



CA 101 2018

CA. USA. THE WORLD



Awakening 2

Robert Nelson

28" x 28"

Graphite, white pencil and acrylic on wood panel

Whitter

Front Cover

Why Do You Make So Much of Me?, Detail

Beth Shook

29" x 39" x 3"

Clay, wood, found objects

Gilbert AZ

CA 101 2018

CA, USA, THE WORLD

200 N. Harbor Drive
Redondo Beach, CA 90277

Opening Reception

Friday June 1st 2018 5pm - 10pm

Gallery Hours

Saturday June 2nd Noon - 7pm

Sunday June 3rd Noon - 7pm

Monday June 4th - Thursday June 7th Noon - 7pm

Friday June 8th Noon - 6pm

6:30pm Intimate Wine Tasting in the Gallery.
Limited tickets are available at 310.617.2840
for \$60 per person or \$75 after June 4th.

Saturday June 9th Noon - 5pm

TEDx Redondo Beach

Tickets will be available on TEDxRedondoBeach.com

Sunday June 10th Noon - 6pm

Private group curator led tours available.
For information contact 310.617.2840.

Parking is available at the Crowne Plaza Hotel for
a flat rate of \$6 and The Redondo Beach Marina for \$2/hour.

For more information

www.friendsredondobeacharts.org

CA 101 2018

CA, USA, THE WORLD

Exhibition Director - Sandra Dyer Liljenwall

Curator/Juror - Nina Zak Laddon

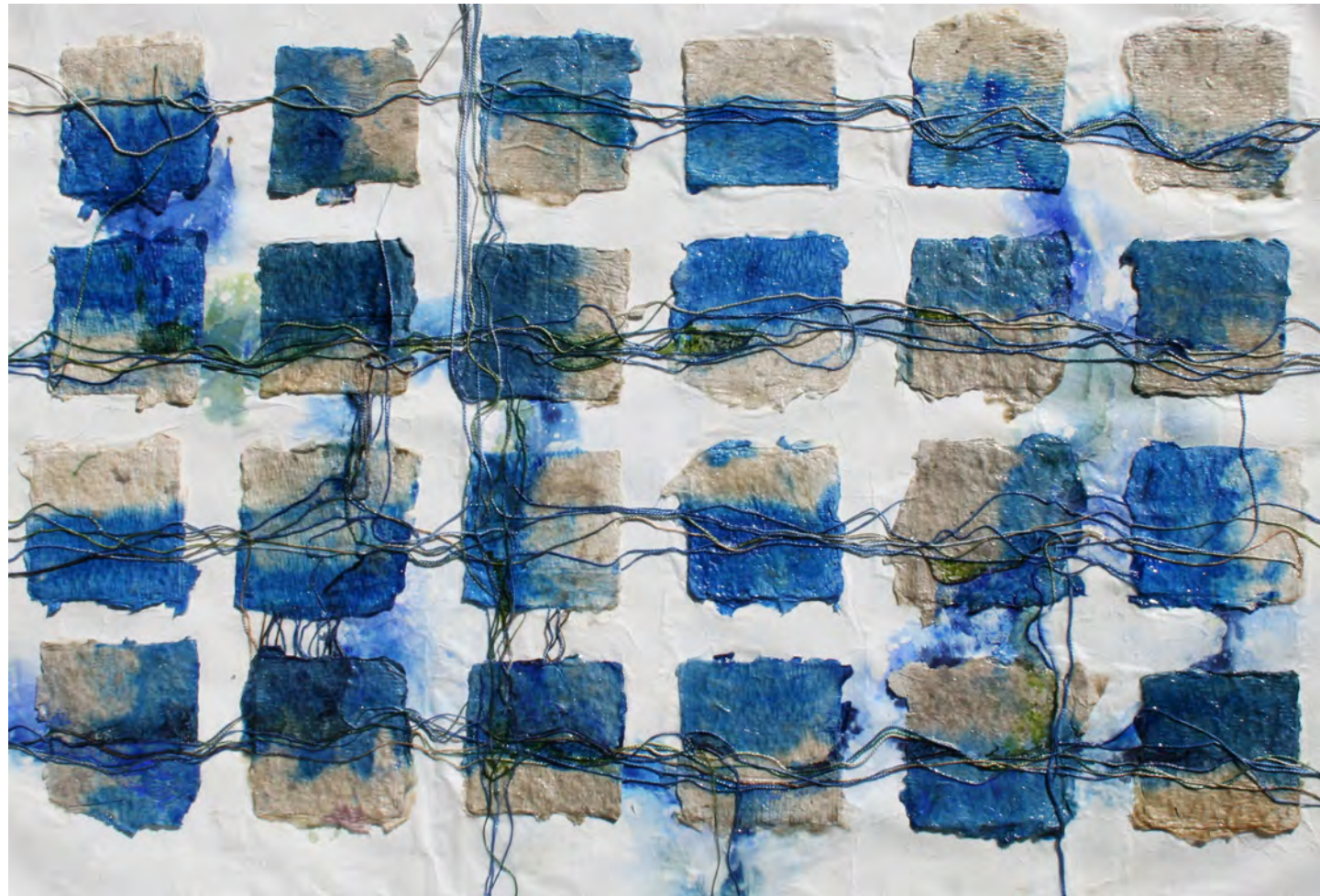
Gallery Design and Management - Denis Richardson

Administration - Susan Lapin

Art Director - Jean Shultz

Fundraising - Carla Spreng

Volunteers Coordinator - Patti Linnett



Opus

Jean Shultz

27"x18"

Handmade paper, acrylic, thread on rice paper

Redondo Beach



People at an Exhibition

Rosine Sorbom

24"x30"x1"

Photography

Torrance

CA 101 2018 is sponsored by

Friends of Redondo Beach Arts Board of Directors 2018

President - Chantal Toporow

Vice President - Susan Lapin

Secretary - Bea Savellano

Treasurer - Ann DuPuy

Historian - Sandra Dyer Liljenwall

Fundraising - Carla Spreng

Creative Adviser - Nina Zak Laddon



Friends of Redondo Beach Arts

www.friendsredondobeacharts.org

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



Redondo Beach Aerial

Ed Puskas 20"x30" Digital Print Redondo Beach

Gallery Artists

Fadia Afashe

Tricia Alexander

Paul Anderson

Erin Asmussen

Claudia Bear

Hagop Belian

Paul Blieden

Nancy K.Boyd

Brian Boylan

Eileen Brabender

Ellen Cantor

Chantalique

Vivian Wenhuey Chen

Cudra Clover

Debbie Collette

Mike Collins

Mark Comon

Katrin Cooper

Suzi Dalmau

Deidre Davidson

L. Aviva Diamond

Lynn Doran

Shasha Dothan

Pam Douglas

Bernard V. Fallon

James Patrick Finnegan

Astrid Francis

Patty Woods Gawlik

Gina M

Pauline Gola

Patty Grau

Norman Guy

Ken Hart

Patricia Harunk

Susan Erikson Hawkins

Diane L. Hayden

David Hennage

Janet Johnson

Karen Jones

Flora Kao

Joseph P.Kelly

Gary Kious

Andrea Kitts Senn

Stephanie Kohler

Mark Korgan

Anita Kroeger

Danielle Krysa

Lorraine Kushynski

Carolyn LaLiberte

Paula Langstein

Heesoo Lee

Peggy Lee

Patti Linnett

Stephen Linsley

Sonny Lipps

continued on next page

Gallery Artists

continued previous page

- Cody Lusby
- Douglas A. Magill
- Constance Mallinson
- George Marlowe
- Patricia Martin
- Karena Massengill
- Jim McKinniss
- Rafael McMaster
- Susan Melly
- Scott Meskill
- Melinda Moore
- Lena Moross
- Michelle Murray
- Robert Nelson
- Eileen Oda Leaf
- Layton "Lee" Pace
- Eve Pericich
- John Peterson
- Ian Pines
- Ed Puskas
- Bojislav Radovanovic
- Irene Rafael
- Richard Randolph Rahders
- Diane Reeves
- Dea Reinstead
- Sabine Rieg
- Erika Snow Robinson
- Yuko Royston

- Kuniko Ruch
- Linda Jo Russell
- Mike Saijo
- Kristine Schomaker
- Chia Schuler
- Steve Seleska
- Bobette S. Shafton-Davison
- Beth Shibata
- Charlene Shih
- Leah Shirejian
- Beth Shook
- Jean Shultz
- Anna Silivonchik
- Trinity Singer
- Peggy Sivert
- Rosine Sorbom
- Katarina Stiller
- Diane Strack
- Martin Stranka
- Maria Svarbova
- Paola Torres
- Scott A. Trimble
- Steve Webster
- Nancy Wuller
- Jonas Yip
- Ben Zask
- Mara Zaslove



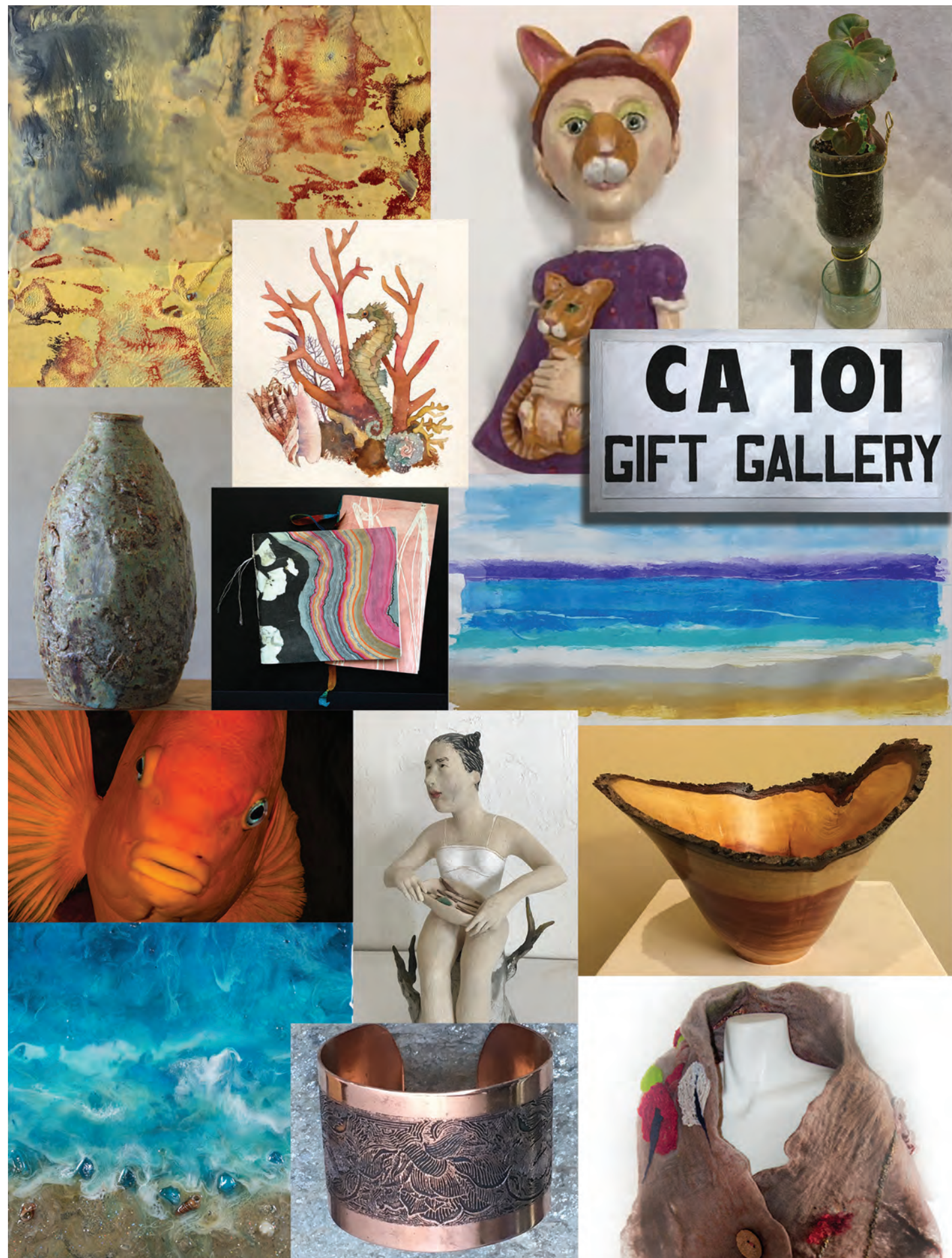
Tbelegs
 Susan Melly
 15"x46"x15"
 Fiberglass, metal, glass, tissue patterns,
 bound objects acrylic
 Los Angeles, CA



"putting on his best' oh, I totally get this' face, gary really hoped the next gallery was filled with dog portraits - it wasn't."
 Danielle Krysa
 16"x16"x.75
 Acrylic, Gouache, Glitter, and Found Image on Wood Panel
 Summerland, BC Canada

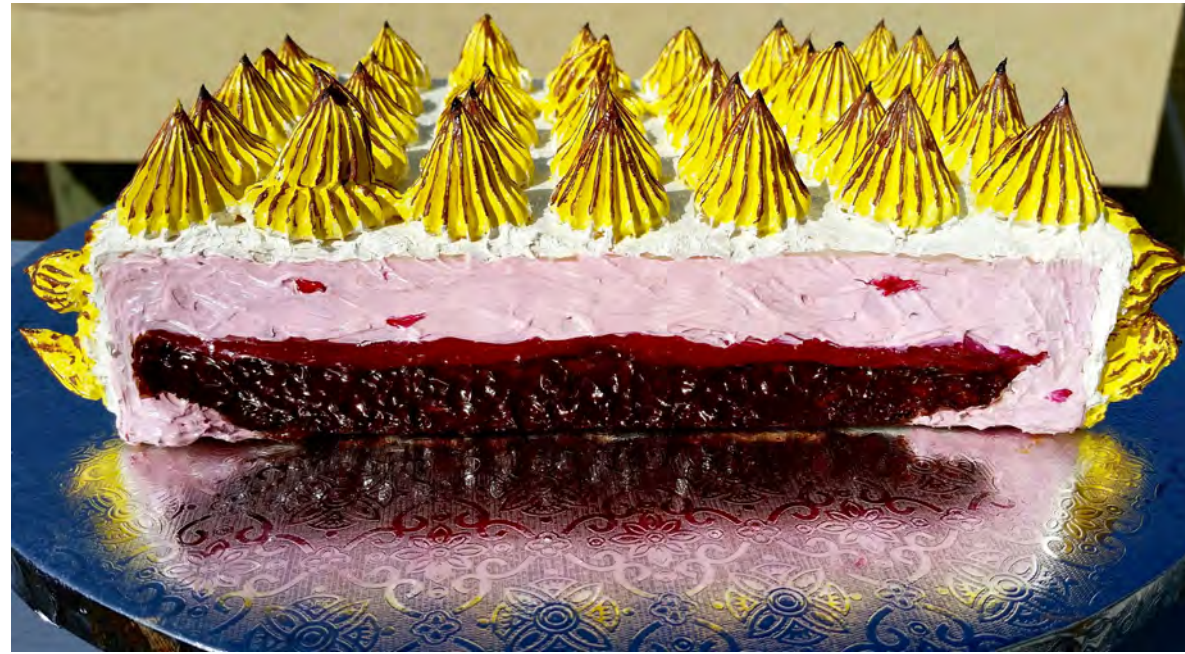


Breaking Away
 Debbie Collette and Patti Linnett
 3'x5'
 Mosaic
 Redondo Beach, CA



Gift Gallery Artists

- | | |
|----------------------------------|--------------------------|
| Eileen Brabender | Audrey Lee |
| Diane Burnbaumer | Caroline Laliberte |
| Patricia Burns | Ray Loka |
| Chantalique | Bob Mackie |
| Allison Cordeen | Gearge Marlowe |
| Suzi Dalmau | Lois Olson |
| Bobbette Shafften Davidson | Yasuko Ozawa |
| Joy Daunis | Neda Pesut |
| Gay Durward | Edie Pfeifer |
| Patty Grau | Richard Randolph Rahders |
| Patty Woods Gawlik | Dea Reinstead |
| Dominique Greenwood | Gemma Del Rio |
| Gavin Mc Groggan | Kellie Rountree |
| Richard Gould | Yuko Roy |
| Lynn Haggard | Ashish Sharma |
| Sam Hodges | Cindy Shaw |
| Jill Hills | Rosine Sorbom |
| Dianne Joffino | Debbie Sue Stinson |
| Karen Jones | John Stinson |
| Janet Johnson | Leah Shirejian |
| Barbara St. John | Julie Ann Stricklin |
| Kristina Christian and Joe Kelly | Jean Shultz |
| Anita Kroeger | Natalie Swain |
| Stephanie Kohler | Sue Wood |
| Krisjan Klenow | Nancy Wuller |
| Eileen Oda Leaf | |



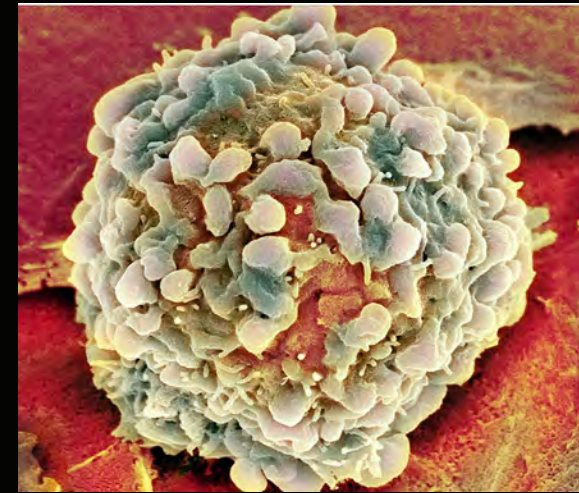
Tropical Baked Alaska

Eileen Oda Leaf
 6"x9"x2"
 Oil/mixed media on canvases
 Installation
 Manhattan Beach



The Roads Well Traveled

Trinity Singer
 Used clothing
 Installation
 Gardena



A Hole

Melinda Moore
 18"x24"
 Installation: 3D Sphere/spheres, Assemblage/
 Mixed Media
 Palos Verdes Estates

Anal cancer is an uncommon and rare malignancy affecting only about 8000 cases a year. It affects twice as many women as men. Most cases of anal cancer occur in people age 50 and older. White women and black men are more likely to be diagnosed with the disease. It is estimated that approximately 1/8 affected will die from the disease this year. The five-year survival rate is 66%. I have a personal relationship with this disease. I am currently a high risk survivor, diagnosed with stage 3b only 2 years ago.

Love or hate my art, no in between. "Feel" the artwork, let it move you, for it is full of life and death. It has something to say about fear and hope, pain and comfort, destruction and creation. This piece of work, a giant cancer cell, encompasses all these emotions. "It is what it is" and I move on...



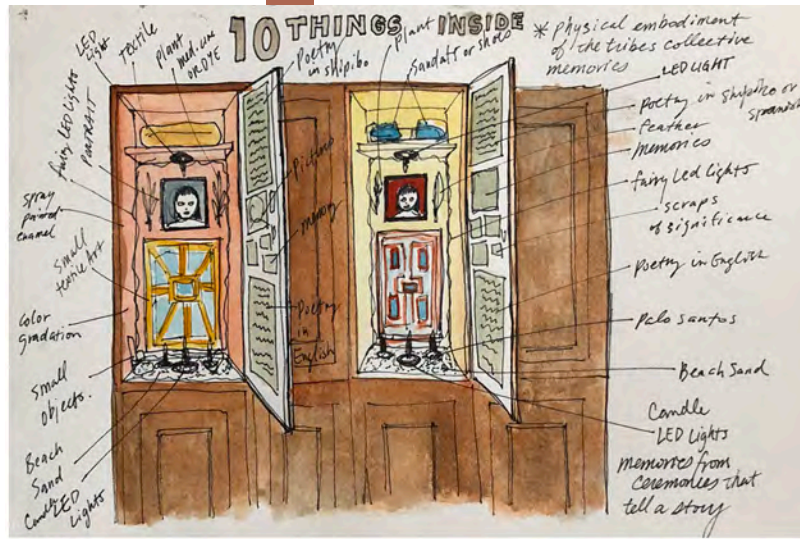
Intestinal Fortitude

Scott Meskill
 31"x31"x56"
 Sculpted Wood, salvaged steel
 Redondo Beach



The Landscape of Cancer (Sucks)

Erika Snow Robinson
 34"x10"x8"
 Mixed on acrylic panel clear
 Redondo Beach



Portrait Factory 2.0 Cabinet of Collective Memories of Shipibo-Konibo Tribe

Mike Saijo



Our Goal: Is to raise \$5000 to self-publish 1000 *JÉNE NÉTE* Books consisting of 100 pages of Poems and other Writings by the Shipibo-Konibo community along with Illustrations by artist Mike Saijo and others. 500 books will be distributed in the USA, and 500 will be distributed in Peru.

The Purpose of the book is to preserve, strengthen, and celebrate the language and wisdom of Shipibo-Konibo ancestors, wisdom keepers, and youth. It will be translated to Spanish and English to raise awareness of their worldview -past and present- and provide historical and cultural context and insight for the growing traditional medicine community throughout the world; giving the Shipibo-Konibo and Outsider Allies alike a powerful resource for cultural understanding and practice.

The *JÉNE NÉTE (Water World)* Poetry Book is the first in the series of four *NON ÁXEBO (Our Customs)* books based on the four cosmological worlds/dimensions of the Shipibo-Konibo, which will be released every year for the next four years.

This *JÉNE NÉTE* book project is a collaboration by the Shipibo-Konibo non-profit organizations *ARIAP-Asociación Raíces Indígenas Amazónicas Peruanas* and *Arkana Alianza*, together with Mike Saijo (artist) and Brian Robert Best (linguistic anthropologist) who are all working directly with the Shipibo-Konibo Nation in and around Pucallpa, Peru along the Ucayali River.

The Selection of Poetry and other Writings is currently

being collected through a competition hosted by the Shipibo-Konibo Radio Program *Áxenon Ikánwe (We Learn Together)* reaching 20,000+ listeners who can "call-in" and submit their piece. A committee of Shipibo-Konibo judges will select the best 30-40 poems and other writings to be included in an upcoming art installation by Mike Saijo as well as the poetry book. Selected winners will also receive cash prizes for their contribution.

The art installation by Mike Saijo is a reflection of a sacred ceremonial space, based on his recent healing and leaning experience with the Great Grand Mother *Jakón Raté*, a 70-year-old Shipibo-Konibo healer, and the powerful medicines of *Óni* (portal to wisdom and the spirit realm) and *Noyá Ráo* (the mythological master teacher plant).

The art installation will include reproductions of original portraits of Shipibo-Konibo children and family portraits taken in their hometown, as well as handmade textile art, ceramic bowls and masks made by the indigenous crafts women along with colorful feathers from exotic birds of the Amazon jungle. All the items in the installation will be for sale to raise money to reach our goal. The crowdfunder campaign will launch at the opening of the CA 101 exhibition taking place June 1-10, 2018 in Redondo Beach, CA. The installation will be scaled down into shadow boxes and travel to BG Gallery in Santa Monica to be included in a group show opening Saturday, June 16, 2018 followed by events promoting the campaign.



My installation consists of layers of memory. The first layer is the time that passes day after day, each day is identical to the day before it, 700 days of military service. The army is not deployed to some far away land. It is on the borders, protecting my land. It is in the place itself, the rockets, the wars, the suicide bombers, the occupation, the fear, the sense of relief, all are in the same place which is my home. This is the time dimension a unit of mechanical despair.

The second layer is the pages of the days that pass. A painted diary. The days are similar from a distance, like diary pages that were torn and rearranged. A closer look reveals that each day is different. One is a face gazing at the mirror, the other is a taped-shut mouth, the third contains a missile or a dropping bomb. In contrast to the identical days of the "Counting Wall", on the "Painted Diary Pages Wall" every page is different, despite the fact that they are all in the same format. You can say that the days on the first wall are one-dimensional and on the second wall two-dimensional, the papers are saturated with color presenting different shapes. It is a layer of identity it contains optimism alongside anger and fear, joy along with a desire to erase the character that reflected from the mirror of mundane existence. The third layer is a three-dimensional layer containing two screens describing experiences on the border. An explosion, an endless journey along a menacing fence. It is a layer of concrete memory accentuated by the green stones that cover the floor. These are the reasons for war and those are the consequences. Both are devoid of humanity and human presence.

The fourth layer is the dimension is that of the here and now. The artist tries to assimilate, to camouflage herself and blend in as best as she can. She wants to begin a new in a new place. In fact, she bares all her previous identity stains. The new, clean slate in which she tries to assimilate becomes a background that exposing who she was. And all the domestic poses, in bed, at the dining table, against the wall indicate a lack of assimilation, which perhaps is positive perhaps not depending on the point of view. What is certain is the fact that there is no assimilation.

The fifth layer is the layer of sound and it envelops all others. It is the key and the emotional leader, a farewell song to a place or a person. A song that evokes emotions into the space, completing the picture without being its decoder.



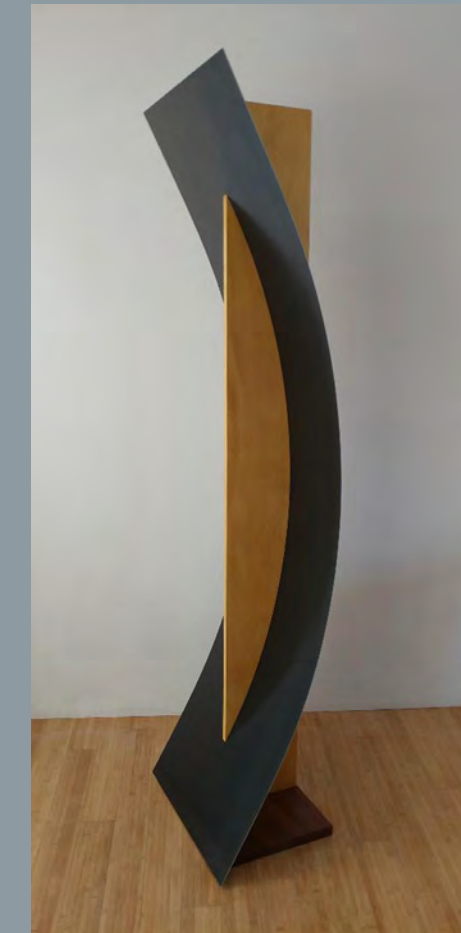
Another Day: Camouflage chaos

Shasha Dothan
Los Angeles CA



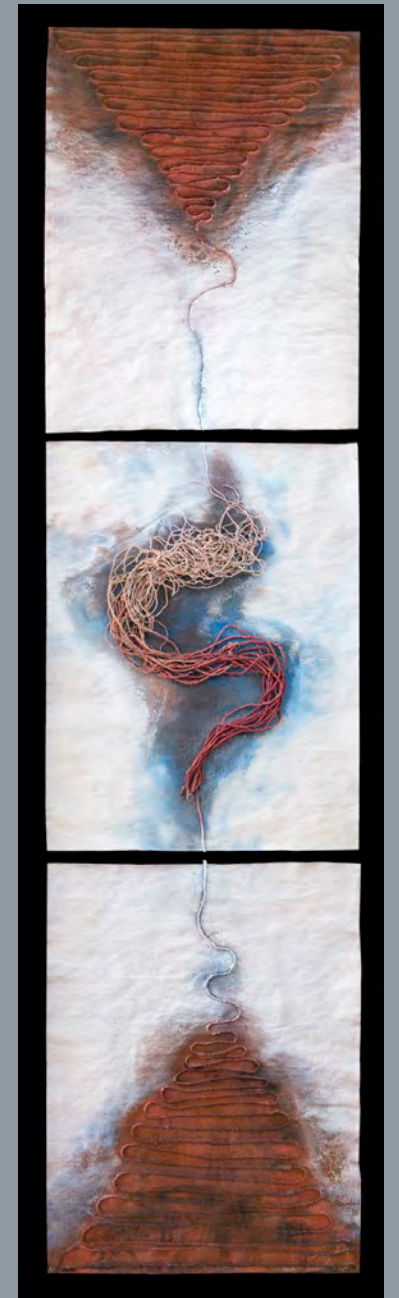
Mr. Limpet's Secret Garden

Cudra Clover
Painted Silk
52"x25"x2"
akawao HI



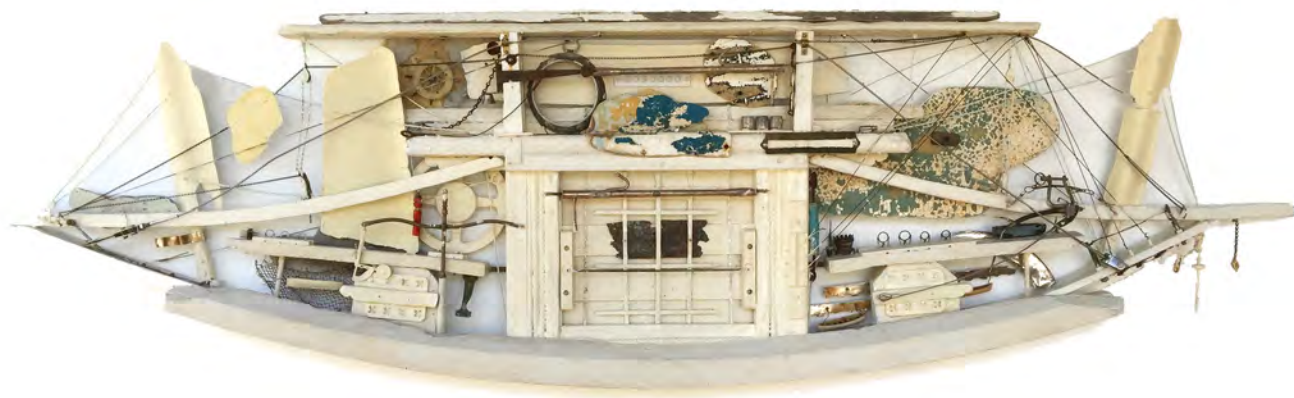
Flux

Steve Webster
79"x22.5"x15"
Mahogany, SFE Lemon Wood
Mountain Center

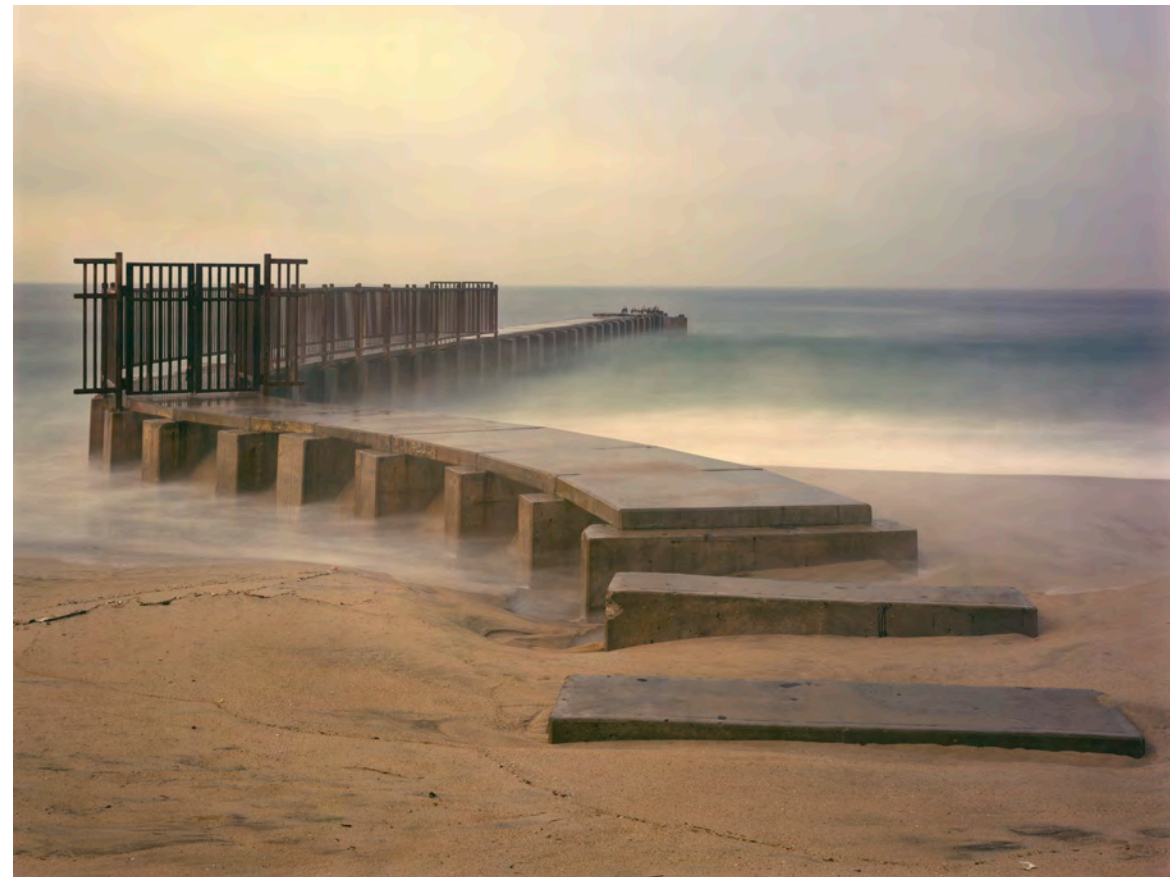


Waves of Change

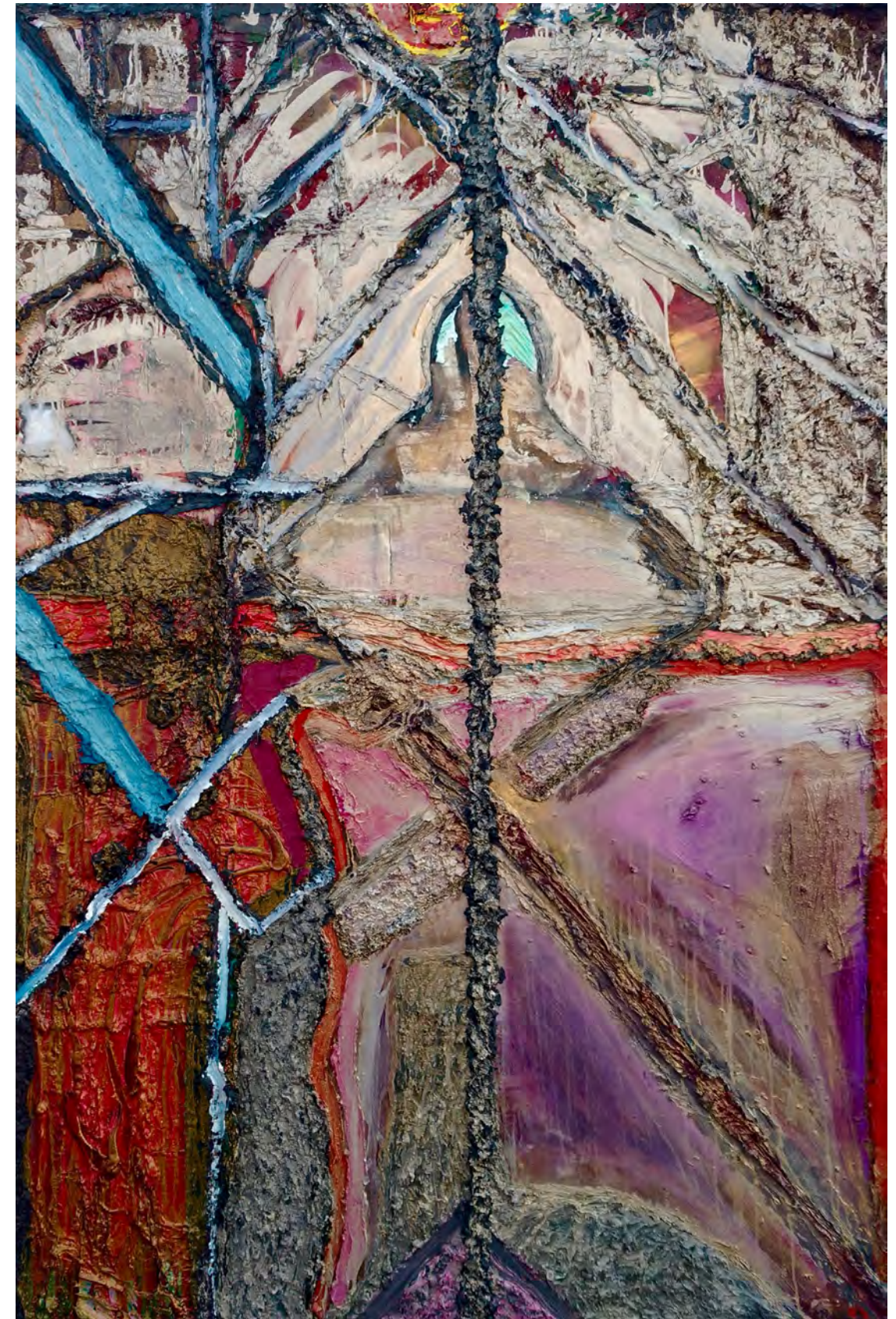
Pam Douglas
83"x25"
String and acrylic on canvas
Los Angeles



Lost
Ben Zask
24"x86"x4"
Wood, metal, mixed media
Rancho Palos Verdes



Culver Beach Pier (2017)
Stephen Linsley
22"x30"
Photograph on Glass
Los Angeles



Postmodern Prolepsis: The Gothic Architectonic
Ian Pines
72"x48"x3"
Oil on canvas over panel
Los Angeles



Following the Leader Wherever He May Go

Gina M
14"x96"x24"
Ceramic, found objects
Altadena



Circus Dream

Patricia Harunk
Ceramic, Mixed Media
15"x 43"x 8"
Rancho Palos Verdes



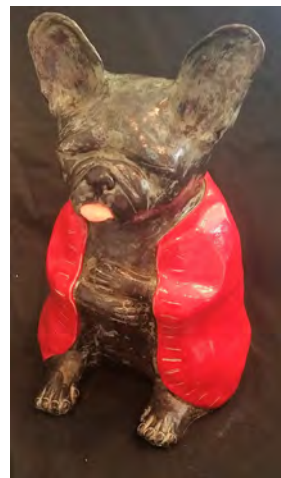
Peacock Panels

Patty Woods Gawlik
11"x30" each
Ceramic
Rancho Palos Verdes



3 Figures

Susan Erikson Hawkins
15.5"x17"x17"
Plaster, steel, aluminum, burlap pigments, shellac
Long Beach



Shadow Am I

Suzi Dalmau
11"x7"x7" each
Clay
Redondo Beach



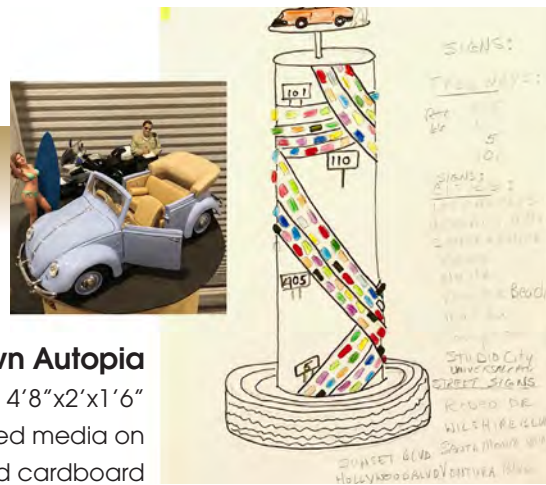
Duet I Heart Sutra and Slaying Our Shadow

Painting by Vivian Wenhuey Chen
Acrylic, collage and mixed media on linen
Painting: 51.125"x38"
Sculpture by David Henna
Powder coated steel
Sculpture: 20"x36"x15"
Long Beach



Vacant

Karen Jones
16" x 24"
Photo Print
Torrance



Tinseltown Autopia
4'8"x2'x1'6"
Mixed media on
compressed cardboard



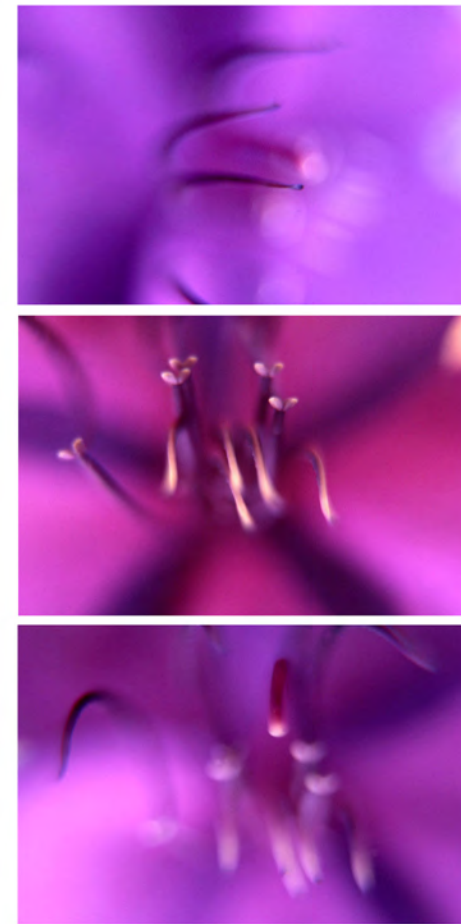
Tinseltown Tut
6'x4'x1'6"
Mixed media
mosaics, etched
Plexiglass, found
objects

This series of "Totems" is a light hearted look at the landmarks and lifestyles of Los Angeles; a city with a diverse and vibrant multicultural heritage and a home-grown industry with accompanying lifestyle that has had a profound impact on western culture.

Diane Strack
Redondo Beach



Tinseltown Totem
4'6"x2'x1'
Mixed media mosaics,
found objects



Triptych - Center of Life

Paul Blieden
30"x62"x1"
Photography printed on aluminum panel
Redondo Beach



The Rose & Side Flowers

Erin Asmussen
13'x4'x3'
Mixed Media
Redondo Beach



Solarized Rose

Eileen Brabender
29"x23"x2"
Photography
Los Angeles



Warner Grand
Douglas A. Magill
19"x28"x1"
Digital Art
San Pedro CA



Amazing Journey and Echo (diptych)

Karena Massengill
44"x55"x2"
Fabricated stainless, mild steel, oils, glass beads,
and arches paper, charcoal and acrylic
San Pedro



Tea Party

Katarina Stiller

Ceramic, glazes, fishing line, books

Despite its fragility, clay has the strength to be redeveloped and reimagined with each new iteration. It is malleable and has memory, both as a raw material, and as a substance that has been central to human production and expression for millennia.

Operating within spectrums of art and design, as well as functional and nonfunctional ceramics, this work is suspended in action. This is a declaration of all the wonderment, dreaming, and investigating that I derive from ceramics. It is a snapshot of this constant, confusing, never-ending work-in-progress of questioning, exploring, creating, and learning that is otherwise known as life.



Below the Surface

Nancy Wuller

30"x24"x1.5"

Acrylic, Collage & Pastel

Manhattan Beach



The Gardner

Anna Silivonchik

35.4"x24"

Oil

Minsk Republic of Belarus

Courtesy of: **THINK + feel** Contemporary

Miami Beach



Branches - Triptych

Lorraine Kushynski
20"x16"x1.5"
Acrylic
Sherman Oaks



Un Gallo, una Viuda, un Sueño

Paola Torres
24"x1"x36"
Acrylic on Canvas
Los Angeles



Seattle

Richard Randolph Rahders
13.5"x31.75"
Photography
Santa Cruz



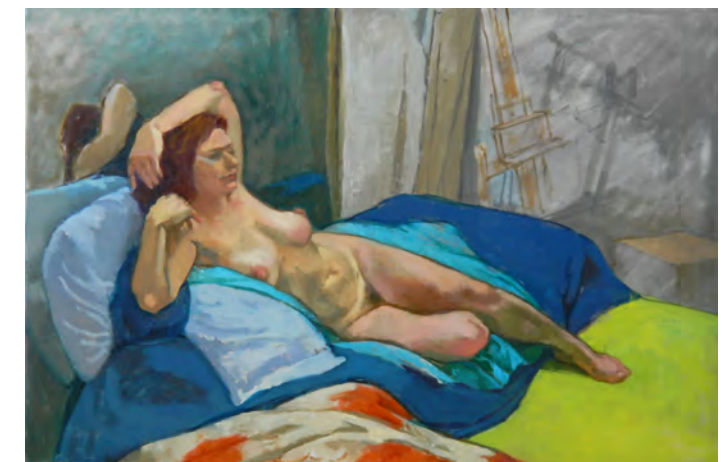
Buttnekkid #8

Lena Moross
48"x72"
Watercolor & Ink on Paper
Los Angeles



Wisper

Yuko Royston
22"x28"x1"
Mixed Media on Canvas - Acrylic, Chalk
Rancho Palos Verdes



Maude

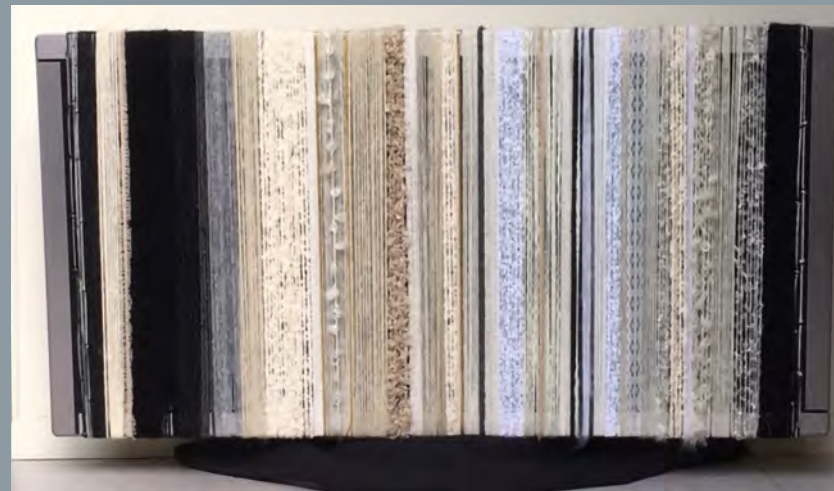
Diane L. Hayden
24"x36"
Oil on canvas
Rancho Palos Verdes



Freedom ?
Deidre Davidson
24"x30"
Photography
Redondo Beach



Dream Act (DACA)
Kuniko Ruch
36"x36"
Oil on Canvas
Tarzana



Weaving a Story
Janet Johnson
120"
Fiber
Redondo Beach



**The Sky is Falling
(The Hand of Trump)**
Sonny Lipps
40"x40"
Acrylic on Canvas
Los Angeles

Black Hole

Fadia Afashe
36"x48"
Mixed media - acrylic on canvas
Los Angeles



“

Being a “refugee” erased my face, abolished my past and degraded me to a number. In the process of fleeing atrocity I didn’t just lose my home and my family, I lost myself. The new version of me has clung to the one thing no one has been able to take away from me, it is my art.

Fleeing Syria, made me lose connection with my inner voice, I started to doubt the worth of art itself. I felt for a while that nothing had been left of me, I was unable to paint. But I refused to die silently and I started to paint again utilizing no rules, no approaches and no methods. I lost connection with watercolors and paper; which was my main medium, nothing was able to express my feelings like painting with a knife on a sanded canvas. The process has changed dramatically; I started to have aggravating agony throughout a long series of paintings.

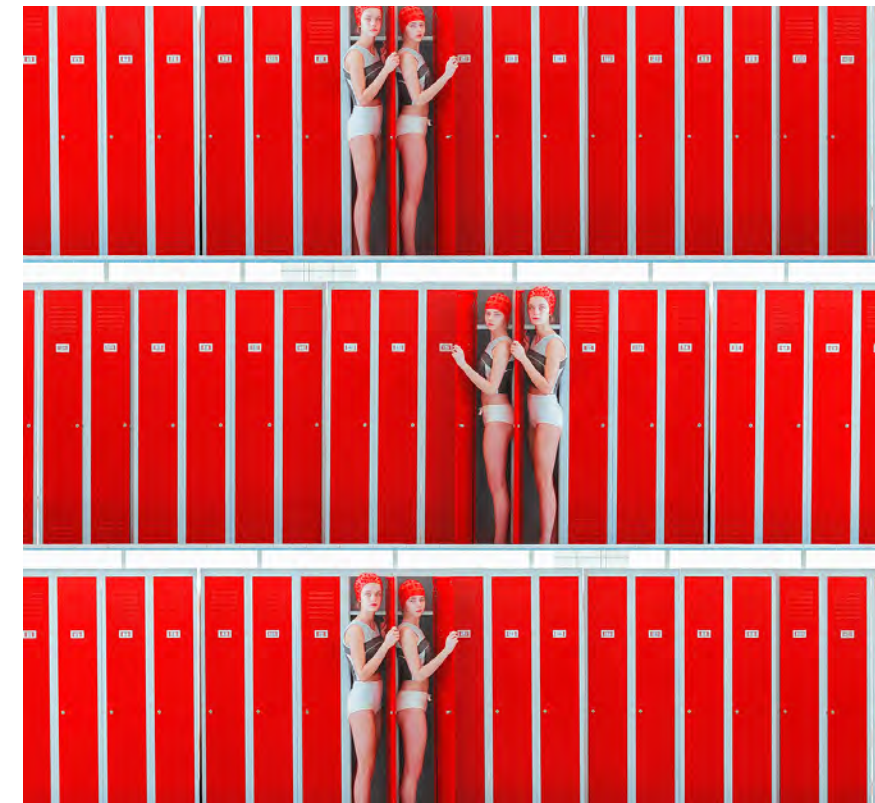
Although the majority of my paintings lately are about people, yet they’re not really about the actual physical trace. I draw the voices I hear, not their cry or talk, I draw their silence. It is the sound of thoughts and feelings. Some of my paintings depict the emptiness after the storm of torture. Those paintings are instruments to embody my lost face, they are the presence of the people who lost their face.



Untitled II
 Peggy Lee
 48"x60"
 Acrylic on Canvas
 La Habra



Cody Lusby
 Slip n' Slide
 4'x9'x2"
 Paper, acrylic and oil on wood panel
 Long Beach



Triple Red Locker
 Maria Svarbova
 27.5"x27.5"
 Photograph Pigment Print on
 Archival Paper - Limited Edition
 Bratislava Slovakia

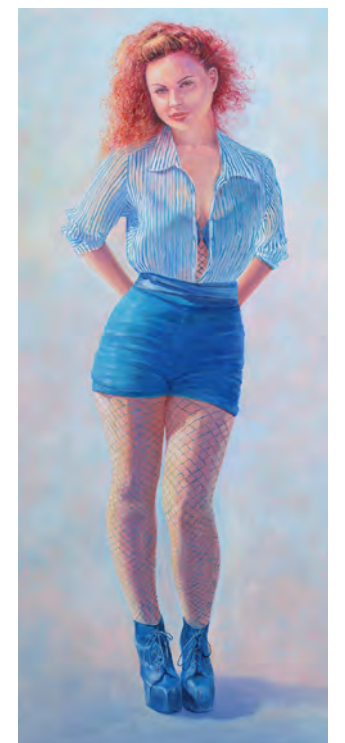
Courtesy of: **THINK + feel**
 Contemporary
 Miami Beach



Connections
 Dea Reinstead
 33"x33"x1"
 Mixed media
 Los Angeles



Poolside IV
 Katrin Cooper
 24"x24"
 Photography on Metal
 Palos Verdes Estates



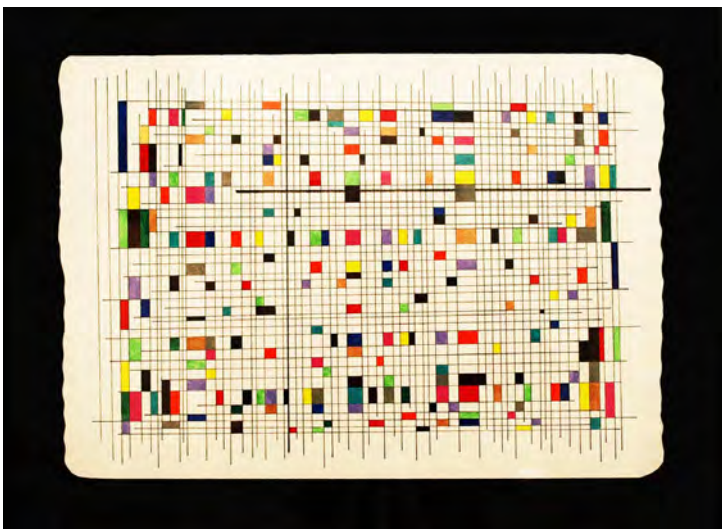
**Portrait of a Literary
 Science Fiction Fan**
 Norman Guy
 Oil on Paper
 32"x48"
 Gardena



Starry Nights
Astrid Francis
40"x50"
Acrylic on Canvas
Hermosa Beach



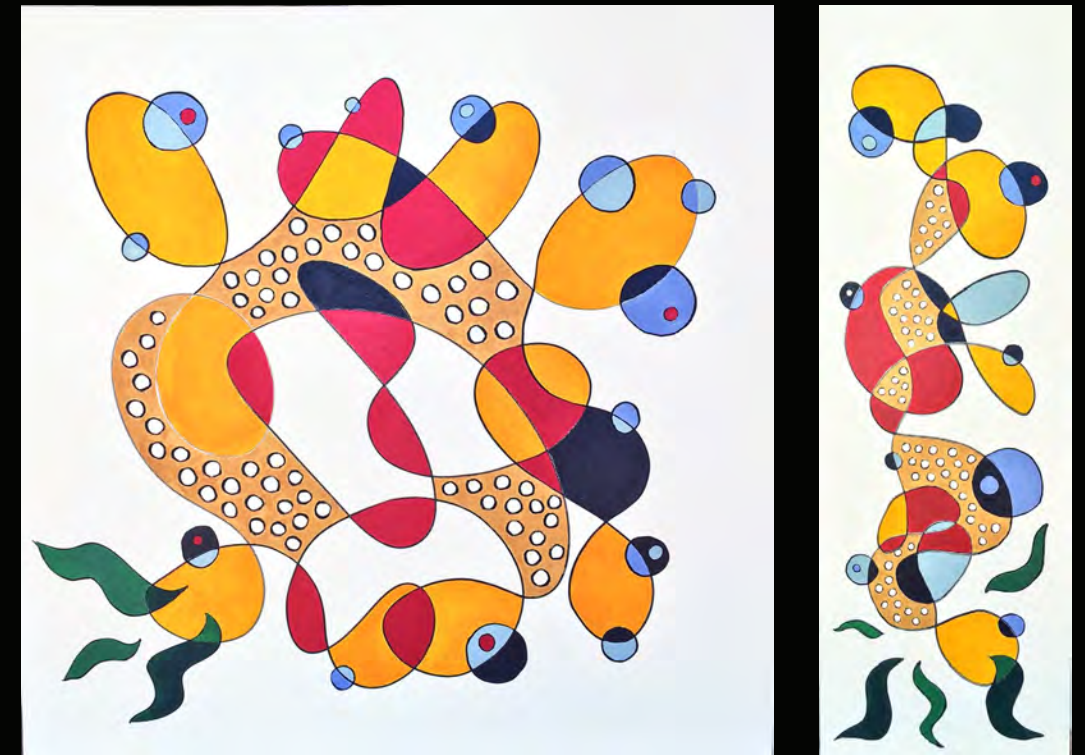
Zentango 1
Bobette S. Shaffton-Davison
Mixed Medium
Redondo Beach



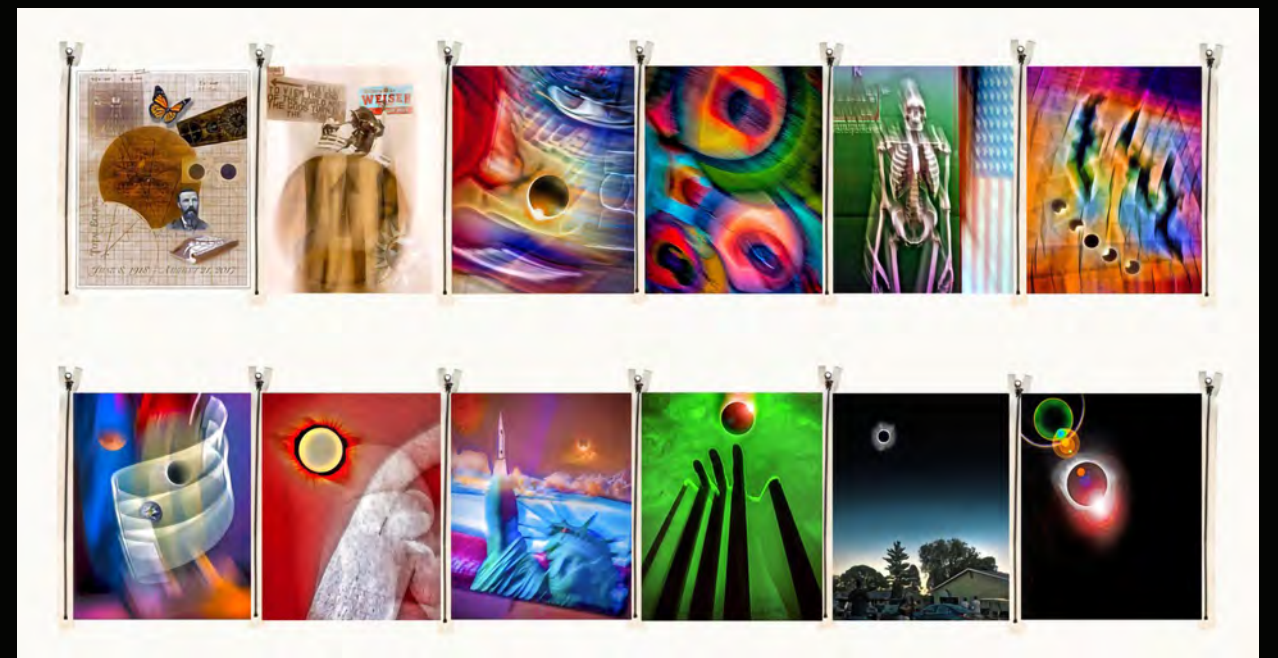
Aerial View
George Marlowe
20"x26.5"x1.5"
Acrylic on Watercolor Paper
San Pedro



Dancing Side Ways
James Patrick Finnegan
72"x24"x2"
Colored pencil, wood, cardboard
Woodacre



Flowers From Other Worlds Dyadic
Chantalique
3'x4.62'x2"
Acrylic
Redondo Beach



Total Eclipse, Weiser, Idaho
Gary Kiouss
38"x82"
Photography
Manhattan Beach



In Touch
 Mara Zaslove
 20"x16"
 Archival Ink Jet Print Photography
 Santa Monica



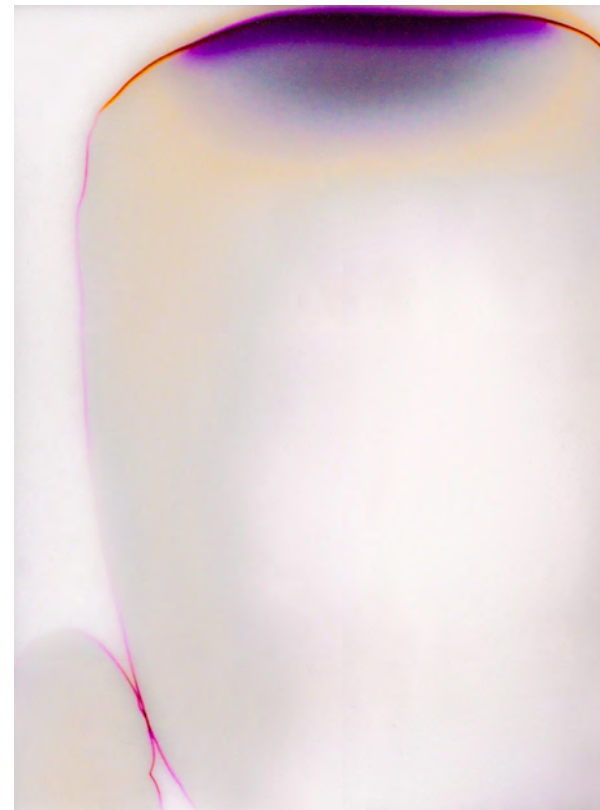
Tiny Immensity #11
 L. Aviva Diamond
 16"x24"
 Photography - Archival Pigment Print
 Los Angeles



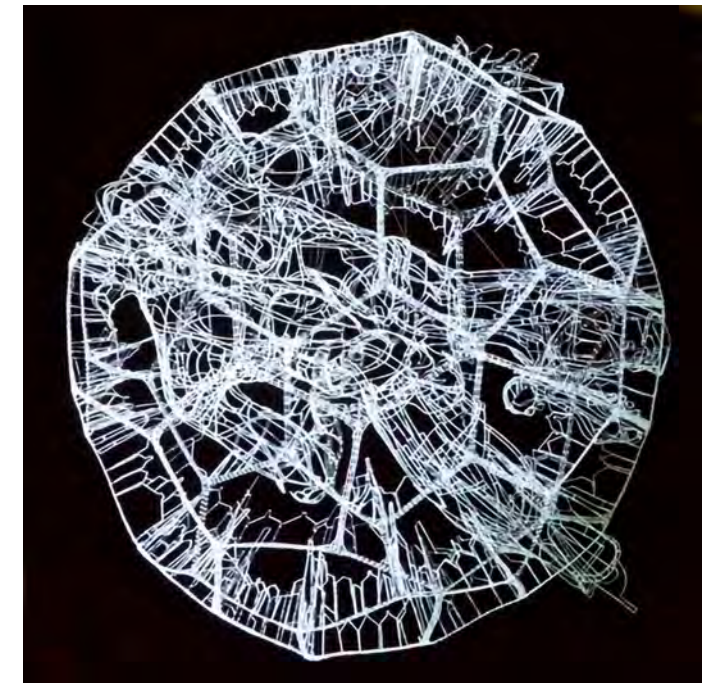
Horses on Beach #12
 Jim McKinniss
 22"x30"
 Archival Digital Print
 Orcutt



Blackbird
 John Peterson
 16"x24"
 DSLR photograph
 Rancho Palos Verdes



Traces #13
 Jonas Yip
 32"x24"x2"
 Archival Pigment Print
 Manhattan Beach



Night of Lights, Paris
 Ken Hart
 22"x22"
 Photography on Watercolor
 Paper
 Long Beach



Shinjuku, Tokyo

Beth Shibata
Photography
30"x20"
Redondo Beach



Reflections of London #2

Anita Kroeger
20"x24"x.75"
Photograph
Redondo Beach



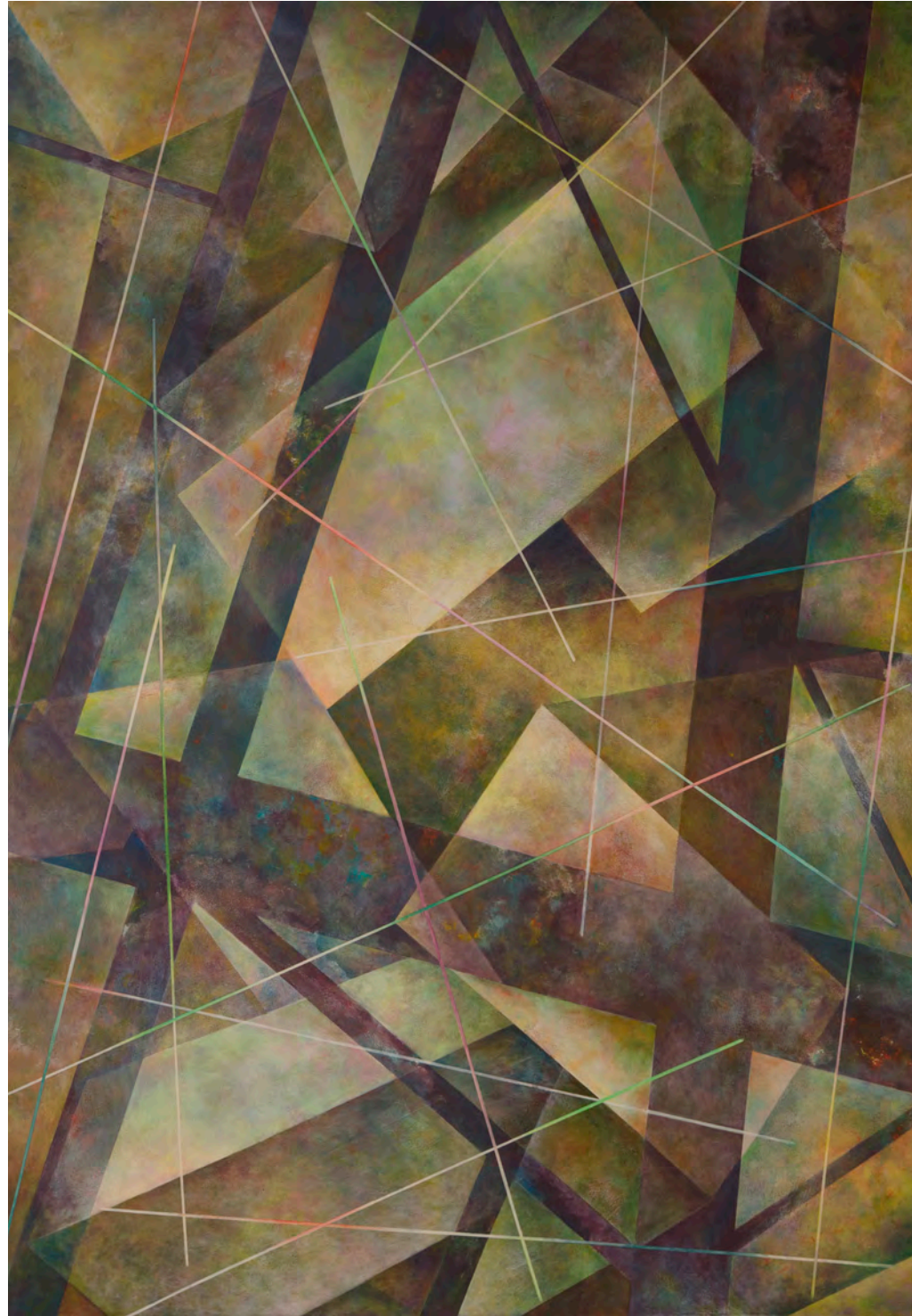
Music is Life: L.A. Red

Patricia Martin
37"x24"x.8"
Photography
Madrid Spain



Gritty Girls

Lynn Doran
16"x24"
Digital Photography
Rancho Palos Verdes



Gate
Linda Jo Russell
40"x30"
Acrylic on Canvas
Hermosa Beach

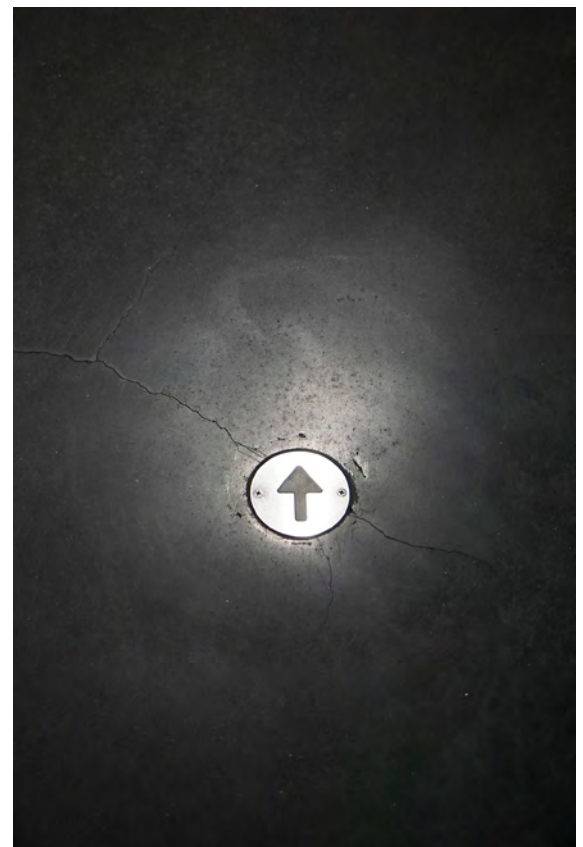


Far From the River
Martin Stranka
20"x20"
Photograph Pigment Print on Archival Paper
Prague, Czech Republic

Courtesy of: **THINK + feel** Contemporary
Miami Beach



Innocent
 Hagop Belian (Made of Hagop)
 48"x31"x4"
 Mixed Media Collage on plaster
 Venice



Epiphany
 Michelle Murray
 40"x30"
 Archival Pigment Print
 Los Angeles



Mirror Mirror
 Chia Schuler
 31"x40"x7/8"
 Mix media
 (Acrylic, Pastel)
 Redondo Beach



Nightmare Catcher
 Mike Collins
 76"x60"x2"
 Acrylic, charcoal, latex,
 spray paint, leather, rivets,
 chrome, canvas
 Hermosa Beach



Micro-Environment #157
 Steve Seleska
 48"x48"x2"
 Resin, acrylic, latex rubber
 Los Angeles



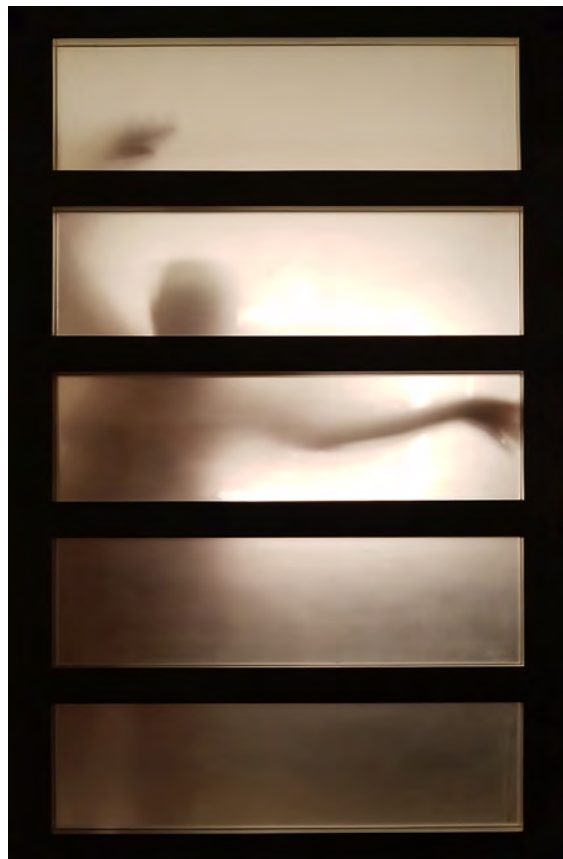
Ukraine 2
Eve Pericich
36"x36"x1.5"
Mixed Media
San Pedro



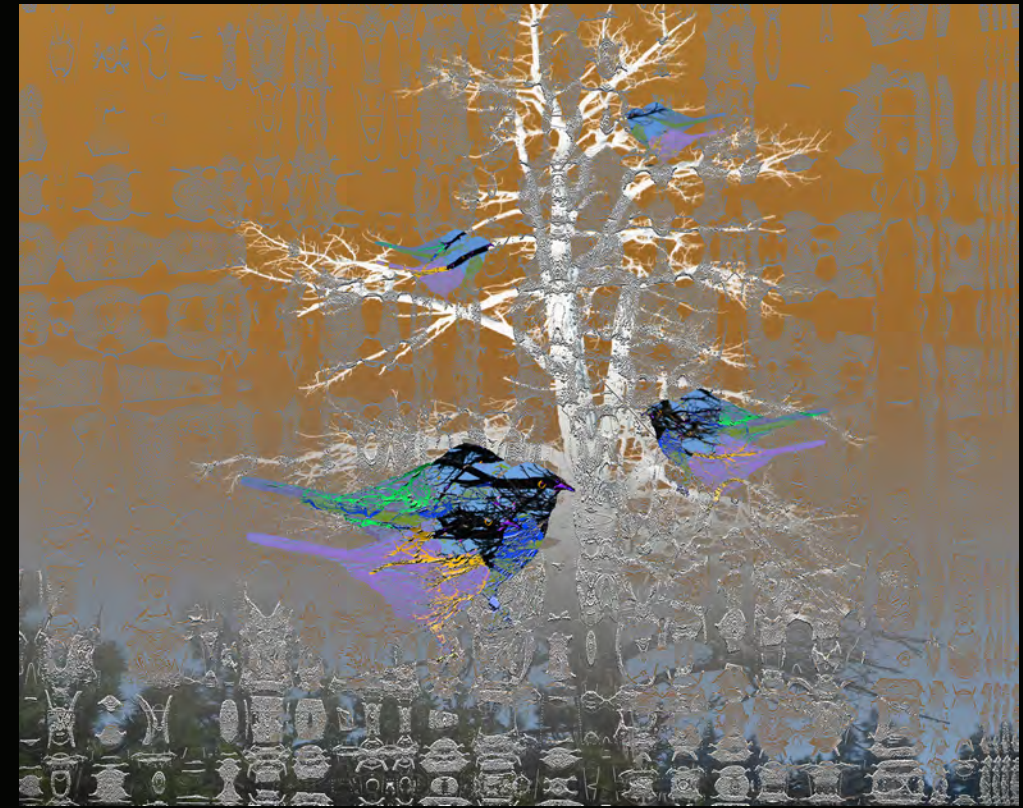
Worry Not, for perfection is merely a notion
Scott A. Trimble
30"x40"x1.25"
Oil on Linen
Hermosa Beach



Bubbe
Ellen Cantor
22"x17"x1"
Archival Pigment Print
Rolling Hills Estates



Plus 14
(Crown Plaza
October 7, 2017)
Kristine Schomaker
24"x36"x2"
Photography
Los Angeles



After Yesterday's Beginning
Layton "Lee" Pace
24"x19.25"
Digital Image on Metal
Hermosa Beach



Ghost Town
Charlene Shih
48"x36"
Mixed Media on Canvas
Culver City



Soul Surfer
Paula Langstein
48"x36"x1.5"
Acrylic on Canvas
Manhattan Beach



Aegean Agate
Stephanie Kohler
19"x27"x.75"
Ink, acrylic, pigment, spraypaint, resin
Redondo Beach



Setting Sun
Nancy K. Boyd
22"x28"
Fused Glass
Redondo Beach



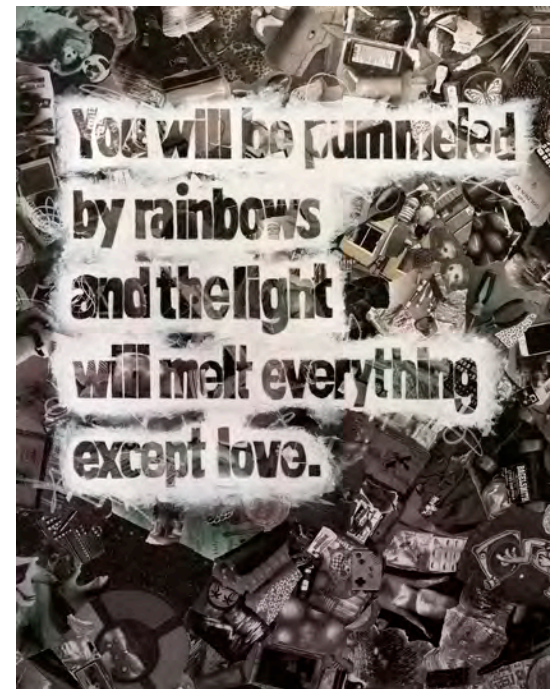
Mamogy
Brian Boylan
Acrylic Surfboard
48"x24"
Mixed Media
Redondo Beach



Merbaby
Mark Korgan
6'6"x20"x6"
Rust Design on Surfboard
Torrance



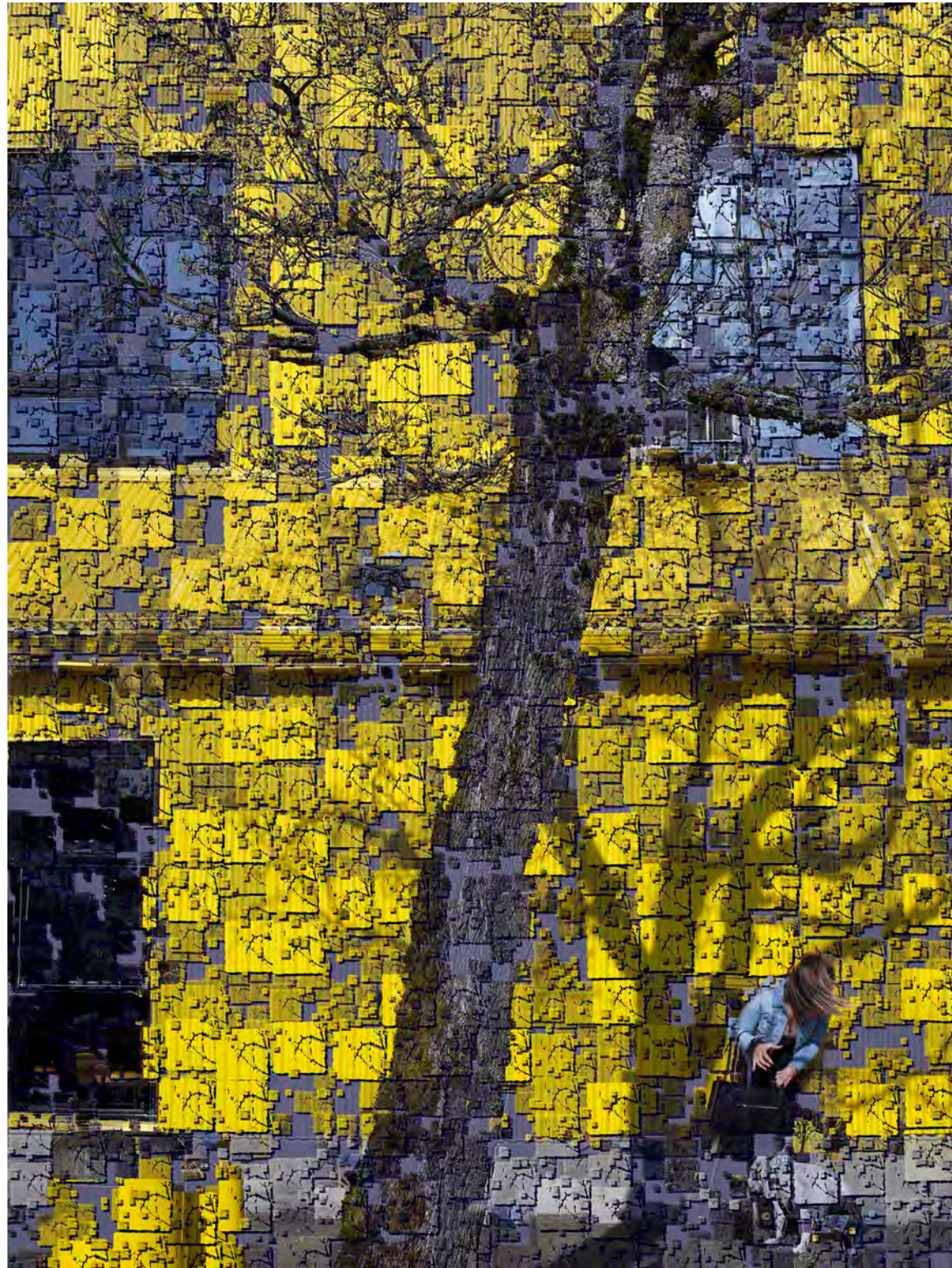
The Back Seat
Mark Comon
20"x24"
Photograph
Torrance



Everything Except Love
Pauline Gola/Rafael McMaster
60"x48"x1.5"
Mixed Media
Redondo Beach



You Always Have a Friend
Irene Rafael
30"x24"
Acrylic
Palos Verdes



Bridges Bistro

Paul Anderson

24"x20"x1"

Inkjet Print (Photography)

Hermosa Beach



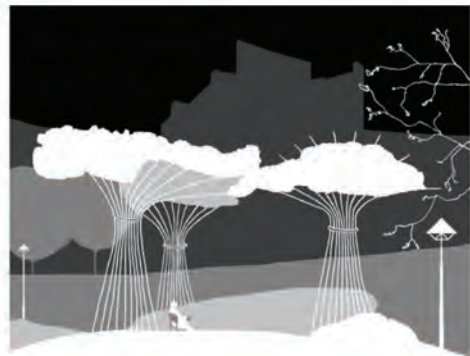
Awakening 4

Robert Nelson

28"x28"

Graphite, white pencil and
acrylic on wood panel

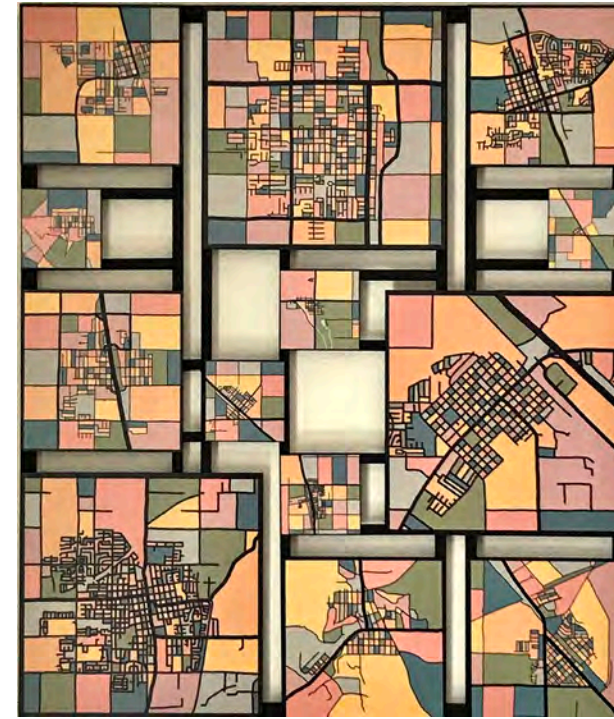
Whittier



The Getty in Five Shades of Gray
Tricia Alexander
40"x16"
Ink on paper (from a plein air drawing)
Redondo Beach



Reclamation
Cudra Clover
64"x45"x2"
Painted Silk
Makawao HI



San Joaquin
Claudia Bear
35"x30"x1"
Digital drawings mounted on wood frame
Torrance



Afternoon in Palm Springs
Bojislav Radovanovic
36"x48"
Acrylic on Canvas
Lawndale



Greek Holiday
Leah Shirejian
48"x60"
Acrylic
Torrance

Follow Your Dreams

Sabine Rieg

12"x36"x1"

Digital Photography

Redondo Beach



The Road to Lunada Bay

Bernard V. Fallon

30"x30"

Oil on Canvas

Torrance



Caution & Compromise

Joseph P. Kelly

30"x40"x1.5"

Acrylic on Canvas

Redondo Beach



Beached

Beth Shibata

30"x20"

Photography

Redondo Beach



The Pulse of our Time

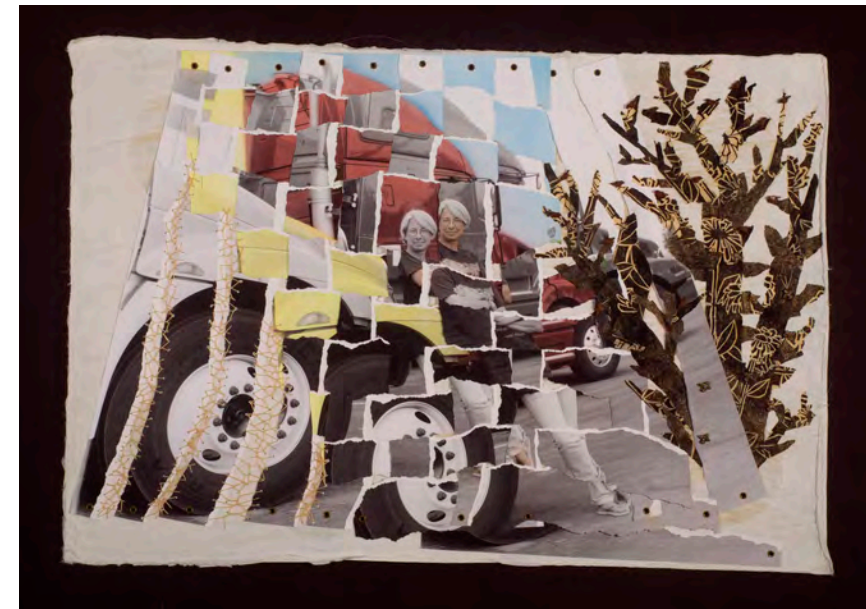
Pam Douglas

31"x77"

Newsprint, inks, paper, acrylic

on canvas

Los Angeles



Mother Trucker

Diane Reeves

22"x31"

Photo/Mixed

Torrance



L.A. Wake Up #6

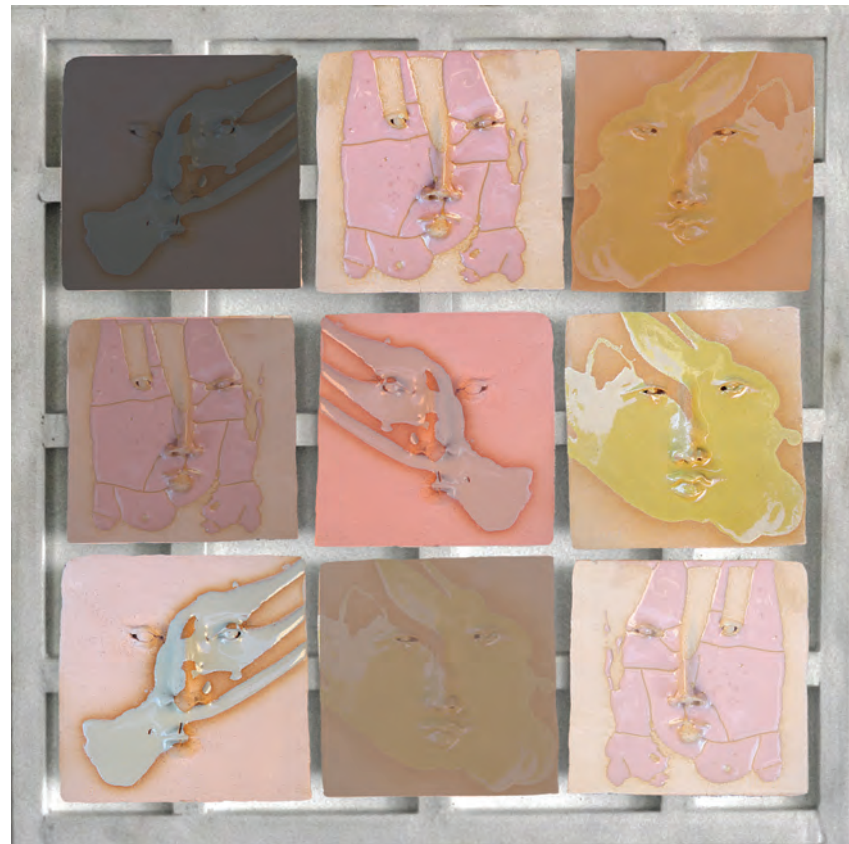
Cody Lusby

36"x36"x2"

Paper, acrylic and oil

on wood panel

Long Beach



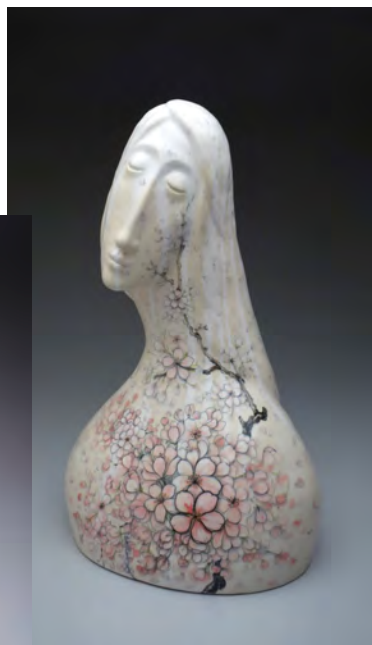
Colors
 Patty Grau
 3 framed panels 24"x24"
 Glazed Terra Cota on
 wood frame
 Redondo Beach



The Past
 Peggy Sivert
 11"x6"x17"
 Steel and found objects
 Rancho Palos Verdes



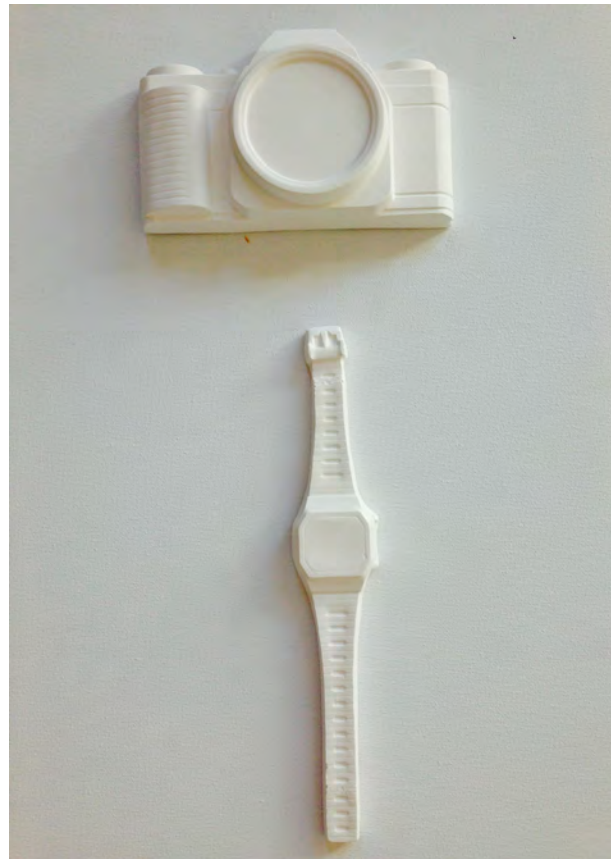
Happiness - poppy
 8"x20"x18"
 Porcelain



Blossom
 Heesoo Lee
 26"x16"x9"
 Porcelain
 Helena MT



I Wish I was Better
 Martin Stranka
 20"x20"
 Photograph pigment print on archival paper
 Prague Czech Republic
 Courtesy of: **THINK + feel** Contemporary
 Miami Beach



Obsolete

Andrea Kitts Senn
 Canva, plaster
 18"X 24"

History of Ceramics

Ceramics is one of the most ancient industries on the planet. As early as 24,000 BC, animal and human figurines were made from clay and other materials, then fired in kilns partially dug into the ground. Almost 10,000 years later, as settled communities were established, tiles were manufactured in Mesopotamia and India. The first use of functional pottery vessels for storing water and food was thought to be around 9,000 or 10,000 BC. Clay bricks were also made around the same time. Glass was believed to be discovered in Egypt around 8,000 BC, when overheating of kilns produced a colored glaze on the pottery. Experts estimate that it was not until 1,500 BC that glass was produced independently of ceramics and fashioned into separate items. In the Middle Ages, when the metal industry was in its infancy, furnaces constructed of natural materials were used for melting metal. When synthetic materials with better resistance to high temperatures (called refractories) were developed in the 16th century, the industrial revolution was born. These refractories created the necessary conditions for melting metals and glass on an industrial scale, as well as for the manufacture of coke, cement, chemicals, and ceramics. Another major development occurred in the second half of the 19th century, when ceramic materials for electrical insulation were developed. As other inventions such as automobiles, radios, televisions and computers came on the scene, ceramic and glass materials were needed to help these become a reality.



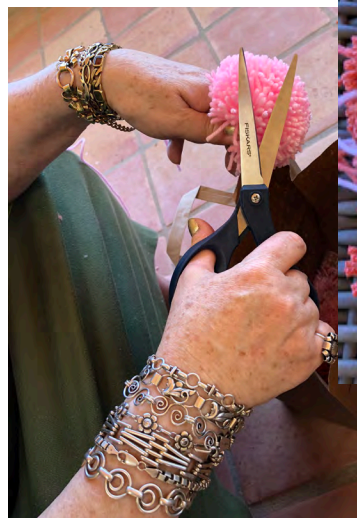
Designer Dog

Carolyn LaLiberte
 Ceramic Glaze Metal
 16 x20 x 9

Pottery vs. Ceramics

Pottery is a form of ceramics and is made up of only clay. Ceramics is a broader aspect of molding certain materials into something artistic or something of use. Ceramics is not only made by clay but also other materials such as glazes, silica and zirconium oxide that change form permanently when fired or heated. Once turned into ceramics from clay, the newly changed ceramic will no longer dissolve in water as will clay and will stay in the molded shape. Ceramics have a smoother surface with the new techniques of molding being used, pottery is still rough because of the traditional way it is created. Pottery is technically meant to include containers, generally for household use. Pots are made through molding the clay on a spinning table while the potter molds the pot as it spins in his fingers. Ceramics have a broad range of products. Knives, armors, and car engines are sometimes made out of ceramics, which only defines how broad the ceramic production is. People who work with clay are generally referred to as potters. A ceramist is someone who works with ceramics either on an industrial or individual basis. A ceramic engineer works in industry with the chemistry and physics of ceramic. Pottery is generally classified as either commercial pottery or studio pottery. Commercial pottery is produced in factories and Studio pottery is made by individual potters. Art pottery is more creative pottery that may be produced commercially or in individual studios. Commercial potters produce huge quantities of the same pottery form all day. Studio pottery is still produced in quantity but generally is very diverse and exhibits more aesthetic qualities as individual potters are creative with their pottery.

Sources: Ceramics.org | Differencebetween.net | Ceramictalk.com



Field of Pom Poms

FRBA Founder, Janet Johnson, presents the "Field of Pom Poms" Installation, a fiber arts exhibit for CA 101 on the southern lawn. Contributing to this FRBA installation are: Diane Cagle, Jane Diehl, Ann DuPuy, Janet Johnson, Kristina Christian Kelly, Nina Zak Laddon, Susan Lapin, Patti Linnett, Mary Radich, Bea Savellano, Ashish Sharma, Jean Shultz, Carla Spreng, Debbie Stensin, Chantal Toporow, Sue Wood, and Heidi Ziegler.

Dr. C.M. Chantal Toporow
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CA 101 2018 Silent Auction

Thank you Heidi & Dennis for hosting the CA 101 2018 Social



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The Cheesecake Factory
Kathy's Gallery
Mike Gin
Kristina Christian Kelly
Joseph Kelly
Captain Kidd's Fish Market and Restaurant
Nina Zak Laddon
Polly's on the Pier
Dea Reinstead
Ruby's Diner
Leah Shirejian
Jean Shultz
Diane Strack
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Turquoise Restaurant

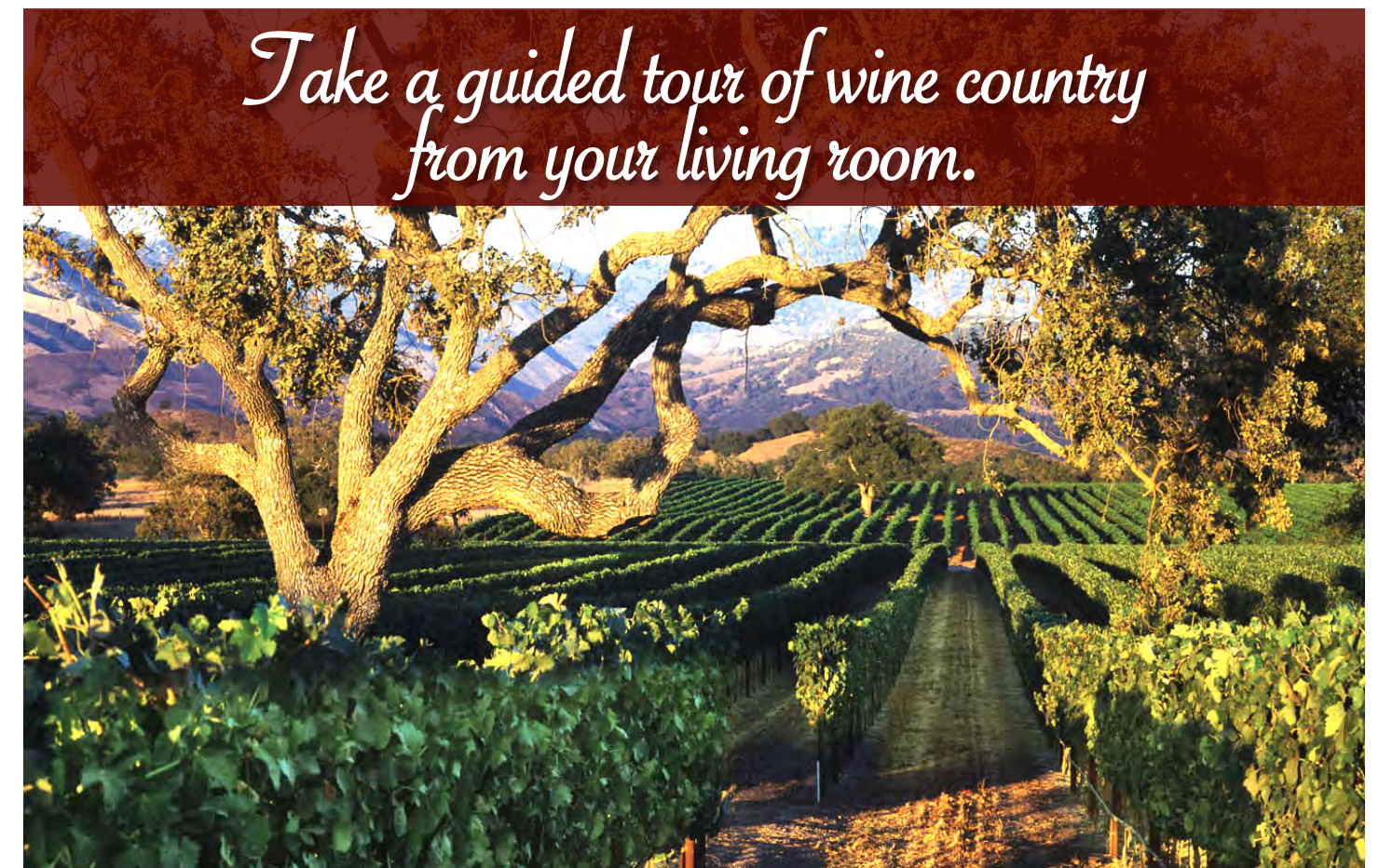
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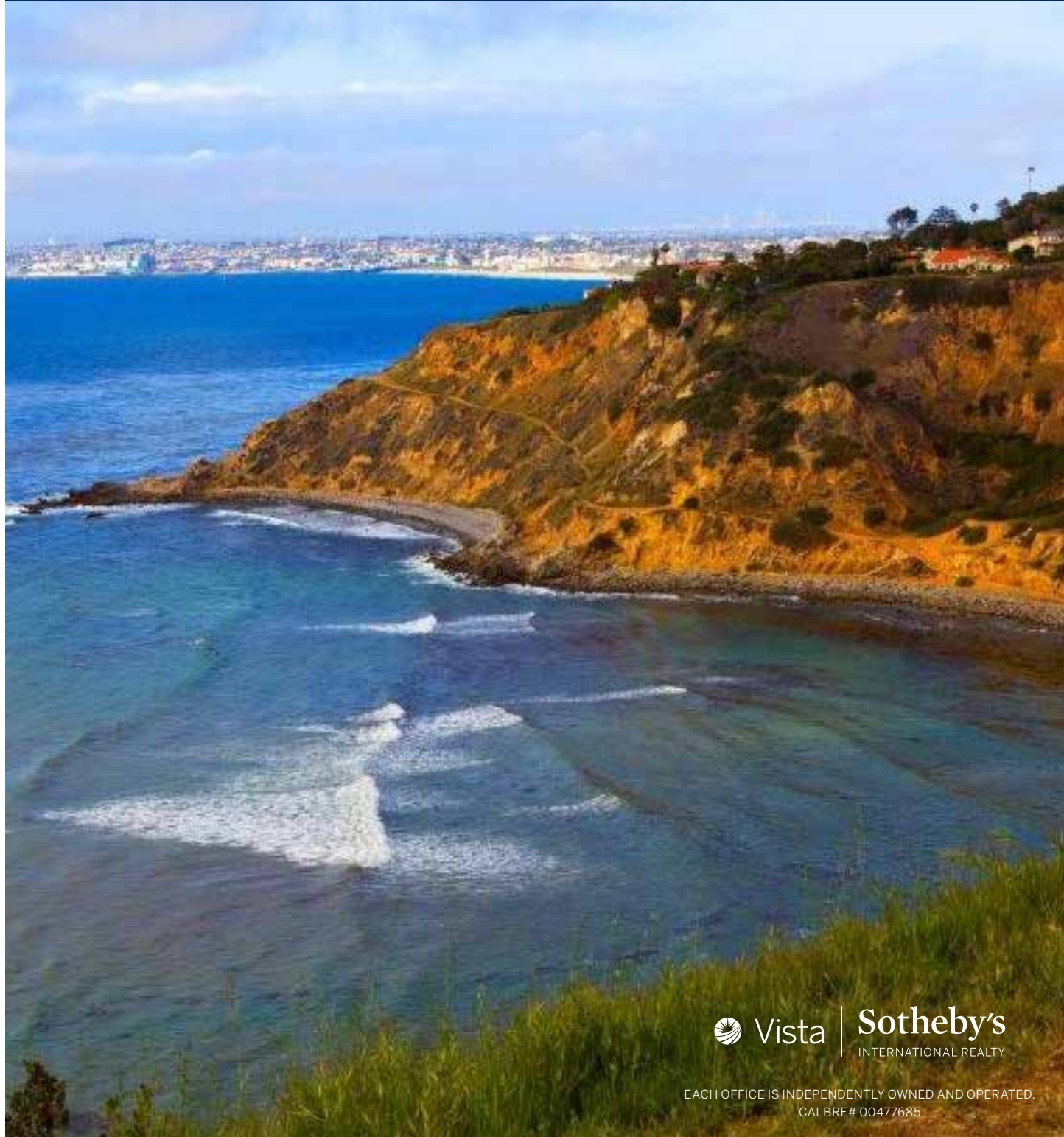
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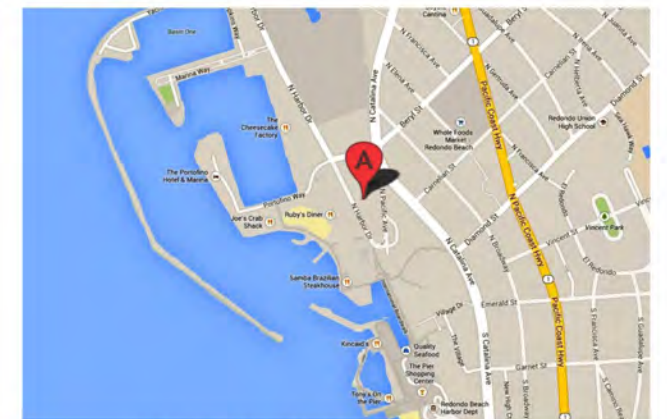
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southbayhandsonart.com
southbayhandsonart@gmail.com



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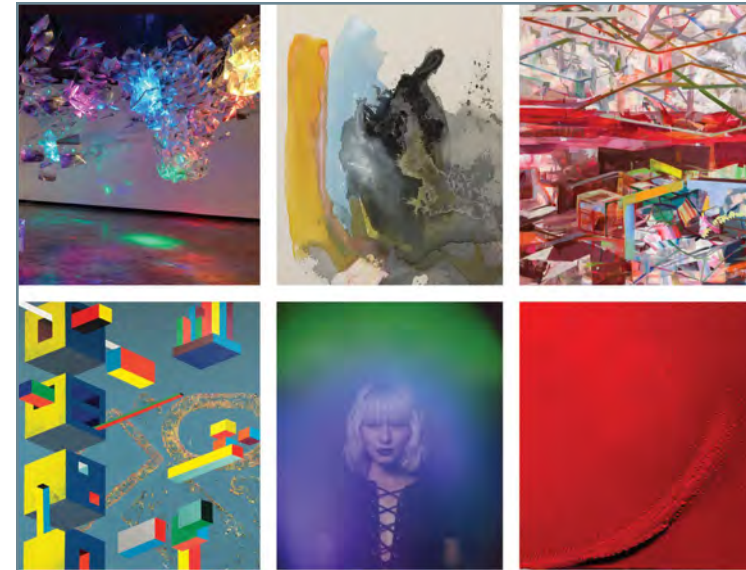
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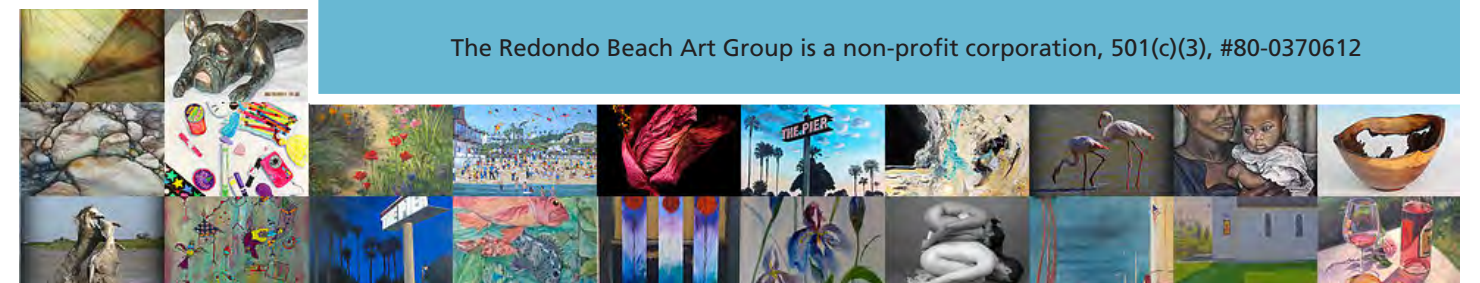


The Redondo Beach Art Group was founded in 2003 to create and promote artistic discussion, to provide camaraderie and encouragement to the artistic community, to collaborate, and to support the visual arts in the South Bay.

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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Pacific Drapery Designs




Karen Baughman
Design Consultant

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fax 310.919.2907

CA LICENSE 651318

Aaron P. Gerson, D.D.S.
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**Duet I Heart Sutra and Slaying
Our Shadow**

Painting by Vivian Wenhuey Chen
Acrylic, collage, mixed media on linen

Sculpture By David Henna

Powder coated Steel

20x36x15

Long Beach





Cliffhanger
Constance Mallinson
9'x5'
Oil n Paper
Woodland Hills

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