the isolated situation of a dying lake and becomes the canary in the cave relative to the problems of water scarcity, pollution and overdevelopment facing California. Viewed from afar, the sea glistens with a startling blue outlined by a pure white shore. In reality the blue is a false curtain reflecting the sky, concealing a toxic brown stew edged by false shorelines of fragile salt mats and fish skeletons. The odor of decay swirls above the mud and blends with the dust, belying the sea's beauty and mystery, a cool mirage slowly vanishing beneath the unrelenting desert sun.

In seashore communities, attractive homes overlook docks stranded forlornly above retreating canals, while side streets give way to houses that have long since been deserted, left to be reclaimed by the wind and fetid blowing dust. As a once-vibrant community dies along with the sea, we are presented with a surreal tableau juxtaposing opportunity and loss, hope and despair, beauty and decay.



Verge of Something  
Jewel Clay



Tree Whisperer  
Gina Herrera



Blue Infinity  
Robert Mackie



**The Rite to Remain**  
**Katherine Shanks**

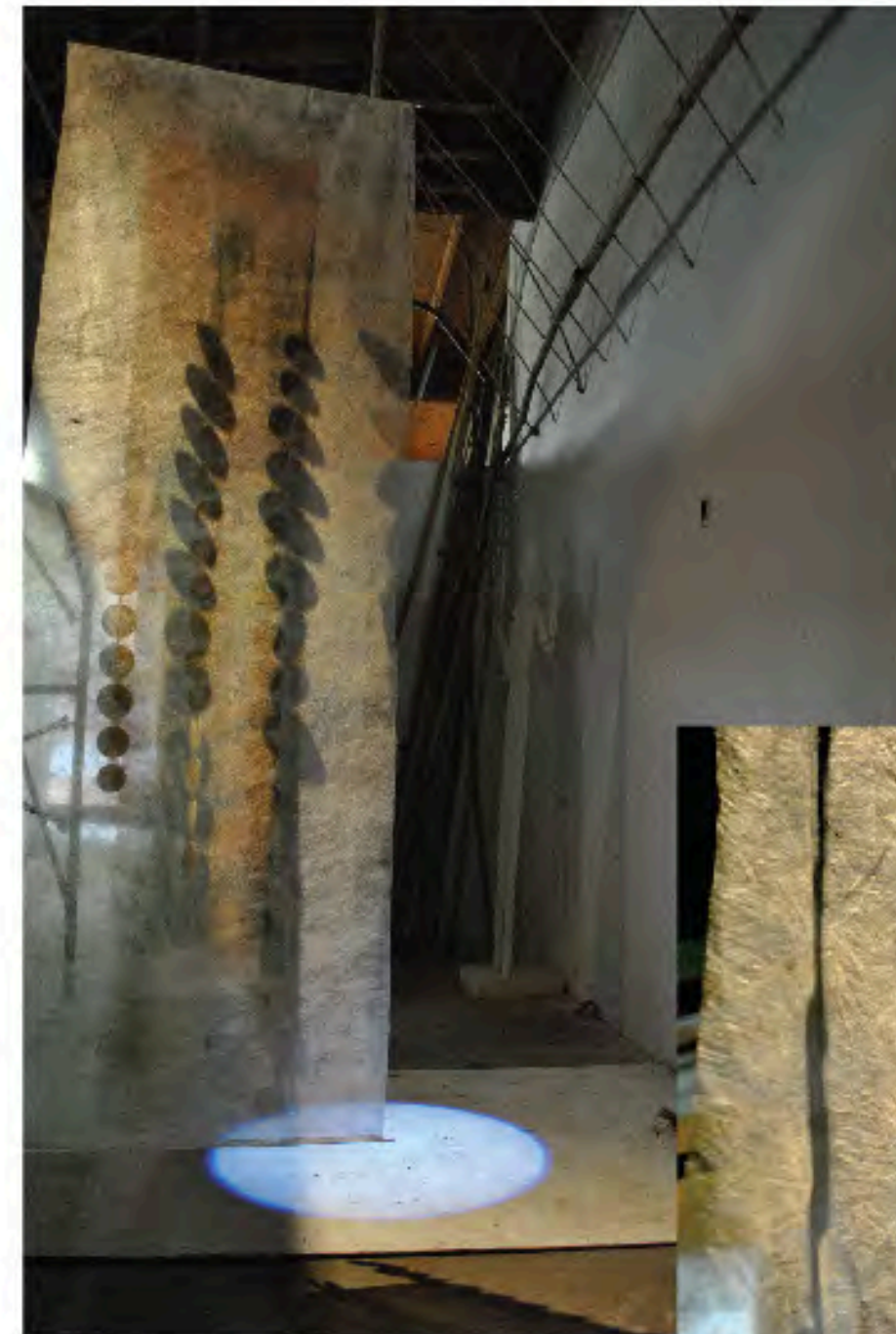
I've done a lot of work creating both costumes/wearable sculpture (where you have to consider how bodies move inside a form) and environmental installations (where it is necessary to consider how your viewers' bodies will move through a space) and for some time now I've been wanting to play with integrating movement and performance in order to fuse both of those into a single piece and play with the element of time.

Especially as a female artist, I get preoccupied with how we as women often have to fight just for the right to take up space, how our movements are confined or restricted, how our bodies are policed and our voices silenced. The Rite to Remain will play on the rituals of female movement to claim and occupy space and the traces our presence leaves behind.

I plan to take the office space a familiar and recognizable environment—a workplace—where as we well know women are still struggling to gain equal rights and recognition. I will transform the space through the application of paint and woven environmental installation work; however, leaving the recognizable bones of what the space was—simultaneously making it both known and unfamiliar. Throughout that space I intend to pose, bind, and suspend body forms indicative of the female presence and psychological states ranging from the weight of this struggle to our celebrations of our own capacity.

Currently, my preferred way of creating the base forms which I have then been building and elaborating on is to do body wrappings in clear packing tape, cut the models out of these clear shells. This creates a form which is individual to that particular woman and no one else, but unique as it is, none of the details are identifiable. It is a portrait without a face. These shells and remains become everywoman.

For the static pieces arranged through out the space, these shells are then embellished filled, positioned, and the cuts used to free the models brought back together and encased in more tape to create a singular form. For those pieces to be worn by the dancers they will be reenforced before adding corset lacing in to make them wearable. I have already enlisted 7 (with the possibility of more) dancers who are willing to come in, and inhabit the installation through the course of the opening. They will be outfitted in shells made from their wrappings, which will be woven into parts of the installation. The pieces for different body parts will be tied into different parts of the installation. Through the course of the performance the dancers will either become more restrained (as they are tied into more and more of the wrappings) or freed as their restraints are removed. The way they inhabit some, but not all of the shells, and this will activate all the forms, making the lack of presence and animation in those empty shells arranged in tableaus about the space that much more tangible.



**Safe Place**  
**Carolyn LaLiberte,**  
**Denis Richardson**

A dream is a fragmented memory of sensual triggers that when given space and time can send one on a journey to reconnect with ourselves on the imaginary playground. This collaborative installation explores the organizational structure of how the mind perceives and reconstructs the story of our experiences



Rhythm  
Jean Shultz



Magdalena  
Steven Fujimoto



Angel of Repose  
Aline Mare



Library  
Andrea Kitts Senn

Bookshelves used to be lined with books and knowledge. With many books being published digitally these days, **bookshelves are becoming lookshelves**, displaying treasures, art objects and collectibles. The occasional book is perfectly positioned, grouped and color coordinated, but rarely read, aiming to please the eye rather than feed the mind and soul.

The 'heaviness' of my books point to the fact that it takes great effort to find time in our busy schedules for a 'little light reading or simply reading for pleasure. Our minds are constantly overstimulated and weighed down by a vast amount of information - leaving very little room for knowledge and poetry.



Bound  
Mara Zaslove



Adrift #3  
Marlene Sanaye Yamada



Charcuterie  
Miyuki Sena



Strawberry Sundae  
Anthony Salvo

What's Next?  
Janet Johnson

Two fiber arts projects

I love working with wool yarns! The natural fibers are soft and luxurious; wool can be dyed in lush colors that don't fade; and finished projects hold their shape.

With California's warm climate, it is not as practical to knit wool clothing as it is in my native Minnesota. Thus, making animals became a desirable alternative.

**Zoofari** -This combines a variety of animals including an elephant, giraffe, leopard, armadillo, alligator, kangaroo, koala and a small snake. All these animals are knitted on very small (size 1 and 2) needles. The tufted background is done with a latch hook commonly used in rug-making. The flat base is done in a large-stitch needlepoint pattern.



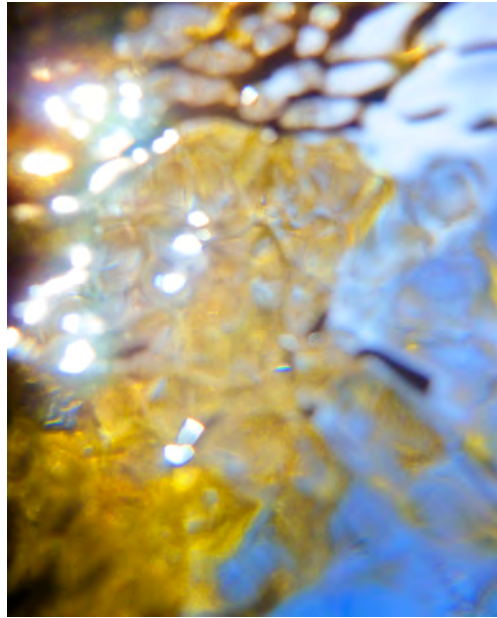
**What's next?** - The pig and three babies as well as the fox are needle-felted. This is done with wool roving, a type of unspun wool. It is worked using barbed needles to attach the wool fibers together by repeated "poking" of multiple thin layers of wool.

I hope you smile when you look at this imaginative installation. Talk about which animals might live together happily, and which could not.

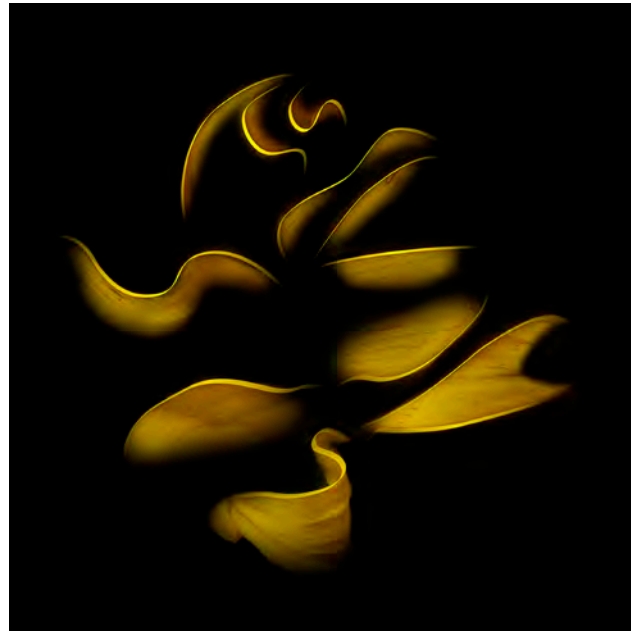


Wild and Wonderful  
Irene Rafael





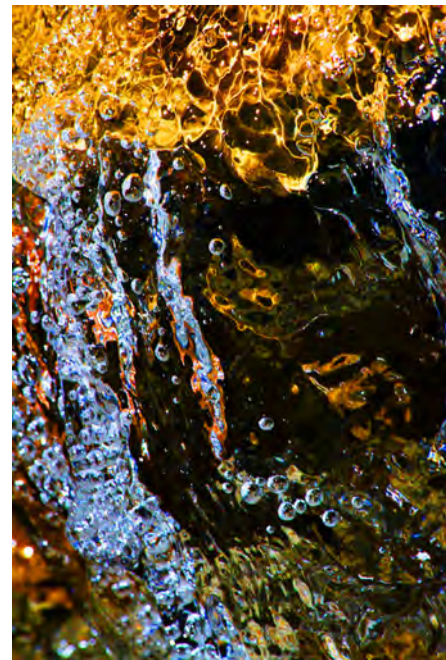
Waken  
Tracy Breshears



Yellow # 1  
Paul Anderson



Sage  
Ben Zask



Elements  
Rosine Sorbom



Redondo Pier, Jan.20th 2017  
Kevin A. Gilligan



The Military Industrial Complex  
George Marlowe



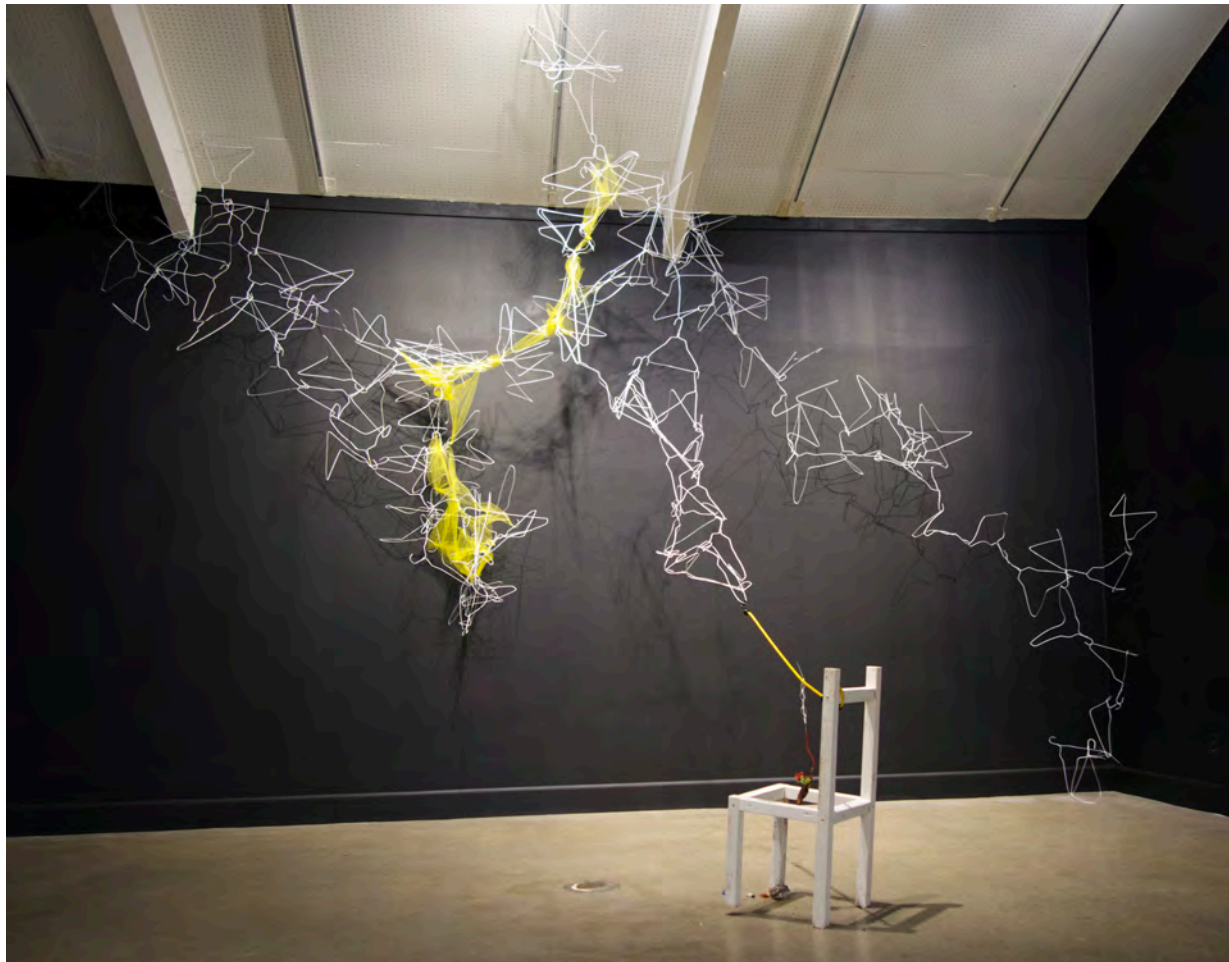
Mariposa  
Sarah Stone

Constellation  
**Debbie Carlson**

I am a mixed media installation artist and sculptor. I find potential in found objects and materials by repurposing and reassembling them in an unusual context to give them new life and visibility. Employing simple methods such as gathering, binding, stitching, pulling, and weaving, I shape my materials into organic, growing forms that suggest a narrative. Adapting my work to a new environment each time it is assembled opens up possibilities for the work to evolve and find its new form in unexpected ways. The fact that this experience is transient and will only take place in a particular setting gives the work an individual dignity.

I am an Orange County based mixed media installation artist, a first-generation Taiwanese immigrant, and I have been living in the United States since 1988. I received my MFA from California State University, Long Beach in 2014, and am currently an adjunct studio art professor at both Pasadena City College and Cerritos City College.

My work is deeply personal, and each element I use in my work has at one point played a role in my life.



Effusion x 2  
**Mike Mollett**

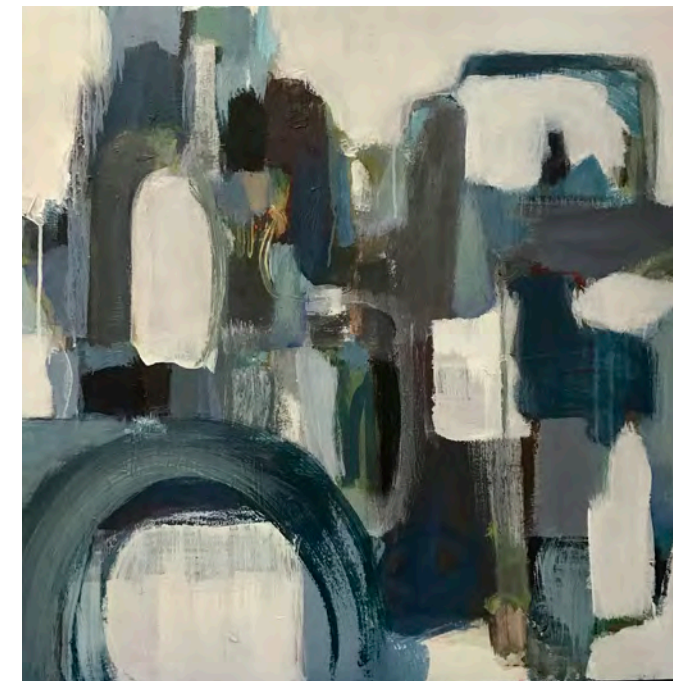
Assorted sides to the same question,  
at least

Its all around us, inside us,  
over our heads, growing there & under  
foot. ...  
in our homes, yards, streets, & shops  
...  
carrying the flow & transmission of  
information, communications to and  
from, sensed & not sensed consciously

a dangling participle, a blatant deluge,  
the flow of energy, a conversation, a  
party of ideas

a freeway, a river, a path for these  
words ...  
collections from our minds & our  
material world ... the multiplicity of  
spirit lives here it's what is & can be  
sensed, or not ... belief is  
unnecessary

here also is a doppelganger,  
a double take, retake, a mirror of  
reality,  
mutable, flip-sided  
for reconsideration ...



Structure of Hope  
**Terri Burris**

El Matador  
**Clara Berta**

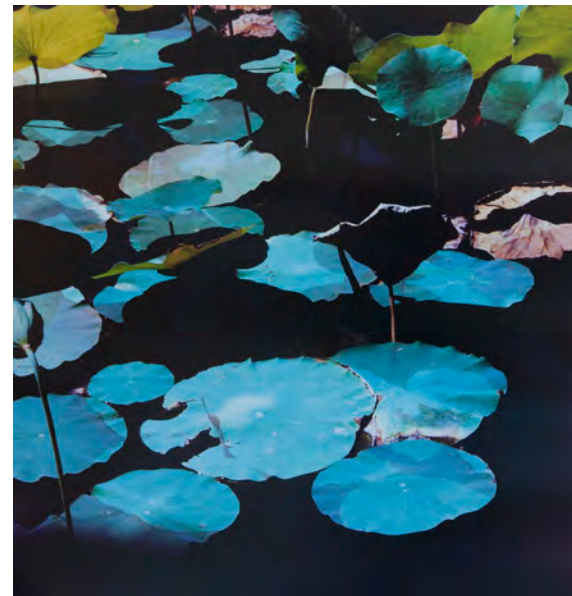




Dances with Flower  
**Karrie Ross**



Man with Fish  
**Lynne Haggard**



Fantasy in Lotus Pond  
**Chung-Ping Cheng**



Complicated Dynamics 2  
**Annie Clavel**



Message from the East II  
**Peggy Lee**



Helios  
**S. P. Harper**

Secrets, from the series Family Matters

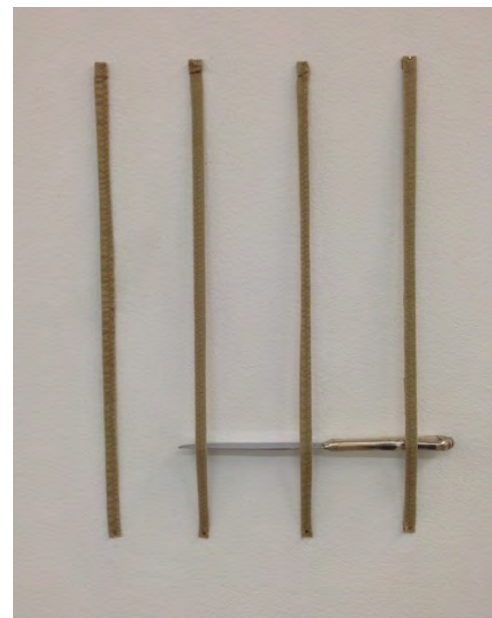
**Jane Szabo**

Family Matters incorporates memory, metaphor and allegory to express the challenges, burdens and joys of my role as daughter, and now caretaker, of my elderly parents. My mother and father recently faced a daunting move into assisted living: they are struggling after a series of strokes, memory loss and the decline of their cognitive abilities. This series uses objects gathered from the family home to tell the story of my role within this family. After moving my 86 year-old father and my 91 year-old mother into an assisted living apartment, I began organizing the contents of their home. When they left, they walked out the front door of their home of 36 years, with barely a glance behind them, leaving unopened mail on the table, and me behind, to sort through the chaos. Over the months, I returned to make the final selection of which treasures I would keep, and to tie up all the loose ends before putting the home on the market.

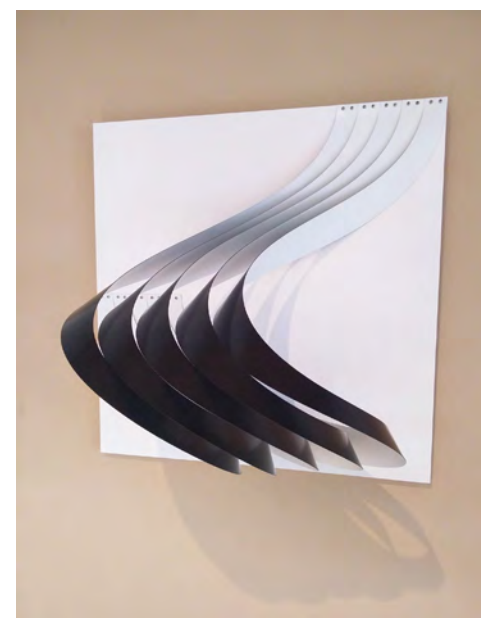


Family Matters uses objects from their home, and my childhood, staged as still lifes, to illustrate the story of our relationship. Using childhood possessions, and simple items that have been in the family for years, I create tableaus that hint at complicated family dynamics. The presentation of these objects is not merely a catalog of possessions, but a catalog of feelings; of pain and disappointment, hope, loss and burden.

The challenge of assisting parents who live 1000 miles away has changed my life drastically. Working through these feelings in this project has helped me unravel, and resolve, many issues that I was unable to confront about our past. Though seeing my parents age and decline is difficult, I feel I have been given a gift to be able to be a significant part of this transition.

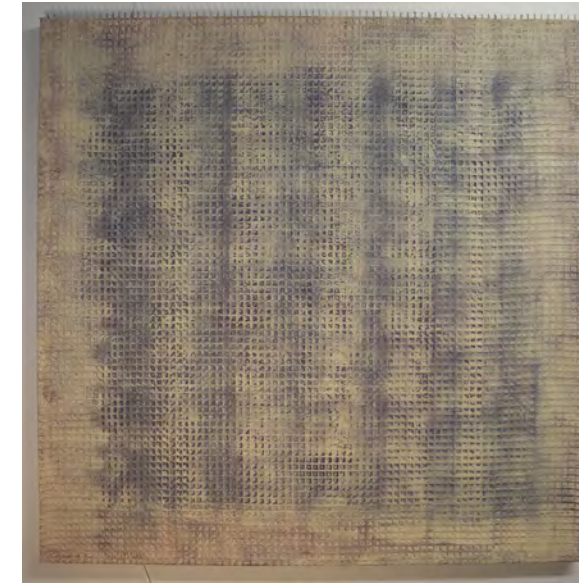


Dinner Napkin With Knife  
**Charity Malin**

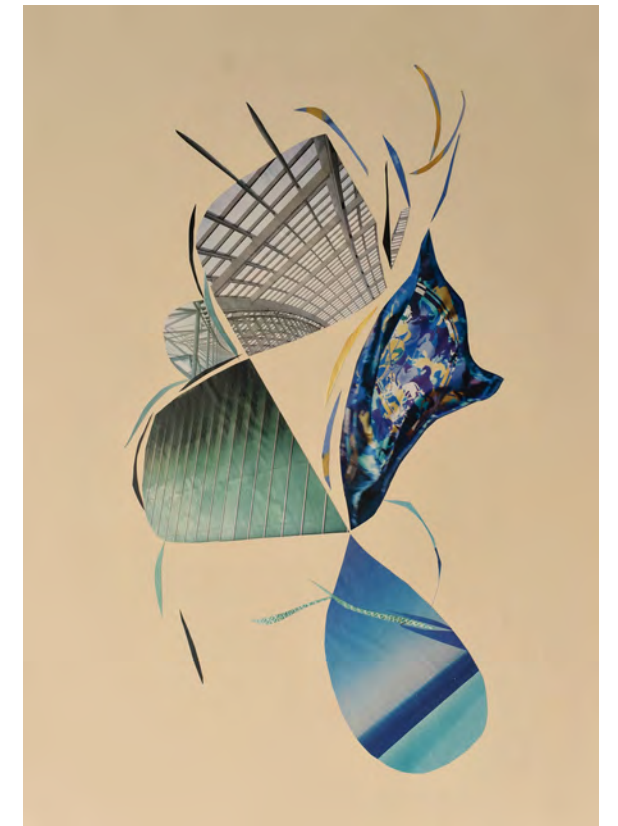


083731  
**Stuart Fingerhut**

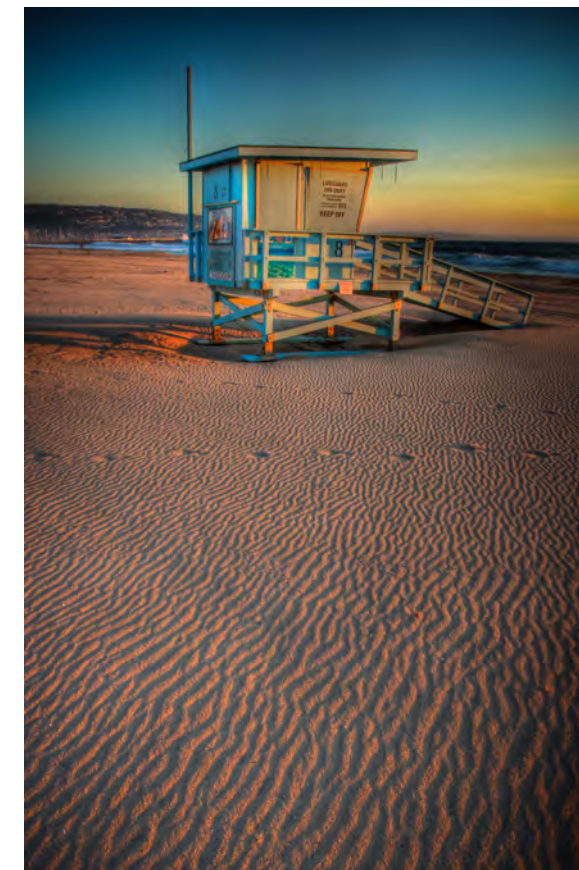
All the Rivers Run  
**Cie Gumucio**



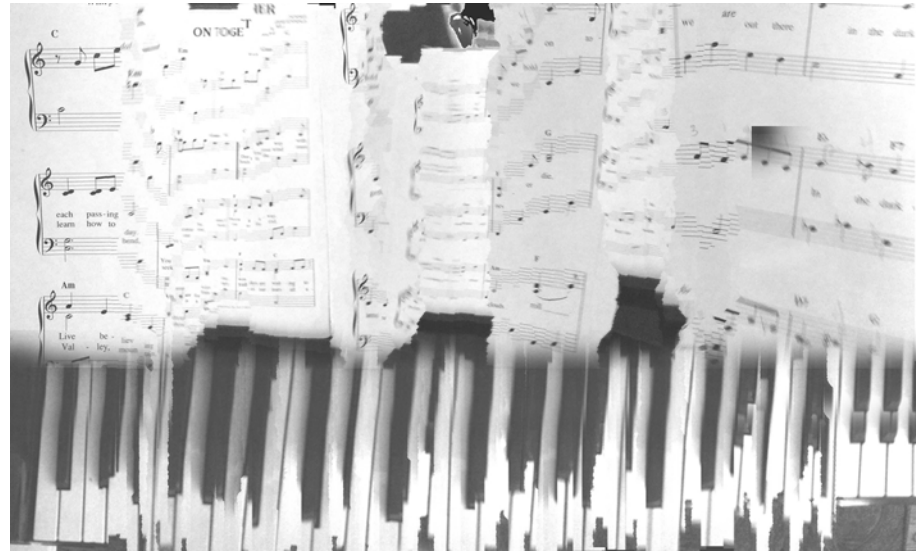
Perseverance  
**Janice Tait Schultz**



Windows on the Breeze  
**Tricia Alexander**



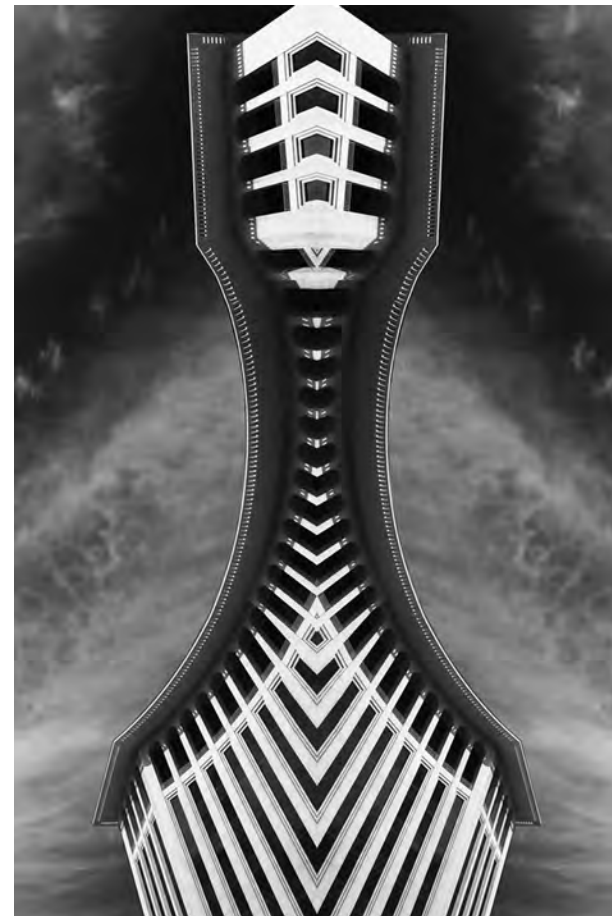
8th Street Sand  
**Alex Smith**



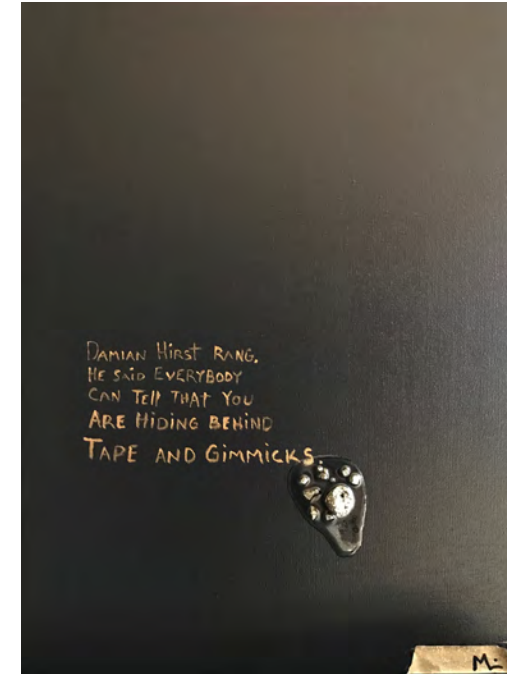
Rhapsody For Rogue Piano  
Richard R. Rahders



Tomato In Motion  
Eileen Brabender



Building Reflection  
Cetywa Powell



Doubt  
Mike Collins



amatureOne  
Greg W. Schenk



Another View  
Karena Massengill



Untitled from the Cell series  
Katerina Usvitsky


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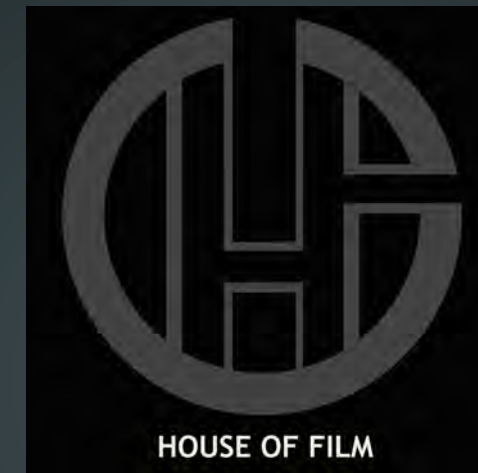
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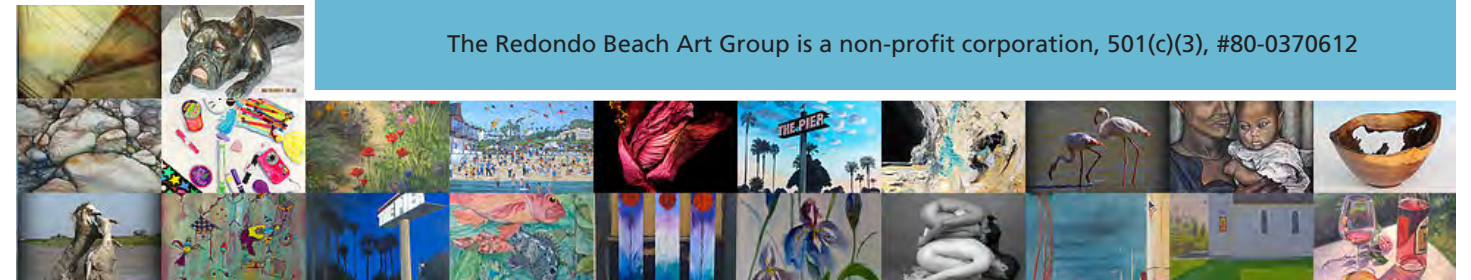


The Redondo Beach Art Group was founded in 2003 to create and promote artistic discussion, to provide camaraderie and encouragement to the artistic community, to collaborate, and to support the visual arts in the South Bay.

The goal of RBAG is to support the arts, art education, public art and community involvement.

rbag.org

The Redondo Beach Art Group is a non-profit corporation, 501(c)(3), #80-0370612



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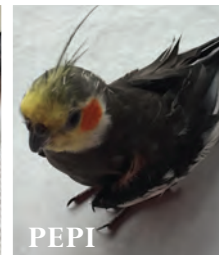
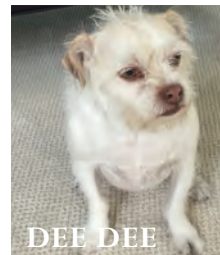
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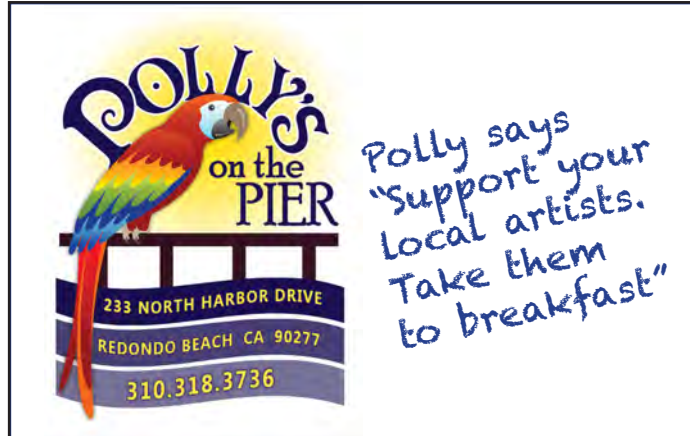
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