



CALIFORNIA ART CLUB NEWSLETTER

An American Impressionist:

THE ART AND LIFE OF ALSON SKINNER CLARK

by Deborah Epstein Solon, Ph.D.

ALSON SKINNER CLARK (1876–1949) is hardly a familiar name, even to scholars of late nineteenth and early twentieth-century American art. The resuscitation of Clark's career is part of the ongoing scholarship in the field of American Impressionism whose scope has broadened significantly within the last ten years to include artists heretofore overlooked.

Clark was born in Chicago during the Centennial year, a decisive and turbulent period in American history when the country, and the national economy, was still in the throes of recovery from the Civil War. Nonetheless, art advanced to new levels during the decade of the 1870s. The period introducing "American Renaissance," using the Centennial as a point of departure, was rife with social contradictions, but allowed the arts to flourish on a grander scale than ever before.

Clark's father, **Alson Ellis**, was from an impoverished background. After serving in the Civil War, he moved to Chicago and established a highly successful commodities business at the Chicago Board of Trade. Eventually, he was able to provide a comfortable lifestyle for his wife, **Sarah**, and their sons, **Mancel**, **Edwin**, and **Alson** (their daughter, **Mary Emily** died in 1871). Alson's artistic talent was apparent from childhood, and his parents enrolled the young student in evening classes at **The School of The Art Institute of Chicago** in 1887.

Clark's Chicago childhood was

privileged. Musing on Alson's early interest in art, his wife, **Medora**, would later recollect in a 1956 interview with the **Archives of American Art**:

I think the desire to draw was always extant with Alson

Skinner Clark. When he was nine or ten years old, it made itself manifest—and obnoxious as well—to the his church-going parents, for during the long Sunday sermons he surreptitiously recorded the bonnets and bald pates in



Ruins of San Juan Capistrano, c. 1919
Oil on board 31" × 25"
Private Collection, Courtesy of
The Irvine Museum



front of him in the only place available at the time—the frontispiece and blank rear pages of the family hymnals.

In 1889 the Clark family embarked on a two-year trip around the world. This experience gave young Alson his first introduction to European art and perhaps was the catalyst to his future insatiable appetite for travel and painting. We know much about Clark through his diaries and letters—the quotidian diary entries for the young Alson in Europe focused on food, the weather and his studies, but also discussed the churches, museums, galleries, and opera performances the family attended.

Upon graduating from high school, Clark briefly enrolled as a full-time student at The School of the Art Institute of Chicago where the traditional academic program (mostly dependent upon French principles) included requisite drawing from casts and still-lives before

advancing to the live model. In 1896, following a disagreement with one of his teachers, and displeased with what he considered the slow and laborious process of drawing from casts, Clark quit the school. Determined to continue his studies, Clark moved to New York to work under the tutelage of **William Merritt Chase (1849–1916)** at the **Art Students’ League of New York**.

Although Clark’s parents supported his intention to become a painter, his mother was concerned about her twenty-year-old son living alone in New York; so she went with him. Adding to the unusual arrangement, Alson’s childhood friend **Amelia Baker** joined them. The three shared a flat at Seventy-Seventh Street and Columbus Avenue. According to Sarah Clark: “For two years Mela [Amelia] and I have talked of spending a winter in New York, in Bohemian fashion, and have searched for a good reason for doing so, in vain till this

time. Alson, however, came to the rescue in his desire to study art with a New York master, and made it seem a necessary thing to do.”

WHEN CHASE OPENED HIS own school, Clark, among many other students, followed him. A dedicated and sympathetic instructor, Chase’s influence on Clark was enduring throughout the young artist’s career. In fact, Clark’s *Early Nude* (1898) bears an inscription that Chase actually worked on the painting. The two summers Clark spent working *en plein air* at Chase’s school in Shinnecock, Long Island presaged his inclination towards Impressionist practices.

Clark left to study in Paris in November 1898, but had reservations about leaving his family. He wrote in his diaries: “My dear Mama, how I hate to leave her for so long. I do love her so.” Aspiring young American painters had several options for instruction in Paris, but by far the most popular school was the **Académie Julian**. Nonetheless, Clark rejected the Julian, finding the working conditions there “disgusting.” Instead, he enrolled in the newly opened, **Academia Carmen**, **James Abbott McNeill Whistler’s (1834–1903)** short-lived school. This decision was surprising, as Whistler was the artistic antithesis of Chase. Known for his phlegmatic temperament, Whistler was ill-suited to the demands of an instructor. At first, Clark found the school “rotten.” The tuition was higher than at other schools, strict rules of decorum were enforced, and Whistler’s critiques were often more theatrical than instructional.

On one rare occasion Whistler held a small soirée for his students at the studio. There, Clark acquired insight into Whistler’s working methods:

He showed us several of his starts and finished pictures. They were elegant and really almost came up to the Old



Taking Paintings to the Salon, Paris, c. 1905
Collection of Jean Stern, The Estate of Alson Clark

Masters. His things are so simple that you look at them a moment and everything comes out but nothing pushes itself forward so that you notice it especially but see the whole thing....He arranges his palette very queerly. He first has black, then raw umber, light red, burnt sienna, Prussian blue, burnt umber, some more black, vermilion, raw sienna, yellow ochre and white....His studio is very dimly lighted and all the walls are of a warm, dark pink.

Clark recognized the quixotic artist's genius. He was a willing acolyte, and attended Whistler's atelier intermittently until the school's demise in 1901. By this time Whistler had a profound effect on Clark, even the way he arranged his own palette.

In March of 1899, Clark entered his first work in the Paris Salon. In a letter written the following month to Amelia Baker, he described his experience:

Wednesday Wilson and I went to the Salon to see the stuff carried in and all the awful things that went in—I never saw such a lot of bad painting. The wagons come up to the entrance and take their wads of pictures in and there are crowds of people watching the stuff enter. I have little hope that [my picture] will pass the jury but one can never tell as there is a great deal of "pull" in the Salon, and as I have not studied under any Frenchman I may be thrown out. I don't care what happens although of course I would rather be in than out. Exhibitions are, after all, a farce.

When his painting was rejected, Clark pretended indifference: "It doesn't matter to me at all as I haven't a reputation to make and

there isn't much honour in being in unless you get in squarely as only very few do...." Nonetheless, inclusion continued to be his goal and when his work, *The Violinist* (1901), was accepted later in 1901, he was hardly nonchalant.

Whistler's early influence is seen in Clark's first successful entry in the Paris Salon. *The Violinist* allows for the exploration of muted hues of brown and green to explain a sombre, brooding mood. The primary sense is of a compositional arrangement—the placement of the solitary individual and the exploration of dark colour—as opposed to interest in personality or narrative.

CLARK WAS REPEATEDLY ILL and while living in New York he went frequently to the doctor to have his stomach "pumped." In the spring of 1901, he suffered increasing physical infirmities. Told that he needed an appendectomy—a serious operation at the time—he booked passage back to America on June 1 and scheduled the surgery in Chicago.

Clark spent the summer of 1901 at the family summer home on Comfort Island, one of the Thousand Islands in Alexandria Bay. In the fall, he rented a barn in Watertown from Amelia's parents and converted it into a studio. Watertown was a small, provincial city near Lake Ontario and the Canadian border and the closest city to Comfort Island. His decision to stay in Watertown marked the beginning of his professional career and heralded a new chapter in his personal life. He had gained experience and sophistication through his sojourn in Paris. Now, still strongly influenced by both Chase and Whistler, he began to develop a personal vocabulary.

Clark was the only professional artist living in Watertown, and one of the local girls, **Atta Medora McMullin**, agreed to pose as a model—with her mother as a chaperone. Unexpectedly, love blossomed, despite the artist's appre-

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The Violinist, c. 1901
 Oil on canvas 26" × 22"
 Collection of Huntington Library, Art Collections and Botanical Gardens,
 San Marino, California
 Gift of Alson Clark, Jr.

hensions. "In the evening I would have liked to have seen Medora, but stayed home and wrote. I have no more business in marrying than the man in the moon for I am fickle and can't help myself. It is a misfortune and not a fault." Yet, just a few days later, he wrote, "In the afternoon she posed. I could not work as I wanted to tell her that I loved her but could not. We sat by the fire knowing each other's minds." By the end of January, Clark professed his love.

From the beginning, Medora proved to be a supportive partner,

assisting Clark as he organized his first solo exhibition in Watertown. Always cognizant of his obligations, on the eve of the exhibition, Clark wrote: "Tomorrow begins my career as an artist and with that the knowledge that some of my works may bring us our living." In fact, financially he was more fortunate than most artists. In the 1890s, his father had purchased the **Wadsworth-Howland Paint Company** (later renamed the **Jewel Paint Company**), in the hope that his sons would enter the business. The business provided income for the

artist and his siblings throughout their lives.

Clark was thrilled about his first exhibition, which featured small paintings depicting the city of Paris: Approximately forty people attended, and a few pictures sold: Medora considered the event a "grand success." From Watertown, the paintings travelled to Chicago for Clark's first major exhibition, at the **Anderson Galleries**. Critical response was overwhelmingly positive for the "Chicago boy," with a consensus that the "young man certainly has decided talent." The *Chicago Tribune* declared, "Popular opinion has decided that it is a very promising display for a young artist.... Mr. Clark has a style of his own. It is suggestive of Japanese reminiscences, is refined and pleasantly frank.... The sentimental does not interfere with the boldness of using masses."

Alson and Medora, as she was known, were wed on September 20, 1902, and sailed on the S.S. *Minnetonka* for a Europe. On November 7, they moved into an apartment at 6, rue Victor-Considérant in Paris. Soon after settling in, Alson's friend, artist **Frederick Carl Frieseke (1874-1939)**, moved in with them until the rooms above their apartment became available. Among the constellation of American artists in France during the early twentieth century, Clark's friends included such notables as **Lawton S. Parker (1868-1954)**, **Will Howe Foote (1874-1965)**, **Henry S. Hubbell (1870-1949)**, **Richard E. Miller (1875-1943)**, and **Guy Rose (1867-1925)**. However, he was especially close to Frieseke in the early years. Frieseke painted from the Clarks' apartment balcony and occasionally used Medora as a model. The artists worked assiduously during the winter in order to prepare for the spring Salon. As part of the preparation, many analyzed each other's works. Some assisted each other when it came time to deliver paintings to the Salon, often renting and sharing wagons. They even



exchanged formal clothing to wear at openings: “Many painters didn’t possess the required outfit, so there would be a hurried return to some base, a quick exchange, and the frock coat and hat would make a second trip to the Salon on a smaller, but happy man.”

Clark meticulously documented his paintings on small note cards or in notebooks, often with tiny photographs. He wrote “Whistler” on several of these cards, unabashedly confirming his indebtedness to the master. *The Necklaces (Les Colliers)* (1905) is perhaps his greatest homage to Whistler’s portraiture. Clothed in a flowing gown and placed in front of an elegant mantelpiece, Medora stands with her back to the viewer as she examines different necklaces. The title refers not to the model but rather to the objects she holds, removing any association with her individuality. Even as Clark matured—and aligned himself with Impressionist practices—Whistler’s influence still endured.

The Clarks travelled extensively while maintaining their Parisian residence, visiting Normandy, Giverny, parts of Italy and Spain, the Netherlands, Dalmatia, and Canada, periodically returning to Comfort Island, Chicago and New York to sell his “American” paintings through the art dealer **William Macbeth**, who favoured American subject matter.

AFTER PAINTING IN SPAIN, Clark was eager to organize his Spanish paintings for an exhibition in America, and so the Clarks returned to Chicago in January 1910. A show of the Spanish paintings opened at the **O’Brien Art Galleries** in March of that year. Seventeen of the thirty-eight canvases sold immediately. His New York dealer, Macbeth, agreed to exhibit works that were still available.

The Clarks returned to Paris, but by June they left for a visit to the artist colony in Giverny, returning again for a short stay in October. Giverny’s fame is associated with its most distinguished resi-

dent, **Claude Monet (1840–1926)**. However, an American colony was first established there in the 1880s, and by 1910 Americans were well entrenched. The influx of tourists and artists to this village caused a surge in prices from everything from food to real estate. And, figuratively speaking, the American community was highly incestuous. They lived, painted, played, and argued all within full sight of each other. Ultimately, Medora did not find it a convivial atmosphere:

“The more I reflect on the possibilities of Giverny as a place to go, the less I care for it. The petty jealousies...the fights, the spying on you by your neighbours all works up to the least attractive place...to spend a season. Then the similarity in all of the work. I have kept out of it.” However, in Giverny, Clark solidified his commitment to Impressionism. Like most Americans, Clark practiced a modified form of Impressionism, one that allowed him to combine his aca-



The Necklaces (Les Colliers), 1905
Oil on canvas 38 3/4" × 30 1/8"
Collection of Earl and Elma Payton



democratic drawing skills with the chromatic and stylistic freedom of Impressionist practices.

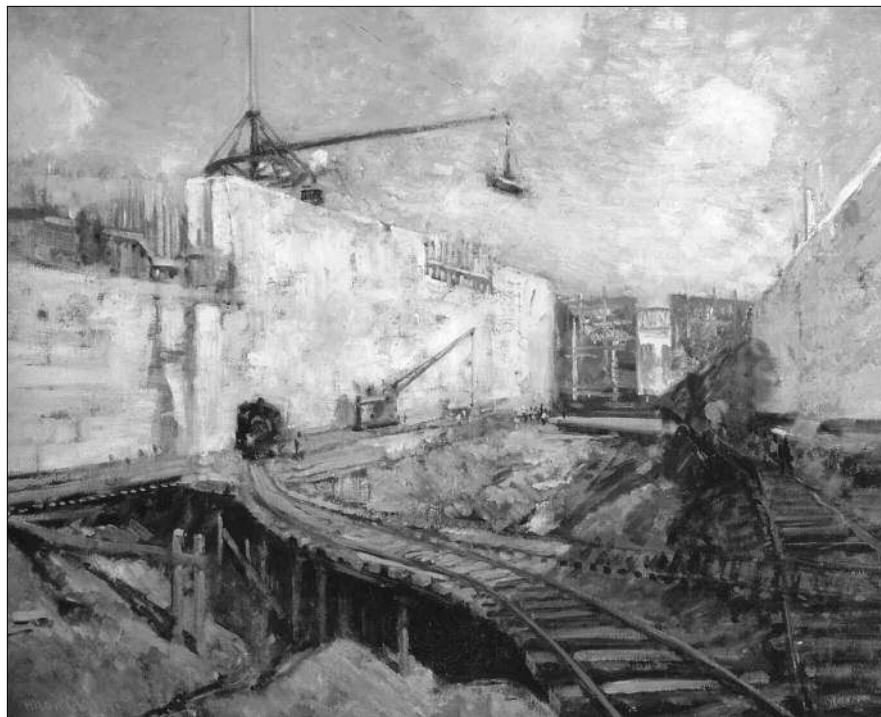
Clark's paintings were included at venues such as The Art Institute of Chicago, The Pennsylvania Academy of the Fine Arts, the Paris Salon, and the National Academy of Design. His continual thirst for new subjects proved financially successful: a steady stream of sales through his dealers in Chicago and New York provided a modest, but satisfactory income.

In the spring of 1913, the Clarks decided rather spontaneously to visit the Panama Canal Zone. Construction on the vast and costly canal was nearing completion, and Clark was determined to somehow be involved in the epoch-making enterprise. Although they arrived in Panama without letters of introduction or accommodations, both were eventually secured. The supreme commander of the project gave Clark unprecedented access to the labour trains and construction sites, where the artist worked furiously in the stifling heat to portray the excavations, the construction of the locks, and the ubiquitous railroad.

Clark wrote to his mother:

This is such a busy place for me I never get time to write more than a postal. We get off on the 6:40 train in the morning, getting up at five-thirty or so and get back at noon, leave for lunch and go off again at one-thirty, getting in at seven and after dinner go to bed.... In the afternoon at present I go to the Culebra Cut where all the blasting has been going on and the slides, and I paint there. It is wonderful all over....

By June, with a significant number of canvases completed, Clark



In the Lock, 1913

Oil on canvas 25" × 31"

Collection of W. Donald Head/Old Grandview Ranch



Alson Skinner Clark (1876–1949)

Catfish Row (also known as Cabbage Row), c. 1917

Oil on canvas 26" × 32"

Collection of Paul and Kathleen Bagley



contacted **John Trask**, the director of fine arts for the forthcoming *1915 Panama-Pacific International Exposition*. Although Clark's impetus for painting the canal was purely personal, he quickly recognized the value of these celebratory images for the exhibition. Trask agreed, granting the artist a room to exhibit eighteen paintings. With such a distinction, Clark joined the ranks of luminaries similarly honoured with their own rooms in San Francisco, among them **Frank Duveneck (1848–1919)**, **William Merritt Chase**, **Childe Hassam (1859–1935)**, **Edmund Tarbel (1862–1938)**, **John Twachtman (1853–1902)**, **James Abbott McNeill Whistler**, and **John Singer Sargent (1856–1925)**.

The Clarks were vacationing in France during the summer of 1914 when World War I erupted. Based on correspondence in August 1914 from Clark to his mother, they were completely stunned and underestimated the situation's gravity. "Perhaps by the time you get this," he wrote, "all will have blown over and there will not be anything to worry about." Temporarily stranded—and facing the conundrum of getting themselves and the Panama paintings back to America—they eventually secured passage on a ship, rolled the massive canvases, and carried them as luggage.

FORCED TO REMAIN IN America, the Clarks accepted an invitation from **Charles and Edith Bittinger**, friends from the early days in Paris, to visit them in New England during the winter of 1916. Clark was invigorated by the chilly New England climate, painting *en plein air* in snowshoes. In January 1917, they agreed to join another couple on a "short trip" to Charleston. Clark had spent very little time in the South, and was overcome by Charleston's charm

and history. He enjoyed the genteel Southern hospitality and undoubtedly would have stayed if not for a stunning turn of events. When the United States entered World War I on April 16, 1917, they immediately left Charleston and returned to Chicago; at age forty-one, Clark enlisted in the Navy.

Although hardly a candidate for conscription, Clark believed that his fluency in French and familiarity with the French countryside could be useful. Originally assigned as a translator, he was subsequently reclassified as a military photographer in May 1918. He was assigned to take aerial surveillance photographs while dangling precariously over the side of an open plane, an F2A Flying Boat. The experience left him deaf in one ear—a condition deemed reversible—and Clark was advised to live in a warm climate when he returned to America.

Opting to go west—but knowing nothing about California—the Clarks reluctantly left for Los Angeles, arriving in February 1919. As they travelled across the country, Clark announced to Medora that he would no longer paint. Although Clark's diaries do not refer to this rather radical pronouncement, fresh from the horrors of war, he may have viewed his painting career as insipid. However, once in California, his hearing steadily improved; he regained his spirits and resumed painting.

Southern California offered Clark new and exciting possibilities for his art through the diversity of landscapes, romantic Spanish Colonial missions, and the proximity to exotic Mexico. **The Mission San Gabriel** and **Mission San Juan Capistrano** became familiar haunts for the Clarks, with Alson delighting in the decaying architecture weathered by time and the unusual Western flora. *Ruins of San Juan Capistrano* (c. 1919) underscores

the dignity of this artefact, even in its ruinous state. In 1919, intending to remain in California until they could return to Paris, the couple purchased a parcel of land with a "shack" in Pasadena. As California became more familiar, a new home and studio were constructed. Clark refurbished a Dodge truck, which he equipped for plein air painting, and travelled to Banning, Hemet, the High Sierra and Palm Springs with artists **Orrin White (1883–1969)** and **John Frost (1890–1937)**.

TWO SIGNIFICANT EVENTS marked Clark's early years in California: a reunion with a friend from France, Guy Rose, and the birth of his son. Rose returned to his native California to teach at the newly formed **Stickney School of the Fine Arts** in Pasadena. He became director in 1918 and asked Clark to join the faculty. When Rose suffered a debilitating stroke in 1921, Clark assumed the directorship. That same year, Clark's son, **Alson Jr.**, was born. The euphoria of his new baby was tempered by the rigors of caring for a newborn. Accustomed to freedom and quiet—and clearly slightly overwhelmed—Clark bemoaned that "my painting days are over, I fear." Like all new parents, the Clarks quickly learned to adjust to a new schedule, and their son's arrival encouraged the artist to seek more structure and stability in his life.

Another milestone that year was Clark's first solo exhibition in southern California. **Earl Stendahl**, the most powerful art dealer in Los Angeles during the 1920s hosted the exhibition, which included both East and West Coast scenes. Concurrently, Clark's works were on exhibition at the **Corcoran Gallery** in Washington, D.C., and the **Art Institute of Chicago**. By the fall of 1922, the couple decided to make Pasadena their permanent home, closing up their Paris studio and



The Artist's Cottage (Pasadena), c. 1925
Oil on canvas 36" × 46"
Collection of Gregory A. Young

shipping its contents to California.

During the next several years Clark took frequent trips throughout California, the Southwest, and especially to Mexico, in particular Cuernavaca and Taxco where the architecture, landscape, and indigenous population inspired another aspect of his art. In 1925 Clark began a rather unlikely phase of his career as a mural painter when he was commissioned to paint the enormous curtain (measuring twenty by thirty-two feet) for the newly constructed **Pasadena Playhouse**. On the heels of its success, he was approached by **J. Harvey McCarthy**, a native Californian and wealthy entrepreneur who was financing the **Carthay Circle Theater** in Los Angeles, to paint a series of murals chronicling the history of California. Clark settled on seven ambitious scenes, including *The Arrival of the Oregon at San Francisco* (c. 1925–26), documenting the arrival of the vessel that brought first official news of Cali-

fornia's statehood. Shortly thereafter he painted a series of murals at the **Pasadena First Trust and Savings Bank** (now **Bank of the West**), and eight large paintings for a private men's club in Los Angeles. Between projects, Clark continued to paint *en plein air* in the late 1920s, mounting successful exhibitions with private dealers and museums throughout the country.

Clark's willingness to immerse himself in international cultures was a consistent element throughout his diverse career. With this understanding, his emerging characterization as a "California artist," starting in the mid-1920s, seems incongruous. While Clark spent the latter portion of his career in California, over half of his life was spent elsewhere. Beginning in 1923, **Antony Anderson**, critic for the *Los Angeles Times*, began to shape Clark's transformation:

All globe-trotting artists land at some time in Southern California, and not a few of them

unfurl their tents and decide to remain here forever and a day. It seems to be actually true—therefore—what we have seen and heard so often stated in print and out—that Southern California is the Mecca of painters. For many years Alson Clark has been a pilgrim and a wayfarer.... But he hadn't found Mecca. Four years ago he came to Southern California and remained.

By the early 1930s, Clark was accepting decorative commissions for private homes, designing wallpaper and screens, and painting murals for dining rooms and libraries. Although his interests were always diverse, he was undoubtedly delighted to find work during the depths of the Depression. However, against the bleak economic backdrop, Clark took a bold step in 1933: he decided to drive across the country with his family, allowing more than a year to meander and paint. In 1935 the couple took their final journey to Europe. Even after such a long hiatus, Clark still saw Paris through the same inquisitive eyes of his youth, painting city scenes such as *Paris, Rooftops* (1936) from their hotel window.

CLARK'S POPULARITY remained consistent throughout the 1930s. While the battle raged between modern and traditional artists, Clark remained unaffected by the debate. He was a devotee of Impressionism throughout his life, patently rejecting modernism with no misgivings. Two generations of collectors had avidly acquired his works; his paintings continued to be included in museum and gallery exhibitions; and, in 1940, the **Los Angeles County Museum** awarded him a self-curated retrospective of twenty paintings, including works



from Panama, Chicago, Cuernavaca, France, New England, Taxco, and California.

When the United States entered World War II, Clark contributed to the war effort by organizing a group of craftsmen who produced instruments for the military. By 1945, Clark's health was in decline. Diagnosed with a heart condition, he was cautioned not to drive. Since he could no longer travel, he substituted his love of painting *en plein air* for figure painting in the studio. In 1948, after a severe bout of pneumonia and four months of recuperation, he was allowed to resume work in his studio in March 1949. Medora described the day he began to paint once again as "joyous," as the artist returned to his lifelong passion. The joy was short-lived: Clark suffered a paralyzing stroke the following morning and passed away within a week. In her inimitable fashion, Medora remembered, "my son and I could only rejoice that he had in his lifetime been denied only one small week of the use of that wonderful right arm." Her personal grief was mitigated by knowing that, above all, Clark's inability to paint would have been a tragedy far greater than death.

News of Clark's death initiated an outpouring of sympathy. Although serious about his work, Clark's *joie de vivre* made him a favourite among colleagues and friends. He was characterized as "an artist sensitive to beauty," an apt description for one who could extract beauty from the crumbling walls of ruins or marvel at the newest technological construction feats; an artist who was equally at ease painting California's desert flora or the urban landscapes of Chicago and Paris.

Notes:

The author Deborah Epstein Solon, Ph.D., is an independent curator and an instructor at Irvine Valley College. Her publications include, Colonies of American Impressionism: Old Lyme, Cos Cob, Shinnecock, and Laguna Beach (1999), and In and Out of California: Travels of American Impressionists (2002). She has just co-authored a publication with Dr. William H. Gerdts on the artist Colin Campbell Cooper (1856–1937). That catalogue accompanies a major exhibition that will open in 2006.

An American Impressionist: The Art and Life of Alson Skinner Clark was exhibited in 2005 at the Gibbes Museum, Charleston, South Carolina and at the Pasadena Museum of California Art. A 150-page full colour catalogue (\$35 soft-bound/\$45 hard-bound) with essays by Deborah Epstein Solon, Ph.D., and an introduction by Dr. William Gerdts, Professor Emeritus, The Graduate Center of the City University of New York, is available through both museums.



Rooftops, Paris, 1936

Oil on canvas 22" × 18 1/2"

Collection of the McNay Art Museum, San Antonio

Gift of Mrs. Alson S. Clark



CALVIN LIANG: His Own Voice

by Elaine Adams

ART IS A POWERFUL FORM OF COMMUNICATION. It can convey a universal emotion, stimulate a distinct mood, expose a social condition, reveal forgotten beauty, remind us of simple pleasures, nurture a new thought, art even has the power to promote political propaganda. Inevitably, an artist's true passion expresses its own unique voice.

Ge "Calvin" Liang was born in 1960, the youngest of six children, in Guangzhou (formerly Canton) the capital of the Guangdong Province in the southeast region of the People's Republic of China. China's rich dynastic history of advanced civilization dates back four-thousand years, beginning with the first prehistoric Xia Dynasty (2000–1500 B.C.), and then ending with the Qing Dynasty (1644–1911 A.D.). By 1960 China was imbued in political reform and rapid cultural change.



Bowers Museum

Oil on canvas 14" × 18"

Winner of the CAC's "Sights and Sounds of Santa Ana" exhibition held at the Bowers Museum in 2002



CALVIN LIANG

On a 1949 visit to the U.S.S.R., Chairman Mao Tse-tung was amazed and impressed by the massive public billboards promoting Soviet Premier Joseph Stalin as a humble, yet omniscient

god-like ruler adored by the people. Mao wanted to convey that same allusion for himself in China. He recognized the power of visual art as a form of mass communication that could be easily understood even by the illiterate. Soon after his return, Chinese artists were sent to Soviet Russia to study classical art techniques. Within a few years the Chinese government ordered the installation of Mao's portraits in every home and public building. Many artists and poets were strictly instructed to produce works that glorified their revered leader.

Liang's early childhood was spent in the pangs of the Cultural Revolution, which was prompted in October 1966 by Chinese students and workers and continued for ten years. It was initiated by Chairman Mao to secure "Marxism-Leninism-Mao Tse-tung Thought" as the state's dominant ideology and eliminate any political opposition.

Calvin's father, Zhan Tang Liang, was president of the family's auto manufacturing company, but Mao's "re-education" had other career plans for him when he was made a farm worker. His mother, Zhi Shi Gu, struggled to raise their six children while her husband was sent to the countryside to work on a farm for two years. The government assigned the jobs that they deemed necessary to create their idea of a produc-



Sailing on the Bay

Oil on canvas 15" × 30"

Entry for CAC's 95th Annual Gold Medal Juried Exhibition

tive country. Mao promoted collective farming and nationalized commerce and industry, which had been largely private up until that point.

After Calvin Liang graduated from high school, the government assigned him a practical occupation—feeding cows on a communal farm. But his drive to draw in his sketchpad was strong. In 1979 he decided to take a chance and apply to the **Canton Opera Institute** where he could study the eight-centuries-old tradition of set design. The entrance exam was competitive and required completing several parts, including written, oral and painting from an arranged still-life in the presence of a judging panel. He was one of two selected and was sent to the **Shanghai Academy of Fine Arts** to learn from the masters for two years, which included Russian trained Chinese artists who were taught the *Social Realist* style. He excelled in his studies and was awarded the position of set designer for the **Canton Opera** where he worked for the following six years, chiefly painting backdrops depicting the Chinese countryside.

LIANG'S DESIRE TO EXPAND HIS ARTISTIC horizons, coupled with the more relaxed atmosphere in the People's Republic of China, prompted him in 1987 at age twenty-seven to apply to the **Academy of Art College** in San Francisco. His hopes were to improve his skills and create greater career opportunities in a free country. Paving the way, a few years later his parents and siblings joined him. To pay for his education and living accommodations Liang painted tourist

portraits at **Fisherman's Wharf** for five dollars and created cartoons for **Marine World**. His ambition was great and his drive to excel was steadfast. He ventured to paint urban scenes of San Francisco, *en plein air*, and began selling these bold paintings to passers-by.

Liang studied fine art by day, English by night, and painted and sold paintings on weekends. He was beginning to make a living as an artist and needed to apply for social security. His Chinese friends advised him to change his given name, "Ge," to something more anglicized, like William or Tony. However, Liang did not like those names, but he was pressed to come up with something on the spot. Someone said "Calvin," and Liang said, "OK," even though he didn't know how to spell it. His new life in America was quickly taking root, particularly when in 1987 while painting around San Francisco he met his future wife, **Cindy**, also a recent Chinese immigrant. In 1999 their son, **Lawson**, was born, whose name in Cantonese means "born in Los Angeles."

In 1997 **Walt Disney Studios** recognized Liang's ability to convey an uplifting mood through his use of bright, yet harmonious colour. They offered him the highly sought position as background artist. He moved to Los Angeles and began work on Disney's upcoming feature animation films, *The Little Mermaid* and *Cinderella Stories*. These hugely successful productions helped launch Liang's career in the entertainment industry, and within three years, he was snatched up by **Nickelodeon Studios** where he worked for the next five



Summer, Catalina
Oil on canvas 18" × 24"

years creating the phenomenal undersea world of *SpongeBob SquarePants*—the optimistic sea sponge who lives in a two-bedroom pineapple at the bottom of the Pacific Ocean.

In 2002 Liang decided to quit working for the studios to pursue a full-time career as a fine artist, and although he no longer creates the underwater realm of the internationally beloved happy yellow sponge and his diverse friends, the Pacific Ocean continues to be Liang's artistic muse. "I love the smell, the colour, and the sounds of the waves—every wave has a different shape," says Liang. "I am so relaxed and happy the moment I see the ocean." He uses his marine paintings to share his personal love and joy of nature with his audience. In fact, if one drives the stretch of California's magnificent coastal highway during any time of the year, one may spot Calvin Liang with his palette of twenty-six colours painting the vibrant life that defines California's coastline.

In his capacity as a fine artist, his energetic personality feels a kinship to the movement, flow, and life force of water. "I was nineteen years-old the first time I saw the ocean," he says. And like the sirens of Greek Mythology Liang is lured by the seductive sounds and glittering waves of the ocean. But to keep focused on his art, he says, "I learned at the academy to keep my eye on colour and shape." To Liang, the Pacific Ocean is one of the facets that make the golden state sparkle. Living in sun-drenched southern California, Liang's art has naturally evolved to express his excitement over his new environment.

Liang's style is familiar to fans of *California Impressionism* or *California Plein Air*. His technique includes a combination of natural outdoor painting and studio work using photographic references. Two of his favourite California artists are **Edgar Payne** (1883–1947) and **Guy Rose** (1867–1925), who continue to inspire him. Recognized for his use of vivid



and harmonious colour Calvin Liang applies a bold sense of structure that communicates carrying power from a long distance. “I think a good painting expresses a sense of excitement and aesthetic emotion,” explains Liang. “When I paint, I cannot rely on reason alone, because reason kills emotion. The moment I apply reason, I know that I am lost.” In Chinese art, each object has its own subjective meaning, and can be interpreted in many ways. To the Chinese, colour and form are not just words, but are a part of what makes their culture unique; their ability to surround themselves with beautiful architecture, gardens and lavish technique are limitless. In Liang’s art, he strives to find the perfect balance of beauty and significance.

DEFLECTING ON HIS PREVIOUS CAREER IN Animation Calvin says, “I like fine art better. In the studios, fifty percent of the work I did was my idea, but the other fifty percent was the supervisors. In my fine art painting, I control the whole thing. During my time in animation I painted evenings, weekends and holidays. Any free time I had I used for painting. Now, everyday I sleep, eat and paint.”

In 1999 Calvin was elected a full Artist member in the **California Art Club** where he became actively involved with the resurgence of Plein Air painting and soon won the respect of his peers, as well as winning many important awards. In 2002 his painting, *Bowers Museum*, received First Place at the California Art Club’s “Sights and Sounds of Southern California” exhibition and competition held at the **Bowers Museum of Cultural Art**. Also in 2002 he received Second Place at the “8th Annual California Art Club Plein Air Painting Event at Historic Mission San Juan Capistrano.” In 2004 Liang was presented with the People’s Choice Award at the “6th Annual Laguna Plein Air Painters Association Invitational.” The following year he received the Artist’s Choice Award from the **Carmel Arts Festival**.

In 2002 Calvin Liang was honoured by receiving the rarely awarded designation of Signature status from the California Art Club. In a relatively short period of time, Liang’s popularity rose quickly and he was soon invited to join other prestigious art organizations,

including the **Oil Painters of America** and **Laguna Plein Air Painters Association**, thus assuring his position as one of the nation’s leading plein air artists. National art magazines also took notice. In 2004 Liang’s work graced the cover of *Art of the West’s* special 16th Anniversary Edition; and he received a full feature article in *American Art Collector Magazine*. The following year *Southwest Art Magazine* gave Liang a full feature story.

Liang represents part of today’s growing international interest in Chinese artists living outside China—talented artists who left their homeland in the late 1980s and early 1990s and settled in the United States, Canada, Europe and Australia searching for the opportunity to find an audience for their work. Calvin Liang is a link between China’s government-approved art and man’s indomitable spirit to pursue freedom, create beauty and express his own voice.

Notes:

Calvin Liang’s upcoming book, Calvin Liang’s Oil Paintings, published by China’s government sponsored Tianjin People Fine Art Press in The People’s Republic of China, is part of a series on successful expatriate artists and is due to be available soon.



Fourth of July in Newport
Oil on canvas 12" × 16"

THE CALIFORNIA ART CLUB SALUTES OUR MEMBERS IN THE ARMED FORCES

Letter from Iraq

Hi California Art Club,

...You ask about the situation here, and I'm happy to tell you that I'm lucky to be in Camp Speicher. We live in trailers with electricity and air conditioning, the food is good, and we have a decent phone and internet centre to keep in touch with family and friends. My job here is to be a gunner for a recovery team. We recover vehicles that either break down or get blown up. It is very interesting, but also a potentially dangerous job. Fortunately for me I haven't seen too much action. Still, I saw a detonation of an IED (Improvised Explosive Device) two vehicles ahead of me on a convoy, and I had to return fire once. And I assure you this is enough for me to see.

You ask me about my perspective on how things are progressing, and I can only tell you that I am an optimist and hope for the better. I am doing my job the best I can to improve the condition of Iraq and defeat terrorism, and I know that the same is true for most of the soldiers I know. We want to make things better not worse.

And as for the weather, it is about 135 degrees most of the time, and when you add the bullet proof vest and the helmet when you are working in the sun, it can be quite something. As for the landscapes, imagine flat land, sand and almost no vegetation 360 degrees. The only interesting place I have seen is near the Tigris River. But as you can imagine, we can't stop anywhere.

In any case, it was really nice to hear from you, and please send my regards to all of the members of CAC,

MIGUEL ALVAREZ
CAC Mentor Program Member
Tikrit, Iraq

Note: Since this letter was received, we are happy to report that Miguel has safely returned home from Iraq.



Miguel Alvarez
Before the Mission
Oil on canvas 48" x 96"

Specialist Alvarez is seen here with his unfinished painting created on location at Camp Speicher on the outskirts of Tikrit, Iraq.



Armand Cabrera
The Warrior; Portrait of the Artist's Brother

Oil on canvas 30" x 24"
Entry for CAC's 95th Annual Gold Medal Juried Exhibition

THE CALIFORNIA ART CLUB would also like to recognize the following CAC Members and their relatives who are presently or have recently served in our armed forces. We ask that you keep them in your thoughts and prayers.



SPECIALIST MIGUEL ALVAREZ
CAC Mentor Program Member
US Army
1 tour of duty in Iraq



STAFF SERGEANT MARTIN CABRERA
Brother of CAC Artist Member
Armand Cabrera
US Army
1 tour of duty in Iraq



CORPORAL NATHAN DELLINGER
Son of CAC Signature Artist
Gil Dellinger
US Marines
2 tours of duty in Iraq



CAPTAIN GREGORY HOLT
Son of CAC Artist Member
Joan Horsfall Young
US Army
1 tour of duty in Afghanistan
and 1 tour of duty in Iraq



COLONEL JAMES MCGINLEY
CAC Patron Member and husband of
CAC Painting Patron Member
Maribeth McGinley
US Marines
Served on the Joint Chiefs of Staff
under General Richard B. Myers
24 years in the Marines



PRIVATE NATHAN ROCA
Son of CAC Signature Member
Junn Roca
US Army
1 tour duty in Iraq

CAC NEWS FLASH: Stars Shine Bright at Marston's Restaurant, A Mentor Program Venue

by Jessica Eisenreich

BEGINNING IN SEPTEMBER 2005, THE CALIFORNIA ART CLUB (CAC) has partnered with Marston's Restaurant in Pasadena to present an exciting new series of "Rising Young Stars" exhibitions featuring members of the California Art Club's Mentor Program. Since 1988 Marston's Restaurant has been a unique treasure in Pasadena. Located in a historic Craftsman house, Marston's specializes in providing delicious cuisine in a cozy atmosphere. Marston's famous breakfast menu has earned the restaurant acclaim in prestigious publications including the *New York Times* and *Zagat Survey*. A favourite spot among community and business leaders for "power lunches," Marston's is the perfect venue to showcase the CAC's emerging talent.

After the 2004 success of the Rising Young Stars exhibition at the California Art Club Gallery at The Old Mill, this series of ongoing follow-up exhibitions was organized to promote the Mentor Program. Started in 2000, the Mentor Program serves as a catalyst to develop the talents of young artists by pairing them with CAC Signature members. Chaired by CAC Signature Artist Daniel W. Pinkham, the Mentor Program seeks out promising artists under the age of thirty. In evaluating candidates, Pinkham says, "We look to see if they are serious and if they are talented. We look at the whole package." In addition to helping young artists develop their personal style, the Mentor Program also provides members practical advice on how to navigate the business side of the art world. Mentor Program member Eric Merrell elaborates, "The Mentor Program has given me a different perspective of the art world. I feel lucky to have found the program; the mentoring and business aspects of working with the CAC are a great resource to a developing artist." Started with a handful of young artists, the Mentor Program now boasts over forty members who are the leaders of the next generation of contemporary-traditional fine art.

Each exhibition at Marston's features an intimate evening with the artist. At this special reception, art lovers enjoy hearing the featured Mentor Program Artist give a short presentation on his or her work and promising career followed by a question and answer session prior to the restaurant's normal dinner hours. The next "dine with the artist" evening will take place on April 26 and features Eric Merrell. Reservations can be made by calling Marston's Restaurant at 626/796-2459. CAC members are always welcome at Marston's.



Mentor Program member Amery Bohling poses with her 23" x 30" oil painting, *The Fading Light*, at Marston's Restaurant

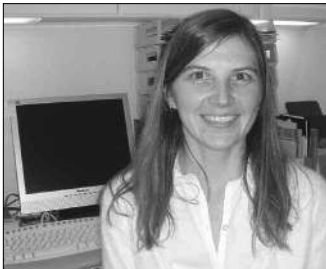


CAC News Briefs

NEWS FLASH!

California Art Club's "95th Annual Gold Medal Juried Exhibition" to open with an Artists' Gala Reception on April 1 and will continue on view through April 23 at the Pasadena Museum of California Art. See Exhibitions listing on page 23.

WELCOME MIRIAM NÖSKE TO CAC STAFF



The California Art Club is pleased to introduce new full-time Exhibitions Curator and Assistant Editor, **Miriam Nöske**. Originally from Germany, Miriam studied Fine Arts at the Chelsea College of Art and Design in London, and

the University of the Arts Berlin, Germany. In 1999 she was a recipient of the prestigious *Erasmus Stipend* for a four-month stay at the Academy of Fine Arts in Vienna where she worked in the sculpture class of **Michelangelo Pistoletto**. She received her MFA from the California Institute of the Arts, Valencia, in 2004 and has shown her artwork in group and solo exhibitions internationally including Los Angeles, Berlin, Hamburg, Vienna, London and Bangkok.

Her interest in the arts includes a wide spectrum of contemporary art, art history, film/video and architecture. Miriam has been a docent at Frank Lloyd Wright's **Hollyhock House** (once headquarters to the California Art Club) since October 2005 and has been on the curatorial committee for several group exhibits. Additionally, she worked as an Editorial Assistant for English publications at **Cornelsen Verlag GmbH & Co.** in Berlin, Germany, for three years, and has assisted with various exhibition catalogues, artist books and editorials for art magazines. Miriam's enthusiasm for the arts is expansive and she is already contributing greatly to the California Art Club's vital artistic energy. Please join us in welcoming Miriam Nöske to the CAC.

CAC RECOGNIZES SPECIAL FRIENDS

At the California Art Club's Annual Holiday Luncheon on December 11, the following friends were recognized for their outstanding support of our Club: Patron Member **Frannie Roca** received the *Volunteer of the Year Award*; Chairman of Painting Patron Exhibitions at the Women's City Club **Ernie Marjoram** received the *Chairman of the Year Award*; and **Martin and Joan Ransohoff** were simultaneously recognized for their exceptional hospitality and dedication to the California Art Club with the *Special Recognition Award*.

2005 CAAM WORKSHOPS

CALIFORNIA ART ACADEMY AND MUSEUM MASTER ARTIST WORKSHOP PROGRAMS – AN AFFILIATE OF THE CALIFORNIA ART CLUB

Enrolment: First come, first served, with 16 students maximum per class, unless otherwise noted.

A non-refundable deposit of 50% is requested to hold space in the workshop.

To reserve your space, call 626/583-9009.



∞ GIL DELLINGER

Gallery and Show-quality Paintings

Workshop Dates:

September 11 – 15

Fee: \$575

Location: Pasadena



∞ CALVIN LIANG

Plein Air Seascapes

Workshop Dates:

October 26 – 28

Fee: \$350

Location: Newport Beach



∞ STEPHEN MIRICH

Maritime Harbour Scenes en Plein Air

Workshop Dates:

May 6 – 7

Fee: \$275

Location: San Pedro



∞ DOUGLAS PAUL MORGAN

Plein Air Painting

From Start to Finish

Workshop Dates:

July 21 – 23

Fee: \$575

Location: Fort Mason Community Gardens, San Francisco



☞ CHARLES
MUENCH
*Dappled Light –
Painting the Figure
Outdoors*
Workshop Dates:
March 24 – 28
Fee: \$575
Location: San Fran-
cisco area



☞ RAY ROBERTS
*Plein Air Landscapes
(Two-part series)*
Workshop Dates: May
16 – 18 (Part 1);
May 19 – 21 (Part 2)
Fee: \$350 for one ses-
sion; \$575 for both
Location: San Fran-
cisco area

THE CALIFORNIA ART CLUB

WISHES TO THANK THE FOLLOWING GENEROUS DONORS
FOR THEIR RECENT CONTRIBUTIONS:

\$1,000

Roy Rose

\$200 to \$500

Howard Anderson

Lisa Bloomingdale and
Robert McKim Bell

Teresa Dong

Connie and Gordon Fish

Ernie Marjoram

Douglas Morgan

Joan and Martin Ransohoff

Patricia Riggs

Leonore Rae Smith

Elizabeth Tolley

Up to \$100

Carl B. Belfor

Suzanne Bellah

Julia L. Braeger

Gerald Brommer

Janet Brown

Dennis Cabral

Valerie Carson

Jack Cassinetto

Carla Clarke

Lynne D'Aloisio

Suzanne D'Arcy

Daniel Desmond

Dennis Doheny

Dr. and Mrs. Richard Doyle

Glen Eisner

Gabriel Estrada

Marian Fortunati

Meadow Gist

Kim Grossman

Marsha Grieco

Ruth Hanzlik

Carolyn Hesse-Low

Jeffrey Horn

Elaine Kaniewski

Carol King

Steven Lang

Michelle Lentz

Tanya Lowe

Fred Mackenbach

Hugh Macneil

Leslie Mayer

Doris Mendenhall

Marlene Miller

Kathy Norris

Ed Nunnery

Frances Pampeyan

Stan Sampson

Laura Segil

Liliana Simanton

Robert Simon

Mian Situ

Michael Situ

Jean Stern

Brian Stewart

John Stewart

Carol Swinney

Milly Tsai

Anne Ward

Yisun Wei

Lillian Winkler

\$50.00

Anonymous

ON BEHALF OF the California Art Club, I greatly appreciate your support in providing educational opportunities that emphasize the importance of traditional fine art for future generations to enjoy.

— PETER ADAMS, *President*

Note: Gold Medal donors will be listed in the Spring/Summer issue.

Museum/Gallery Exhibitions and Lectures

Compiled by Jessica Eisenreich

Note: In this section CAC Artist and Signature members are typeset in BOLD SMALL CAPS.

Suggestion: Before attending any of the following, it is wise to verify public viewing hours.

AMERICAN LEGACY FINE ARTS

By appointment
Pasadena, CA

626/577-7733

FRANK M. SERRANO: Hidden L.A.

Plein air paintings focusing on atypical views in and around Downtown Los Angeles, including scenes of remote back alleys and



Jeremy Lipking
Bedside

Oil on linen 30" × 18"
Exhibited at Arcadia Fine Arts

old buildings often overlooked in a city center now defined by gleaming skyscrapers. Call for a personal appointment and directions to the gallery.

Reception: May 13; 5–8 P.M.
May 13 – June 17

ARCADIA FINE ARTS

51 Greene Street
New York, NY 10013
212/965-1387

JEREMY LIPKING: Solo Exhibition

May 18 – June 3

ARMORY CENTER FOR THE ARTS

145 North Raymond Avenue
Pasadena, CA 91103
626/792-5101

Bugology

An artistic investigation into the world of bugs through the work of 15 contemporary southern California artists. Their art investigates what it means to relate aesthetically with these terrestrial creatures that both inspire and repel us at the same time.

Reception: March 10; 6–10 P.M.
Through May 21

THE AUTRY NATIONAL CENTER

4700 Western Heritage Way
Los Angeles, CA 90027
323/667-2000

Masters of the American West Fine Art Exhibition and Sale

Major invitational exhibition featuring 70 nationally recognized painters and sculptors, including CAC artists, PETER ADAMS, CLYDE ASPEVIG, JOSEPH BOHLER, JUNE CAREY, GEORGE CARLSON, CAROLE COOKE, DENNIS DOHENY, CAROL GUZMAN, RALPH OBERG, DANIEL W. PINKHAM, VIC RIESAU, MIAN SITU, MATT SMITH and HOWARD TERPNING. For information on reception tickets or related programs, call Special Events at 323/667-2000.

Reception: February 4;

5:30 – 9:00 P.M.
Through March 5



Mummy Mask

Late 1st century BC to early

1st century AD

Cartonnage, painted and gilded

17.32" × 11" × 9"

Acquired in 1897

Collection of The British Museum

Exhibited at Bowers Museum

BOWERS MUSEUM OF CULTURAL ART

2002 North Main Street
Santa Ana, CA 92706

714/567-3600

Mummies: Death and the Afterlife of Ancient Egypt

As part of its joint venture with the British Museum, the Bowers has drawn upon this world-famous collection of Egyptian mummies and funerary objects as the largest exhibition of its kind to be shown by the British Museum outside of Britain.

Through April 15, 2007

CALIFORNIA ART CLUB GALLERY

At The Old Mill

1120 Old Mill Road

San Marino, CA 91108

Monumental Miniatures II

Featuring original paintings
8" × 10" and smaller by CAC

artists CARL BELFOR, GERALD BROMMER, JOHN BUDICIN, JOHN COSBY, KARL DEMPWOLF, LINDA DUPAS, DON DURBOROW, LYNN GERTENBACH, DAN GOOZEE, RAY



HARRIS, DALI HIGA, JACQUELINE KAMIN, PEGGI KROLL-ROBERTS, FRANK LENNARTZ, MARGOT LENNARTZ, SIMON LOK, NILES NORDQUIST, JOEL PHILLIPS, RICHARD PROBERT, RAY ROBERTS, JUNN ROCA, RANDALL SEXTON, and MICHAEL SITU.

Through March 5
also

Urban California

Paintings of California's diverse city scenes. Featured artists: MAX BOAS, PATRICIA CHIDLAW, PO PIN LIN, WALTER MCNALL DOUGLAS PAUL MORGAN, NANCY POPENOE, SCOTT PRIOR, GERALD RAHM, JUNN ROCA, KEVIN SHORT, YISUN WEI, And KEITH WICKS.

Reception: March 9;
5:30 - 7:30 P.M.
March 7 - June 4

CANTOR ARTS CENTER
Stanford University
Palm Drive at Museum Way
Stanford, CA 94305
650/723-4177

American ABC: Childhood in 19th-Century America

Exploring the connection between images of the American child and a young nation.

Through May 7

CROCKER ART MUSEUM

216 O Street
Sacramento, CA 95814
916/264-5423

Artists at Continent's End: The Monterey Peninsula Art Colony

Beginning in 1875 artists gravitated to California's coastal towns of Monterey, Pacific Grove and Carmel developing a significant art colony by the turn of the 20th cen-

ture. This exhibition highlights works by founding colony artists. Catalogue available.
Through May 21

CHRYSLER MUSEUM OF ART

245 West Olney Road
Norfolk, Virginia 23510
757/664-6200

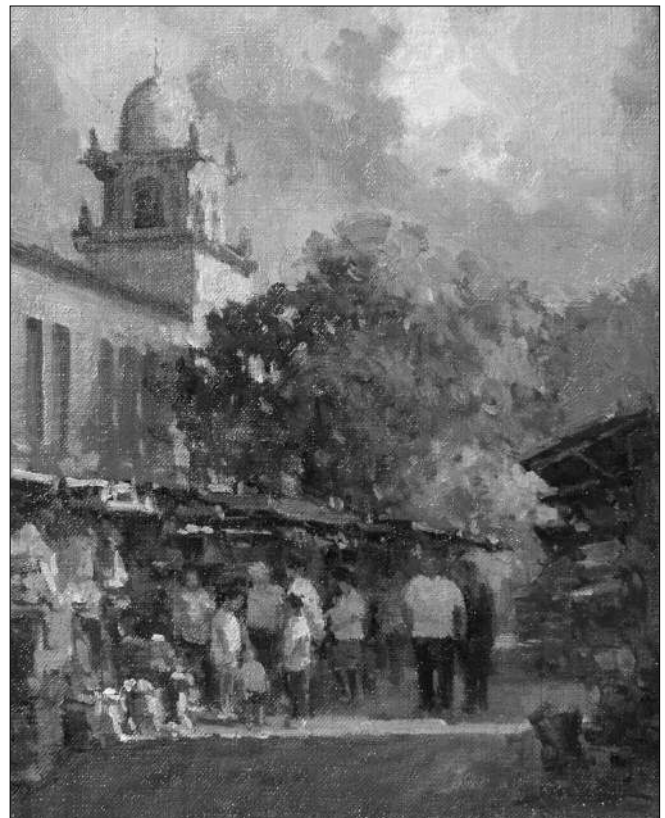
Collecting the Impressionists: Masterpieces from the Sterling and Francine Clark Art Institute

First nationally touring exhibition of works from the permanent collection of the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Highlighting the Clark's renowned Impressionist collection, as well as complementing the Chrysler's own impressive collection.

March 25 - May 14



Nancy Popenoe
Chinatown
Pastel on Paper 20" x 16"
Exhibited at California Art Club Gallery



Junn Roca
Historic Olvera Street
Oil on linen 10" x 8"
Exhibited at the California Art Club Gallery

DAHESH MUSEUM OF ART

580 Madison Avenue
New York, NY 10022
212/759-0606

Stories to Tell: Masterworks from The Kelly Collection of American Illustration

Dahesh Museum of Art Chief Curator Stephen Edidin will select approximately 90 masterworks from the Kelly Collection, an exceptionally important private holding of original oil paintings, watercolours, and pencil drawings made in the "golden age" of American illustration (c. 1880-1930).
Through May 21

DE YOUNG MUSEUM

Golden Gate Park
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118
415/863-3330

International Arts and Crafts: William Morris to Frank Lloyd Wright

The Arts and Crafts movement was arguably one of the most far reach-

ing and influential design movements of modern times. This exhibition traces the development of the movement from its flourishing in Britain in the 1880s to its interpretation and development in America, continental Europe, and Japan.
March 18 - June 18

DEBRA HUSE GALLERY

229 Marine Avenue
Balboa Island, CA 92662
949/723-6171

JOHN BUDICIN: Solo Exhibition

Featuring paintings of Crystal Cove, Avalon Harbor and California's vanishing wide-open vistas.
Reception: March 3; 6-8 P.M.
March 2 - April 1

EAST WEST BANK, TORRANCE

23737 Hawthorne Blvd.
Torrance, CA 90505
310/791-6412

GAYLE GARNER ROSKI: A Brush with History

Watercolour paintings of antique

Chinese calligraphy brushes, celebrating the 'Year of the Dog.'
Through February 2007

EASTON GALLERY

557 Hot Springs Road
Montecito, CA
805/969-5781

Urban Landscapes

Paintings of city scenes by members of the OAK Group, including **Whitney Abbott, PATRICIA CHIDLAW, and Richard Schloss.**
Through April 2

FIRST AMERICAN TRUST

Orange County Regional Office
5 First American Way
Santa Ana, CA 92707
Information: 626/583-9009

Special Miniatures Exhibition: A Selection from the CAC Gold Medal Exhibition

As "Presenting Sponsors" of the CAC's "95th Annual Gold Medal Juried Exhibition," First American Trust is hosting a special exhibition of miniature paintings at their regional offices in Santa Ana and La Jolla.

Reception: March 7; 6 - 8 P.M.
March 6 - 24

also

San Diego Regional Office
4380 La Jolla Village Dr., Ste. 200
San Diego, CA 92122
Information: 626/583-9009
Reception: March 22;
5:30 - 7:30 P.M.

FLORENCE GRISWOLD MUSEUM

Old Lyme Street
Old Lyme, CT 06371
860/434-5542

Finding Religion: American Art from the Hartford Steam Boiler Collection

This exhibition of 40 paintings examines how the idea of religion and spirituality was manifested and conveyed in American art between the 18th and 20th centuries. Featuring works by Ralph Earl, Fred-eric Church, Fidelia Bridges and



Dean Cornwell (1892-1960)

Two Men in Smokey Room

Framed dimensions 34.5" x 43"

Copyright Kelly Collection

Exhibited at Dahesh Museum



Harlan Page (1791–1834)
Portrait of a Man, c. 1815
 Oil on canvas
 Exhibited at Florence
 Griswold Museum

John Twachtman.
 Through May 28

FREDERICK R. WEISMAN
 MUSEUM OF ART
 Pepperdine University
 24255 Pacific Coast Highway
 Malibu, CA 90263
 310/506-4851
Lita Albuquerque: Solo Exhibition
 Through March 26
also

On Location in Malibu 2006
 Plein air paintings by CAC artists
 celebrating Malibu's diversity.
 Curated by the Weisman's executive
 director, Michael Zakian, Ph.D.
 Reception: May 20; 6 – 9 P.M.
 May 20 – July 16

GETTY MUSEUM
 1200 Getty Center Drive
 Los Angeles, CA 90265
 310/440-7330
**Courbet and the Modern
 Landscape**

This exhibition takes a fresh look
 at 47 landscape paintings by 19th-
 century French painter Gustave
 Courbet (1819–1877).
 Through May 14

THE GETTY VILLA, MALIBU
 17985 Pacific Coast Highway
 Pacific Palisades, CA
 310/440-7300
**Molten Colour: Glassmaking in
 Antiquity**
 Showcasing over 180 objects from
 all periods of ancient glass produc-
 tion, 2500 B.C. to the 11th century
 A.D. The exhibition also surveys
 ancient glassmaking techniques
 such as core forming, casting,
 mosaic, inflating, mould blowing,
 and cutting—all of which are still
 used by glass artists today.
 Through July 24

GREENHOUSE GALLERY
 6496 N. New Braunfels Avenue
 San Antonio, TX 78209
 210/828-6491

A New Beginning
 Featuring 125 new works by
 gallery artists, including BRIAN
 BLOOD, IGNAT IGNATOV, CALVIN
 LIANG, and JEFFREY WATTS.
 Through March 10

also
**Russian Impressionism: From the
 Soviet Era to the Present**
 March 18 – April 17
also

Kathryn Stats: Solo Exhibition
 Reception: April 22; 4 – 8 P.M.
 April 18 – May 5

HAMMER MUSEUM
 10899 Wilshire Blvd.
 Los Angeles, CA 90024
 310/443-7000

Masters of American Comics
 Featuring works by 15 influential
 20th-century American comic
 artists, including R. Crumb, Lyonel
 Feininger, Chester Gould, Harvey
 Kurtzman, and Charles M. Schulz.
 Through March 12

THE HUNTINGTON
 1151 Oxford Road
 San Marino, CA 91108
 626/405-2100
**Sensation and Sensibility: Viewing
 Gainsborough's Cottage Door**

A dramatic recreation of an exhibit
 installation that allows modern
 viewers to step back in time and
 experience a key work of British
 portrait and landscape artist Thomas
 Gainsborough (1727–1788).
 Through May 14

THE IRVINE MUSEUM
 18881 Von Karman Ave, Suite 100
 Irvine, CA 92612
 949/476-2565
**Plant Portraits: The California
 Legacy of A.R. Valentien**
 (1862–1925)

Valentien was the head decorator at
 the Arts and Crafts Rookwood Pot-
 tery in Cincinnati. He moved to
 California and eventually accepted
 an art commission from San Diego
 philanthropist Ellen Browning
 Scripps to document California's
 wildflowers. The project became a
 10-year quest throughout California
 that resulted in 1500 species of
 wildflowers, trees, grasses and ferns.
 Through March 24

JOHN PENCE GALLERY
 750 Post Street
 San Francisco, CA 94109
 415/441-1138

**Anthony Waichulis and the
 Waichulis Studio**

Waichulis, born 1972, is a contem-
 porary master of the trompe l'oeil
 painting tradition. The exhibition
 also showcases paintings by his stu-
 dents working in the same genre.
 March 2 – April 1

also
William Bartlett and Adam Forfang
 Featuring provocative still-life and
 figure paintings.
 April 6 – 29

LEGION OF HONOR
 Lincoln Park
 34th Avenue & Clement Street
 San Francisco, CA 94121
 415/863-3330

**Judging by Appearance: Master
 Drawings from the Collection of
 Joseph and Deborah Goldyne**
 For nearly four decades, Joseph
 and Deborah Goldyne have formed



one of the largest and most diverse collections of master drawings in the U.S. A special aspect of the collection is that Joseph Goldyne is a highly regarded artist, with this experience informing their choices. The drawings range from old masters by Guercino, Rembrandt, Van Dyck and Piranesi to 19th-century artists such as Turner, Corot, Millet, Pissarro and Degas.
March 4 – June 4

MARSTON'S RESTAURANT
(A CAC venue to showcase Mentor Program Members)
151 East Walnut Street
Pasadena, CA 91103
626/796-2459

Rising Young Star: JEFFREY WARD
Featuring landscapes of the San Gabriel Valley by this CAC Mentor Program artist. Reserve for dinner and savour delicious cuisine by award winning chef Jim McCarty.
Through March 5
also

Rising Young Star: ERIC MERRELL
Featuring recent paintings by this CAC Mentor Program artist and

graduate of Art Center.
Reception: April 26; 5:30–6:30 P.M.
March 14 – May 7

NAPA VALLEY MUSEUM OF ART

55 Presidents Circle
Yountville, CA 94599
707/944-0500

Romance of the Bells: The California Missions in Art

Idyllic images of old California are rooted in the romantic period of California's past that is associated with the 21 missions founded between 1769 and 1823. Yet that brief period of 54 years would have a lasting effect on the artistic and social fabric of the Golden State.
Through April 23

NATIONAL GALLERY OF ART
Sixth Street and Constitution Ave.
Washington, DC

202/737-4215

Cézanne in Provence

Approximately 117 oil paintings and watercolors by Paul Cézanne (1839–1906) demonstrating his intense, emotional engagement with

the countryside of his birthplace, where he painted some of his most compelling landscapes and penetrating portraits of family members.
Through May 7

NORTON MUSEUM OF ART

1451 S. Olive Avenue
West Palm Beach, FL 33401
561/832-5196

French Impressionism and Boston

53 masterworks by 19th and early 20th century artists including Edgar Degas, Childe Hassam, Claude Monet and John Singer Sargent.
Through March 5

NORTON SIMON MUSEUM

411 West Colorado Blvd.
Pasadena, CA 91105
626/449-6840

Telling Tales

Artworks that tell stories may be derived from various sources, including the Bible and other religious texts, classical mythology, history and even everyday life. *Telling Tales*, an intimate exhibition featuring 12 artworks, examines how artists communicate the essential aspects of a tale through gesture, setting, symbol and composition.
Through April 17

OCEANSIDE MUSEUM OF ART

704 Pier View Way
Oceanside, CA 92054
760/721-2787

Art of the WPA Era

Assembled from San Diego collections, this exhibition examines the art created under the Works Progress Administration from 1936 to 1943 as part of Franklin Delano Roosevelt's New Deal.

Lecture: February 16; 7–9 P.M. with Guest Curator Bram Dijkstra.
Through March 19

OVERLAND GALLERY OF FINE ART

7155 Main Street
Scottsdale, AZ 85251
480/947-1934

The Artist's View

Exhibition of Russian Impressionist paintings from 1930 to 1990s.
Through April 22



Jeffery Ward
Spring Eucalyptus
Oil on canvas 14" × 18"
Exhibited at Marston's



Jeffrey R. Watts
Young Painter
 Oil on linen 20" × 30"
 Selection from the CAC's 95th Annual Gold Medal Juried Exhibition
 Exhibited at Pasadena Museum of California Art

PACIFIC ASIA MUSEUM
 46 North Los Robles Avenue
 Pasadena, CA 91101
 626/449-2742
Reflections of Beauty: Women from Japan's Floating World
 Collection of rarely seen Edo-period art depicting images of geishas (entertainers) and oirans (courtesans).
 March 10 – June 18

PASADENA MUSEUM OF CALIFORNIA ART
 490 E. Union Street
 Pasadena, CA 91101
 626/568-3665
R. Kenton Nelson: Pros and Cons/Rhyme or Reason
 This Pasadena-based artist's paintings are contemporary recollections of the graphic style exemplified by the American Scene painters, the Regionalists, and the WPA (Works Progress Administration) artists of the 1930s, as timeless tableaux of American culture.
also
Fun, California Style
 2nd exhibition in a 4-part series exploring the California Regionalist Style, including paintings by Rex

Brandt, Phil Dike, Barse Miller, Charles Payzant, Dorothy Sklar, and Milford Zornes.
 Through March 26
also
Raimonds Staprans: Art of Tranquility and Turbulence
 Figurative artist and Latvian born Staprans painted in the San Francisco Bay Area since the 1950s. He is internationally known for his minimal compositions and vividly coloured images of nature and natural forms.
 Through March 19
also
KEVIN MACPHERSON: Reflections on a Pond
 190 paintings of a single pond in New Mexico created over five years to express the various moods of nature. Catalogue available.
 Reception: April 7; 7 – 9 P.M.
 April 1 – 30
also
California Art Club 95th Annual Gold Medal Juried Exhibition
The First American Corporation, First American Trust and Majestic Realty Foundation are Presenting Sponsors of one of the nation's premier exhibitions of contemporary-

traditional fine art. An addition to the Gold Medal is a "Miniatures" exhibition of paintings and sculpture. All artworks are available for acquisition.
 April 2 – 23

Gold Medal Information

Members of Collectors' Circle only – Benefit Dinner and Preview:
 Friday, March 31
 6:30 – 9:30 P.M.
Ticket Price: \$350/ticket or \$3,500/table.
 For information, call
Lisa Cavelier, Collectors' Circle Coordinator, 626/583-9009.

Artists' Gala Reception:
 Saturday, April 1; 6 – 9 P.M.
 Meet the 120 participating artists and preview their latest masterpieces.
Ticket Price: \$75, includes exhibition catalogue

Purchase your tickets
 today online at
www.californiaartclub.org
 or by calling 626/583-9009

CAC Gold Medal Schedule

- **March 31:** Members of Collectors' Circle only—*Sneak Preview and Dinner*
 - **April 1:** Artists' Gala Reception
 - **April 6:** "How to Look at Art"
 - **April 13:** "Collecting Strategies"
- See back page "Calendar of Events" for details.*

PHOENIX ART MUSEUM
 1625 North Central Avenue
 Phoenix, AZ 85004
 602/257-1222
Big City: Cityscapes and Urban Life from the Collections
 Featuring American artists' varying depictions of city life from 1841 to 1979.
 Through March 19
also
Collecting the Impressionists: Masterpieces from the Sterling and

Francine Clark Art Institute
Highlights from the Institute's collection of Impressionist Masters featuring paintings by Claude Monet, Edgar Degas, Berthe Morisot, and others.
Through March 12

REDFERN GALLERY
1540 South Coast Highway
Laguna Beach, CA 92651
949/497-3356

GREGORY HULL: In the Footsteps of Edgar Payne

An exhibition of contemporary plein air paintings inspired by artist Edgar Payne's early 20th-century treks through the majestic sierra terrain.
Through April 1

SAN DIEGO MUSEUM OF ART
1450 El Prado
Balboa Park
San Diego, CA 92112
619/232-7931

In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite
Featuring 2,000 year-old Roman frescoes and sculptures.
Through May 14

SANTA BARBARA MUSEUM OF ART
1130 State Street
Santa Barbara CA 93101-2746
805/963-4364
Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art
Through May 28

SCAPE
2859 E. Coast Highway
Corona del Mar, CA 92625
949/723-3406

R. Kenton Nelson: Narrative Idealism
Featuring Nelson's recent oil paintings and two new book releases on his work.
Through March 11

SITU ART GALLERY
1294 South Coast Highway, #A
Laguna Beach, CA 92651
949/376-6701
Gallery Opening Group Exhibition
This newly opened gallery features artwork by **RUO LI, Zhuo S. Liang, Pino, MIAN SITU and BI WEI.**
Ongoing

SPENCER JON HELFEN FINE ARTS
9200 West Olympic Blvd., Suite 200
Beverly Hills, CA 90212
310/273-8838
Jacques Schnier, Master of the Art Deco Aesthetic
Featuring sculpture and works on paper from 1927 to 1946.
Through March 4

STERLING AND FRANCINE CLARK ART INSTITUTE
225 South Street
Williamstown, MA 01267
413/458-2303
Paper Trails: 100 Great Drawings, Prints, and Photographs from the Clark
This 50th anniversary exhibition features 100 drawings, prints, and photographs from the Clarks' permanent collection of 5,000 works of art on paper spanning 500 years.
Through April 30

SULLIVAN GOSS AN AMERICAN GALLERY
7 East Anapamu Street
Santa Barbara, CA 93101
805/730-1460
Nicole Strasburg: 40 + 40 @ 40
40 oils on birch and 40 oils on paper depicting California's coastline.
Through March 30

TERRENCE ROGERS FINE ART
1231 Fifth Street
Santa Monica, CA 90401
310/394-4999
Michael Chapman: Solo Exhibition
March 18 - April 29

TIRAGE FINE ART GALLERY
One West California Boulevard
Pasadena, CA 91101
626/796-0506
Destinations
Paintings of the artists' travels, featuring **JANE COULOMBE, JOHN CREECH, ELLIE FREUDENSTEIN, PATRICK HARPER, BRENT JENSEN, FRANK LALUMIA, PAULETTE LEE and MARTHA SAUDEK.**
Through April 1



Gabor Svagrik
Desert Light
Pastel on paper 8" x 10"
Exhibited at Gold Medal "Presenting Sponsors" venues and at PMCA



TORRANCE ART MUSEUM

3320 Civic Center Drive
Torrance, CA 90503
310/618-6340

**William Lees Judson (1842-1928):
Arroyo Seco and Beyond: Paintings
from the Collection of H. Douglas
Judson**

Paintings of Pasadena's Arroyo Seco by early California Art Club member, William Lees Judson, who studied under Jules Lefebvre at the Académie Julian in Paris.
Through March 11

WOMEN'S CITY CLUB OF PASADENA

(A CAC venue for Painting Patron Members)
160 North Oakland Avenue
Pasadena, CA 91101
626/796-0560

**Our Cultural Landscapes:
America's National Parks**

Featuring paintings by CAC Members Krystal Allen, R. Arnett, Mike Bagdonas, Karen Blume, Bonnie Born, Jennifer Boswell, Stuart Burton, Robin R. Cloud, Mary Miears Cutsinger, Teresa Dong, Nancy Egan, Jon Francis, Cynthia Hamilton, Joan Hoffman, Steve Kell, Jerome Lipetzky, Andre Lohnert, Shawn McKelvey, Jane Newman, Gwen Novak, Terumi Paganini, Kendra Page, Liz Reday, Linda Rogers, Jeff Sojka, Yvonne Steinbach, Christine Stilson, Marianne Strehler, Kathryn Townsend, Laura Williams, Laura Wynne, Jeff Yeomans, and Chung Sup Yoon.
Through May 6



John Francis
Guiding Light, Point Reyes National Park
Oil on canvas 20" x 24"
Exhibited at Women's City Club

LINK YOUR WEBSITE TO THE CAC!

A direct link with the CAC to your website and/or e-mail address results in higher traffic for you. If you are an Artist or Painting/Sculpting Patron Member, the CAC can provide a direct link to your own website for a nominal \$5 per month. Your link will appear in the *Directory* list following your name. Anyone who visits the CAC site will be able to link directly to you! To sign up, go to www.californiaartclub.org, click on Directories, then go the Link Sign-up.

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GREAT GIFT IDEA!

Subscriptions to the *California Art Club Newsletter* and Patron (non-artist) Membership are available for \$50;
Painting/Sculpting Patron Membership is \$65.
Call 626/583-9009 or join online at www.californiaartclub.org



Membership News

Note: For a complete listing of Membership News for Painting/Sculpting Patron Members, please go to www.californiaartclub.org

The Crystal Cove Alliance held their third annual gala to raise funds in support of preserving historic Crystal Cove. Forty-two renowned plein air artists were invited to Laguna to create unique paintings of Crystal Cove for competition, exhibition and sale. The paintings were judged by **Jean Stern**, executive director of The Irvine Museum. **John Asaro** received first place for his 32" x 28" painting *La Jolla Cove*. **Dan Goozée** received second place and **Clark Mitchell** was presented with third. Honourable mentions went to CAC artists, **Ken Auster**, **John Cosby**, **W. Jason Situ**, **Jim Wodark**, and **Charles Muench** who also received "Directors Choice for Best of the Cove." The event raised \$300,000.

Maynard Dixon Country Annual Event held in Salt Lake City, Utah in September and sponsored by the Thunderbird Foundation for the Arts, announced their winners. **Len Chmiel** of Hotchkiss, Colorado received the Golden Thunderbird Award's "Best in Show" for his

landscape oil, *Slow Motion*, voted on by artist peers. In addition, Chmiel was presented with the Maynard Dixon Memorial Award for best display of three or more works. **Charles Muench** of Markleeville, California, was awarded the "Popular Choice Award" voted on by all attendees for his painting of *Dixon's View*.

Oil Painters of America 14th National Juried Exhibition held May 2005 at the Hilligoss Galleries in Chicago was juried by renowned artist, **Dan Gerhartz**. The National Award was presented to **Tony Pro** for *Mother's Love*. Additional CAC members who received awards were **Ignat Ignatov**, **Jeanette LeGrue**, **Calvin Liang**, **Kevin Macpherson**, **Ray Roberts** and **Carol Swinney**.

Meredith Brooks Abbott's recent paintings were the focus of an exhibition at the Bakersfield Museum of Art during the month of December 2005.

Sunny Apinchapong-Yang's paintings were featured in a solo exhibition entitled "Ireland Revisited" at The Oriel Gallery in Dublin, Ireland, September 22 – October 15, 2005.

Mary Backer's painting, *Kaleidoscope*, will be featured in *SPLASH: Tips and Techniques* published by North Light Books. North Light Books is also publishing Mary's new book *Watercolour in Bloom: Painting the Spring and Summer Garden*. Her work was included in the Watercolour West XXVII Annual Juried Exhibition at the Riverside Art Museum in Riverside, California, September 10 – October 23, 2005.

Victoria Brooks' painting, Where Does it Hurt, was juried into the "Best of America Exhibit 05" by the National Oil and Acrylic Painters' Society (NOAPS). She has also been accepted into the NOAPS Signature Artists Guild.

John Budicin was featured in *American Artist Magazine* in the article, "The Secret of Success: Never Settle."

Robert Grogan's painting, Coastal Morning, was accepted into the 6th Annual American Impressionist Society's National Juried Exhibition in Taos, New Mexico. He was also awarded Signature Membership in the American Impressionist Society (AIS) and is the President-Elect for the AIS. Grogan has also been chosen as the Summer Artist-in-Residence at the National Museum of Wildlife Art in Jackson Hole, Wyoming during summer 2006.

Anna T. Kelly was accepted into the Oil Painters of America's Western Regional Juried Exhibition of Small

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Paintings. Kelly was also juried into the Carmel Art Festival 2005 Plein Air competition and San Luis Obispo Plein Air Painting Festival.

Dick Heimbold's artwork created during the CAC's "Spiritual Spectrum" exhibition held at the Cathedral of Our Lady of the Angeles in 2004 was selected to represent the Cathedral's wine as bottle labels.

Frank Lennartz's painting, *Spring Thaw at Twin Lakes*, was juried into the National Oil Painters of America Exhibition of Traditional Oils held May 2005 at the Hilligoss Galleries in Chicago.

Kevin Macpherson has published a new book, *Reflections on a Pond*, featuring over 400 colour reproductions of his work. For ordering information please visit: www.kevinmacpherson.com. A selection of these paintings will be exhibited at the Pasadena Museum of California Art in April 2006.

Stephen Mirich's paintings of the Irving Johnson, a beached ship discovered earlier this year in Ventura Beach, were featured in a solo exhibition at the Carnegie Art Museum November 2005.

Clark Mitchell received Best of Show for his pastel painting *Red Tide* at the 7th Annual Laguna Beach Plein Air Invitational.

Dean Mitchell, CAC Out-of-State Artist member mounted a solo exhibition to benefit victims of Hurricane Katrina. Scenes of New Orleans and the Gulf Coast were on display at the Red Piano Art Gallery in Hilton Head Island, South Carolina from September 22 to October 22. 10% of all sales were donated to the American Red Cross' relief effort.

Arillyn Moran-Lawrence's painting, *Golden Umbrella*, was juried into the 109th Exhibition of the Catharine Lorillard Wolf Art Club of New York City.

Zenaida Mott received a feature article in the March issue of *Plein Air Magazine*.

Jean Osher was accepted into the National Juried Show of American Women Artists at the Texas Gallery in Dallas, November 18 – December 19, 2005.

Scott Prior was featured in the *Artists to Watch* section of the November issue of *Southwest Art Magazine*. He also won the Laguna Plein Air Painters Association's Artist Membership Show, May 2005.

Richard Probert was awarded a Purchase Prize in the Scenes of Eagle Rock Art Exhibition for his painting of the area's namesake rock.

Ariana Richards' painting *Lady of the Dahlias* received the 1st place award in the 2005 National Professional Painting Competition sponsored by *American Artist* magazine. Richards is also featured in an article by Vicky Stavig in the March/April issue of *Art of the West* magazine.

Robert Schaar was selected as the official artist for the 130th Preakness Stakes, the second race in the Triple Crown Series that was held in Baltimore, Maryland at the Pimlico racetrack. He attended the race as a special guest for his work reproduced as the official event poster.

Alex Schaefer was featured in the January issue of *Southwest Art* in an article entitled, "10 Painters on the Rise in 2006." He was also awarded top prize at the Gallery 825 Open Show 2006.

Michael Situ is a featured artist in the February/March 2006 issue of *International Artist Magazine* in an article entitled, "Use the Colour and Light You See to Sharpen Your Landscape," describing his personal painting philosophy.

Carol Swinney received the Best in Show at the Rock Mountain Plein Air Painters "Fall Colours 2005" competition for her painting, *Below Chasm Falls*. Two of



her paintings were also accepted into the 2005 Central Regional Exhibition of the Oil Painters of America.

Elizabeth "Libby" Tolley was awarded "Best in Show" at the 2005 San Luis Obispo Plein Air Festival with her painting *Daybreak*. She was one of fifty-two artists invited to participate in this fourth annual event hosted by the San Luis Obispo Art Center, October 2005.

Jeffrey Watts received a full feature article entitled "Timeless Approach" written by Todd Wilkinson in the November 2005 issue of *Southwest Art Magazine*.

Bulletin Board

CAC Gallery Member TAG GALLERY of Santa Monica is interviewing for a part-time Gallery Director. Applicants should be motivated and personable with strong marketing, sales, public relations, and office skills. Knowledge of Microsoft Office and Photoshop required. Position opens February 15. Send letters of interest and resumes to missueclay@aol.com.

RETRACTIONS



Michael Situ was awarded the Artist's Choice Award at the Sonoma Plein Air 2004 Event for his painting, *Corner of Sonoma Square*. The Summer issue of the newsletter mistakenly listed this award under Mian Situ.

Michael Situ
Corner of Sonoma Square
Oil on panel 9" x 12"
Artist's Choice Award for the
Sonoma Plein Air 2004 Event

Joseph Okonek's sculpture *After the Bath* was juried into the National Sculpture Society's 72nd Annual Awards Exhibition. The Summer issue of the newsletter mistakenly listed *After the Bath* as a painting.

Lifescapes Magazine is proud to be a sponsor of the California Art Club's 95th Annual Gold Medal Juried Exhibition, and present the Lifescapes Magazine Award.

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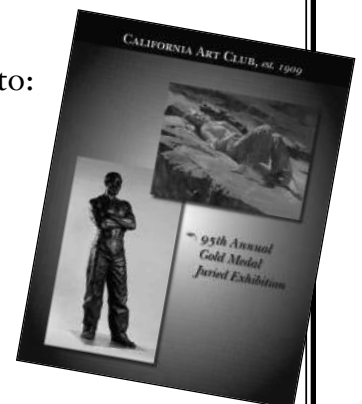
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Gold Medal "Miniature Paintings" Tour Schedule:

January 13 – February 10 ~ Majestic Realty Foundation – Pacific Palms Conference Resort, Industry Hills
March 6 – 24 ~ First American Trust – Orange County Regional Office, Santa Ana
March 22 ~ First American Trust – San Diego Regional Office, La Jolla

See Exhibitions listings for details.

Purchase your Gold Medal tickets today online at www.californiaartclub.org or by calling 626/583-9009.

NEW MEMBERS

Simon Addyman Valley Village, CA	Janet Buckley Hermosa Beach, CA	Julie Houck Paia, HI	Pilar Menendez San Marino, CA	Gregg Russell Meridian, ID
David Alber Belmost, CA	Lei Chen Rowland Heights, CA	Donna Johnson Redlands, CA	Margaret Missman Rancho Palos Verdes, CA	Marileigh Schulte Rancho Santa Fe, CA
Linda Blevins Nipomo, CA	Elizabeth Clayton San Francisco, CA	Peter Jordan Palos Verdes Estates, CA	Robert R. Newport Los Angeles, CA	Jonathon Spaulding Pasadena, CA
Julia L. Braeger Newport Beach, CA	Patrick Farrand Long Beach, CA	Geri Keary Martinez, CA	Jay Otero Redlands, CA	Timothy Thies Coeur d'Alene, ID
Beverly Bruntz Yorba Linda, CA	Diane Fedyna Silver Bay, MN	Nora Koerber Pasadena, CA	Nancy Overpack Orange, CA	Michele Thompson Santa Clarita, CA
Margit Chanky-Arvay La Crescenta, CA	Peter Fehler Woodland Hills, CA	Louisa Lee Alta Loma, CA	Gay Summer Rick Malibu, CA	Deborah Thornhill Northridge, CA
Hugh Baker Los Angeles, CA	Vanya Foster Los Angeles, CA	James Lehrer Los Angeles, CA	James Riley Vallejo, CA	Elizabeth Tucker La Canada, CA
Garnet Batinovich Menlo Park, CA	Jacquelyn Fox Los Angeles, CA	Ron Lemen Encinitas, CA	Migdra Sue Robinson Lemoore, CA	David Williams Tappahannock, VA
Clarence Betleyoun Macon, GA	Barbara Fracchia Kensington, CA	Amy Lindner Austin, TX	Trudy Robinson Palos Verdes, CA	Richard Willson Los Angeles, CA
Dee Boyles Aptos, CA	Joan E. Fraser Pasadena, CA	Jennifer Mathews Newport Beach, CA	Barbara Rogers Lakewood, CA	Bruce A. Wilson Altadena, CA
Donald Britton Incline Village, NV	Deloris Anne Haddow West Covina, CA	Margaret McAustin Pasadena, CA	Marsha Rosenberg Los Angeles, CA	James Wisnowski Santa Monica, CA
John Brunnick Van Nuys, CA	Peter Hitch Newport Coast, CA	Maura McHugh San Diego, CA		Darryl Yee Alhambra, CA

IN MEMORIAM

TERRENCE ROGERS (1953–2005)



by Peggy Clifford, Editor Santa Monica Mirror

Terrence Rogers wasn't just an art dealer, he was an art lover. Walking through a gallery with him was inevitably electrifying because his excitement and passion was palpable. In 1980, he began work at the Tatischeff Gallery in New York. In 1987, he came to Santa Monica and opened Tatischeff/Rogers Gallery on Broadway. Ten years later, he suffered kidney failure, and was forced to close the gallery. His health restored, he opened a new gallery, Terrence Rogers Fine Art, on Fifth Street in 1999, and continued to work, write and advise clients until shortly before he died in Santa Monica-UCLA Medical Center on Friday, June 17, from complications following a stroke. He was 52. Unmoved by trends or fashions, Rogers was an iconoclast who cut his own path through the tangle of contemporary art, and championed observation-based painting and



drawing rooted in American aesthetic traditions that date back to the Hudson River School. The technical gifts of the artists he represented ranged from intense, precisely controlled renderings to spontaneous, immediate plein-air painting, and the profound clarity of Rogers' sensibility won his gallery a unique place in the Los Angeles art scene. Rogers was the founding member of the Santa Monica-Venice Art Dealers Association, and was instrumental in launching the first Los Angeles International. A native of northern California, Rogers studied at the California College of Arts and Crafts in Oakland, and School of Visual Art in New York City. He is survived by his devoted partner of 28-years, Terry Martin, and his mother, Naomi Rogers, both of Santa Monica, his sisters Shirley Walker and Judy Jacoboni and his brothers Richard and Ron.

IN MEMORIAM

KATHERINE DAVIS (1926–2005)



California Art Club Artist Member KATHERINE DAVIS (1926–2005) passed away last May. "Katie" Davis was born in California in May 1926. As a child, she drew birds from Audubon books, flowers from the Germain Seed Catalogue and wild animals from Thomas Seton's books. In her teens, Katie started drawing pictures of

movie stars, and soon became "hooked" on portrait painting for the rest of her life. Winning numerous awards, and being featured in publications such as *Art of the West* magazine, Katie's portraits are displayed in collections throughout California.



WINTER/SPRING 2006

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 *California Art Club Newsletter*

Written for the concerns of Traditional Art
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NEWSLETTER DESIGN:
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Collectors' Circle Corner

Note: For upcoming programs, please see back page.

HIGHLIGHTS OF RECENT ACTIVITIES

The premier event each year for the Collectors' Circle is the "Annual Art Dinner" which was held this year at the lovely Bel Air home of movie producer **Martin Ransohoff** and his wife, **Joan**, a CAC Artist Member. Seventy Collectors' Circle members gathered on October 17 at the Ransohoff's home to enjoy an excellent dinner and a special presentation by award-winning artist, *Mian Situ*, who provided insights on his work through personal anecdotes and a slide presentation. Collectors' Circle Chairman **Gayle Roski** expressed, "This was a fabulous and inspiring evening of art. Mian is an amazing talent and we all enjoyed learning more about his work. The evening was a wonderful opportunity to grow our friendships among members as well as with Mian."

To learn more about Collectors' Circle programs or how to join, please call the California Art Club's Collectors' Circle Coordinator, Lisa Cavalier at 626/583-9009, or visit our website at www.californiaartclub.org and click on "About Us" then, "Membership Categories."

Welcome New CAC Collectors' Circle Members!

Michael and Barbara Brickman
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Marcia Caden and Maurice
Goldberg
Beverly Hills, CA
Silvia and Ernie Marjoram
Los Angeles, CA
Patricia Hale Riggs
Valencia, CA
Amanda and George Shore
Beverly Hills, CA
Jane and Robert Stuart
Rancho Mirage, CA

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Elaine Adams
Linda Adams
Lisa Bloomingdale Bell
Carol Henry
Joan Ransohoff
Donna Schroeder
Earlene Seymour
Maggie Simms
Alyce Williamson



ELAINE ADAMS,
Editor-in-Chief

Editorial Submissions

Information for the *California Art Club Newsletter* may be submitted through any of the following methods: E-mail cacnewsletter@earthlink.net, fax 626/577-9331 or mail CAC Newsletter, P.O. Box 92555, Pasadena, CA 91109-2555. Images can be sent in the following formats (in order of preference): 4x5 transparency, 35 mm slide, high-resolution digital file, or photo print. Submission deadlines for the quarterly issues are: Winter/Spring, December 1; Spring/Summer, March 1; Summer/Fall, June 1; and Fall/Winter, September 1.

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CALENDAR OF EVENTS
FOR MEMBERS
OF COLLECTORS'
CIRCLE ONLY

☞ Gold Medal Sneak
Preview

Attend the "First Annual California Art Club Collectors' Circle Benefit Dinner" and enjoy a sneak preview of the *95th Annual Gold Medal Juried Exhibition* at the Pasadena Museum of California Art before the following night's opening. Dine among the art: Tables of 8 plus "adopt" a Gold Medal artist of your choice for \$3,500; individual tickets for \$350.

To learn more about these programs or how to join the Collectors' Circle, please call the California Art Club's Collectors' Circle Coordinator, **Lisa Cavalier** at 626/583-9009, or visit our website at www.californiaartclub.org and click on "About Us" then, "Membership Categories."

CAC Calendar of Events
SAVE THE DATES — RESERVE NOW!
RSVP 626/583-9009 or info@californiaartclub.org

SUNDAY, MARCH 19; 1:30 – 3:30 P.M.

☞ CAC Meeting—Sculpture Tour of the Norton Simon Museum

Location: Norton Simon Museum

411 West Colorado Boulevard, Pasadena, CA, 91105

Join world-renowned CAC Sculptors **Béla Bácsi** and **Christopher Slatoff** for a private tour of the Norton Simon's extensive sculpture collection.

Admission: \$13 for CAC members; \$18 for non-members
(includes museum entrance)

RSVP: 626/583-9009 or online at www.californiaartclub.org

Lunch: Join fellow CAC members at noon at Norton Simon's Patina Group Café and enjoy lunch in the garden—Dutch treat.

95TH ANNUAL GOLD MEDAL JURIED EXHIBITION PROGRAMS

Saturday, April 1; 6 – 9 P.M.

☞ Artists' Gala Reception

Meet the 118 participating artists and preview their latest masterpieces.
Ticket Price: \$75, includes exhibition catalogue.

Thursday, April 6; 6:30 – 8:30 P.M.

☞ Gold Medal Program: "How to Look at Art"

Panel discussion on what to look for when viewing traditional fine art. The group will refer to various artwork in the Gold Medal Exhibition to illustrate their points.

Panelists: Peter Adams, CAC President; Amy Scott, Curator of Visual Art for Autry National Center; Christopher Slatoff, CAC Sculpture Chairman; Frank Serrano, CAC Gold Medal Chairman; Michael Zakian, Ph.D., Director of the Fredrick R. Weisman Museum of Art

Thursday, April 13; 6:30 – 8:30 P.M.

☞ Gold Medal Program: "Collecting Strategies"

Panel discussion on strategies that beginning and established collectors can implement to build their art collections.

Panelists: Elaine Adams, Director of American Legacy Fine Arts, LLC and CAC Executive Director; John Moran, President of John Moran Auctioneers; Scot Levitt, Director of California and American Paintings at Bonhams & Butterfields Auctioneers; Nella Webster, Regional Vice President of First American Trust

Location: Pasadena Museum of California Art

490 East Union St., Pasadena, CA 91101

(Directions only: 626/583-3665)

Admission: Free with museum entrance (\$5)

RSVP and Tickets: 626/583-9009 or online at www.californiaartclub.org

California Art Academy and Museum, an affiliate of the CAC,
presents Master Artist Workshops – See page 16 for details

CALIFORNIA ART CLUB
established 1909,
a nonprofit corporation

P.O. Box 92555
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