



ANNUAL NATIONAL JURIED EXHIBITION OF WORKS ON PAPER



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June 15 — August 9, 2024

WELCOME TO BRAND 52

Epic is not a word to be used lightly or often, but it fits Brand 52 in many ways. This year saw the largest number of artworks entered (1,574) and the largest number of artists chosen for exhibition (102). Juror Shana Nys Dambrot took on an epic task looking at and thinking about each entry and, finally, choosing the artworks on view.

In content, our artists depict epic stories from ancient cultures and evoke the challenge of finding one's way in the world. The heroic is featured along with the quotidian. In this catalog you will read about some of the challenges that artists have faced and overcome to put their ideas into visible form: things lost, things found, journeys taken, and lives lived.

Our artists have mastered a difficult medium through painting, drawing, cutting, folding, molding, tearing, adding and subtracting, gluing and taping, weaving, and sewing. The results are by turn beautiful, profound and engaging. Epic, indeed!

Debra Thompson
Brand 52 Chair



STATEMENT FROM JUROR SHANA NYS DAMBROT



Congratulations to all the great talented and dedicated artists who put themselves forward for the call. Your commitment to your artistic practice is very apparent and deeply appreciated, as are the myriad interpretations, evocations, traditions, subversions, experiments, boundary tests, melodramas, and intimacies of “Paper” and all the things it can do, be, and mean which you have offered us.

First off, I’d like to say that of course jurying is different than curating—until it isn’t. What I mean is, the juror’s main task is making choices from a (possibly enormous) pool that the juror did not organize themselves, and often with a theme they did not pick. At that initial point, the process is still a fairly conventional examination—skill, technique, appeal, finesse, power, beauty, charm, message, innovation, etc. Numbers are narrowed, as they must inevitably be—in this case, from 1,500 to 100—and the deeper in, the trickier those choices get. Say there are ten pieces equally worthy of inclusion on the merits, but only five spots open. What then? That’s when jurying, at least for me, becomes curation. The exceptional range of

talent and technique on offer made my job all but impossible!

For this “Paper” extravaganza, I’ve gathered works that I feel are in deep dialogue with each other across a few key vectors. First and foremost, profound engagement with the materiality of paper as a medium, and in some cases as an object itself. There are dimensional, sculptural, handmade pieces which address the often-overlooked physicality of works on paper, especially drawings—also taking on the persistent, if outmoded, comparisons with painting. There are works that play with art history, composition, and scale in the most unexpected ways, from the monumental and massive to the miniature and delicate. There are paintings and drawings that resemble photography; all the photography I’ve chosen resembles painting and drawing—because I wanted to both include and revamp the ways these mediums normally relate to each other, and to the “works on paper” context. Specifically, many of the photographs are printed on eccentric stock that further amplifies paper as the protagonist of all these storylines. There are videos as well, and they do the same thing—and perhaps ultimately this is what everything I ended up including has in common—they embrace, elevate, explore, and expand what a “work on paper” can be.



ERIN ADAMS

Eleanor Antin - The King

Stacked and collaged museum
street advertising paper,
acrylic paint, wood base
20 x 24 x 3 in.

Part of my art practice is to paint portraits of female artist friends. I do that on top of collaged street advertising posters from local museums or art events. These are the artists I admire, and I am making space for them in art institution collections. The work is to honor these artists and bring more awareness about the collecting practices of these institutions and to place these amazing women artists in the institutions I believe they belong in.



DAVID AVERY

Encore!

Hard ground etching
7 x 10 in.

A practitioner of traditional black and white etching in San Francisco for over 30 years, I often find in the works and techniques of the master etchers and engravers inspiration or a point of departure for my own work: a bridge between past thought and contemporary issues, one that sheds light in a unique way on such concerns. In the past, prints were often used to address contemporary issues of the day, sometimes cloaking a pointed message in the

trappings of classical mythological or religious themes. More recently, I have tried to utilize the same techniques with regard to current curses of humanity to invite viewers to make their own connections between the follies of our present day and those of the past.



LISA BARASH KENDALL

Above: *Bedside Table Autobiography*
(detail)

Below: *Bedside Table Autobiography*

Colored pencil

4 x 34 in.

I primarily work with colored pencil on paper. I am fascinated with multiple imagery or works in series. I appreciate the flexibility of drawing images that when combined tell a story, or a group of images that convey perspectives from different points of view. This allows me endless possibilities for expressing myself.



RAMIN BARZEGAR

My City

Paper
60 x 50 in.

I am a multi-faceted artist whose creations span across various domains of visual art. I draw inspiration from various artistic

movements, infusing my work with the dynamic interplay of light, form, and space reminiscent of the modernist movement. Influenced by surrealism, I skillfully incorporate elegant simplicity and purposeful reduction of elements into my compositions. My talent has been internationally recognized, earning me an impressive tally of 32 international photo awards to date.



ERNESTO BECKFORD

NYC Subway

Mixed media using paper,
pastels, and watercolor
16 x 10 in.

As an artist, I am drawn to the medium
of collage for its ability to blend disparate

pieces into a cohesive whole, much like the
patchwork of influences that have shaped my
life. I was born and raised in Buenos Aires, a
vibrant city with a diverse mosaic of Spanish,
Italian, Jewish, and other communities.
This kaleidoscope of perspectives informed
my worldview. In the 1970s, my family fled
Argentina's military dictatorship and sought
refuge in the United States, where I embraced
the ethos of American diversity and infused

my art with motifs drawn from American
culture. This blend of influences, rooted in my
Argentine heritage and shaped by embracing
diverse cultures, forms the foundation of my
artistic expression. I use books, magazines, and
watercolors to create collages that bridge
reality and imagination. I weave together
fragments of personal experience with broader
cultural narratives, capturing the essence of
human experience.



NEIL BERKOWITZ

Land of Whose Dreams?

Multilayer photographic archival
pigment print on paper
24 x 50 in.

Much of my current work asks the viewer to actively choose to observe more deeply and

to question casual observation. I blend layers of my own images, usually photographic but at times using traditional printmaking and collage. My presentations may inhibit viewing the entire work at once or use motion or sound to compel longer observation. Multilayered compositions often beg close up examination of dense detail. My process provides me with a blank space in which to start exploring both social and aesthetic issues and at the same time

provides a tremendous range of possibility in transparency, texture, and color that would be unattainable in most single-layered lens-based work. I balk at calling my work altered or manipulated. Like other art, it is intentional and I want it to at least whisper that it was made and thus requires questioning and interpretation, and that it is up to viewers to weigh its meaning, its reliability, and how it connects with their lives.



ANDREA BERSAGLIERI

Home Soil Pod I

Charcoal on paper
50 x 38 in.

The dirt beneath our feet contains our history and the memory of a time when we were obligated to be connected to nature as a means of survival: harnessing wind and solar energy, composting, cover crops, and zero waste. We are looking to tools from the past to see a way forward. We think of dirt as brown and lifeless and formless, but it contains life itself in the form of microbes, mycelium, fungi, nematodes, and the building blocks of future life. The words “dirt” and “dirty” evoke otherness, something undesirable, that does not belong in our lives when, in fact, it is our lifecycle. I use drawing as an observational tool, a way to examine and understand the world. There is an intimacy to the simple, deep and literal witnessing of observational drawing. The resulting images are a type of record keeping, a way to log and organize and communicate the observed. The human sized pod-like soil drawings are charcoal on paper, ready to be composted and returned to the soil.

DIANE BEST

Tree Noir 4

Acrylic on Stonehenge paper
30 x 22 in.

Moving to Joshua Tree in 1995, I continued working freelance for Los Angeles animation studios, but over time shifted the focus of my work to capturing the intense drama of the desert landscape. It was unavoidable! I could not help but be influenced by the stark minimal beauty surrounding me. The iconic Joshua tree has been a favored subject from the beginning of my time here. I love their movement and unique structures, reminding me of Dr. Seuss creatures. I like to call these brush drawings “tree portraits”.





MICHAEL BRUNER

Mike do this. Mike do that.

Mike don't do that.

Pencil and powdered graphite
on Arches paper
14 x 14 in.

My drawings are highly detailed scenes described in pencil and graphite that sometimes take surrealist inspiration. I am influenced by images that surround me today, pulled from memories of my past, or from dreams and visions of the future. My drawings evoke a momentary recognition in the viewer and a sense of familiarity, but with a confusion of pushed reality, and a combination and exchange of the real and unreal. My works sometimes

take as subjects repressed thoughts and their metaphors, and attempts to consider the complexities of identity, subliminal emotions, and thoughts. My art infuses beauty, humor, and repulsion to create art that is sometimes delivered with a blow, sometimes with a caress. I have always approached my art in that I don't owe anything to anyone in this one part of my life. I do what I want, how I want to do it. If others view it favorably - outstanding.



ISAAC BRYNJEGARD-BIALIK

The Plummet Stone

Mixed media (cut-up comic books)

30 x 22 in.

My work explores the role of narrative in the development and expression of identity. I work in paper because I like its fragility and its place as our primary medium for telling and sharing stories across generations. It is both ephemeral and constant. I work with our most ancient stories and traditions, filtering them through the twin lenses of the traditional art form of papercutting and contemporary pop culture storytelling techniques, incorporating fragments of comic books into my work. My work is influenced by elements of the natural world and how we understand our connection to the Divine that is all around us. *The Plummet Stone* is inspired by the words of the prophet Zechariah, from around 500 B.C.E. In the Book of Zechariah, we read of “a single stone with seven eyes” which represent “the eyes of God, ranging over the whole earth.” In Zechariah 4:10 there is a Hebrew word “b’deel”, which defies easy definition but is possibly related to mysterious objects known as plummet stones.



JT BURKE

Blue Persephone

Archival pigment print

36 x 24 in.

Paradise is a myth. It's a concoction of our own devices created to comfort us from the rigors of daily life and the sorrows of the human condition. Paradise gives us hope for something meaningful beyond this mortal life. It's a beautiful myth, so beautiful that even knowing it's a myth only slightly diminishes its value. I paint pictures of the myth with my art. Using vintage costume jewelry as building blocks, I create visions of a joyous utopia. I search swap meets and yard sales for discarded pins, broaches, figurines and trophies. I photograph them and use the images to create compositions of surreal wonder. My images reflect interest in unique items from the physical world and notions that are dear to Man's soul. I use collected objects to create fantastic compositions that represent intangible human desires, myths, and philosophies. My work contains color, light, and figures that are all generated by the energy of thousands of small images. The result is ornate and tells tales.



MICHELLE CARTER

Nine Days

Mixed media on paper
22 x 18 in.

I'm over seven hundred days into an ongoing project of completing one small abstract work on paper at the end of each day. The project is

a reaction to the unsettling feeling that days can slip away without sufficient record. As an artist, a college professor, and a mother, the demands on my time feel relentless; my daily act of reclaiming time feels quietly subversive. My process involves a collection of humble found materials - everything from parking tickets to grocery packaging - which I combine with media like colored pencils and acrylic paint. I begin a piece without a preconceived

plan, allowing my decisions to be driven by my attraction to materials. Each dated drawing signifies one day in a sort of visual journal and from this growing collection I curate groupings. Some groups are designed via purely formal considerations, while in other cases I use the calendar date as a device to bring components together, such as *Nine Days*. The resulting group represents nine discrete days within a 13 month span from 2022–2023.



AINSLEIGH CARTWRIGHT

The Water Bearers (Snake/Swan)

Acrylic on paper
30 x 22 in.

We are water bearers: vessels made of earth, shaped into bodily forms. We receive drops of a vast ocean that connects all. I created this work on paper by building up thin, watery layers of acrylic paint, instinctively allowing forms to emerge. I'm drawn to the feminine creative force at the core of nature. Through the process of painting, I unearth inner landscapes. The contrasting environments that I have been immersed in are my teachers: the red desert at the heart of Australia, the water-saturated tropics of Southeast Asia, and the brilliant light of Southern California, where I now reside.



KATE CARVELLAS

Organic Intuition

Handmade book
9 x 14 x 3 in.

I recently discovered that joy of creating handmade books. *Organic Intuition* is a result of a book-making class I attended in which the

covers and pages of the books were created by unfolding cardboard boxes, soaking them in water and peeling away the layers. I found this process incredibly interesting and satisfying. The contents of *Organic Intuition* are really a culmination of most of my art practices up to this point. It contains collage, assemblage, photography, and found objects: media I have used since I first began making artwork in 2006. There is a joy and a freedom in creating

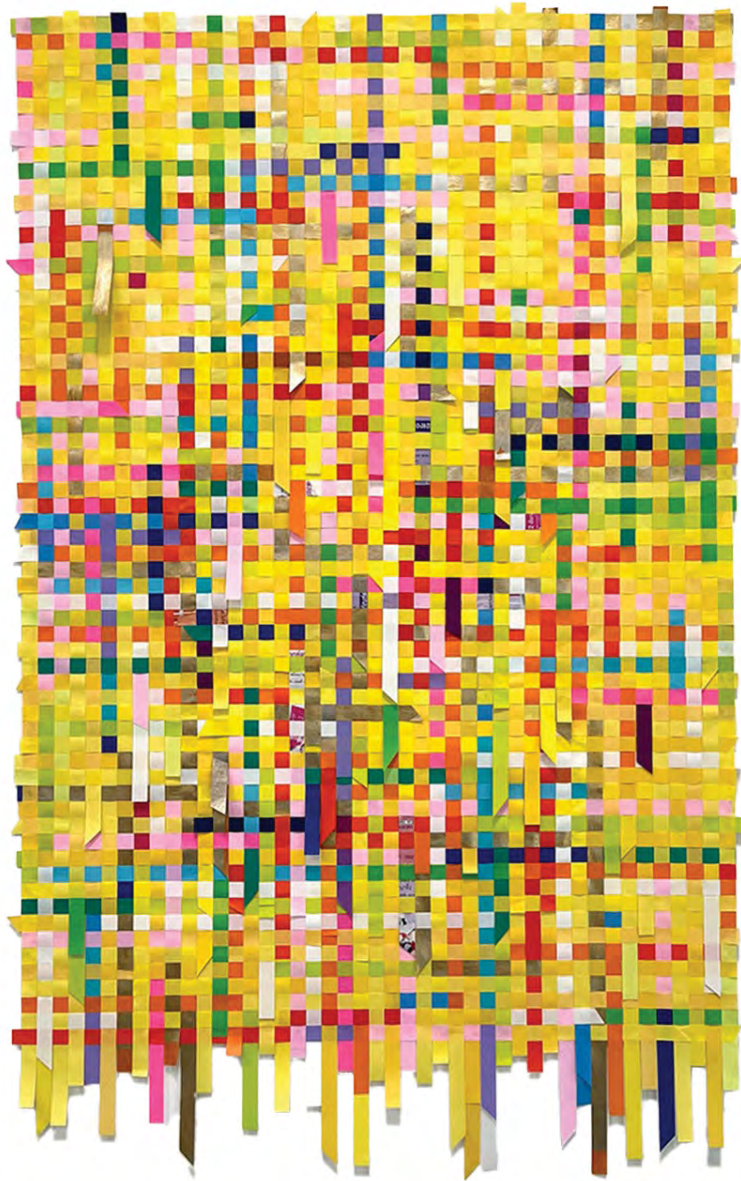
handmade books that I don't think I've ever experienced. My usual art practice tends to come from a more psychological perspective: incredibly important to me and very meaningful, but sometimes rather intense. The art of bookmaking gives me a break from that intensity and allows me to just "play", allowing my intuition to lead the way.

HYUNSOOK CHO

Line Study 15 - Sketches of Siam 15

Mixed paper
48 x 34 in.

I work in a full range of media in my artistic expression. This largely includes drawing, painting, and sculpture but I also have, for a long time, chosen paper as a favorite medium. I like to use not only special paper that I have made or collected but have found that even the paper we use in everyday life has many interesting possibilities for expressing my vision. My artistic endeavors prompt contemplation of the interplay between flatness and spatial depth, exploring the nuances of space within the two-dimensional plane while fostering a dialogue between tangible and intangible elements. Additionally, by folding and weaving paper and prompting consideration of spatial interactions between the front and back, I invite viewers to explore wonder and possibility, encouraging them to reinterpret concepts and perspectives. I hope that these works will open up creative ways of rethinking paper and give the viewer a fresh appreciation of this important, millennially employed medium.





JENNIFER CLARKE

Long Shadows

Mezzotint

7 x 12 in.

I don't have the words for what I try to convey through my mezzotints. I can only say it is the beauty I feel for or from my subject that gives shape and form to the powers of light emerging from darkness. It's an endeavor which so often proves to be a humbling undertaking when trying to express the exquisite beauty of this wondrous world of the Sonoran Desert.



MARK COGGINS

Geisha Confidential

Archival pigment print
10 x 10 in.

In deciding where to aim my camera, I look for groups of people interacting or engaged in a common activity, rather than individual

subjects. As a photographer who has also published seven novels, I am perhaps drawn to tableaux that hint at a story. Both the desire to tell a story and the urge to tell it with a clean, crisp image might be best summed up in the quote “*f/8 and be there*,” attributed to famous New York photojournalist and street photographer Weegee (Arthur Fellig). As an *f*-stop setting, *f/8* suggests good depth of field and sufficient exposure for a sharp image

and “being there” implies putting oneself in the right place at the right time to capture a compelling interaction. Whatever my subject and style choices, I hope my photographs convey the energy, communal bonds, and in some cases, the inherent mystery and alienation of urban life.



FRANCESCA VIRGINIA COPPOLA

From Brand Park, Tree Rubbing (Pine)

Bark pigment on paper

17 x 14 in.

Exploring the interplay between being, the passage of time, and reality, my art investigates nature as a primal level of existence. My works are deeply connected to the locations of their origin, serving as a bridge between my subjectivity and the reality we live in, the earth we walk on, the environment that envelops us. These works on paper were made locally in Brand Park, through a special process that consists of rubbing the paper onto the soil and on the trees along the trail. In a dialogue with the landscape devoid of judgments or anthropomorphism, each 'drawing/action' is a trace: by allowing the bark, the grass and the soil to articulate themselves, it reaches back in time to seek the origin of things, the primal voice of the elements, of ourselves. This intimate yet universal narrative gives voice to the space between - between self and the world, between the internal (our inner world/the gallery space) and the external (our experience of reality/the outdoor surroundings).



VALERIE DAVAL

The Song of Lola Kiepja

Acrylic on paper on fabric
on stretched canvas
30 x 30 in.

My work revolves around landscapes and the idea of family in a broad sense, exploring the relationship between humanity and nature. We are deeply connected to all the living elements. Inspired also by my journeys, I draw, paint, sew, and create leaf prints and imaginary landscapes. For me, art as a medium of the ineffable is above all a persistent mystical search and a pursuit of the self in which the act of creation is shrouded with mystery. Visiting Patagonia, I discovered the story of the Ona tribe which inhabited the forbidding archipelago for 7000 years. Colonization caused the genocide of the entire tribe. Touched by the Ona people, I wanted to pay tribute to them through my *Anima Tribe* series. Anima in Latin means soul and in ancient Greek breath; it is the life of a creature or what gives life to a human being, an animal, or a plant. Lola Kiepja was the last shaman of full Ona ethnicity who grew up in an indigenous community, learning their traditions, religion, and language.



JOHN DECASTRO

GUAHAN

Watercolor, color pencil,
gilding paint on paper
70 x 80 in.

My art is deeply rooted in my identity as a queer Filipino-American. I'm fascinated by my ancestral indigenous traditions of Filipino fiber arts and textiles. I love the lightness and bright colors of textiles and bring those same ideas into my practice with paper, grommets, fabric, and sewing. My paintings take different forms ranging from thick line work to abstract shapes and South East Asian inspired landscapes. A commonality you'll see in my work is the use

of black paper and pastel compositions. I focus on talking about my experiences as a queer Filipino-American and paying homage to my ancestral traditions in the arts.

MIKA DENNY

Kintsugi (II)

Powdered pastel, charcoal pencils, Japanese washi paper
33 x 27 in.

My mixed-media portrait drawings capture humanity in moments of quiet contemplation. Created in the style of contemporary realism, my work focuses on the silent narratives and captured emotions of individuals from diverse backgrounds. Each person, unique and with a story to tell, inspires me. I want my portraits to spark a desire for human understanding and connection. All of my artwork is created on toned paper, which becomes an integral part of the art itself. Leaving parts of the paper bare, I use it as the neutral midtone for every aspect of the subject. Additionally, my love for decorative handmade papers is evident in my work. I particularly cherish papers with reflective designs that catch the light. In *Kintsugi (II)*, I used decorative washi paper with a metallic gold design to depict the kimono robe.





L. AVIVA DIAMOND

Tiny Immensity #39 - Morning Dew/Ascension

Archival pigment print
41 x 30 in.

I search for the magic and meaning that lie just under the surface of everyday things. The more you look, the more you see reflections of the universal in the mundane. There are stars and galaxies in dewdrops on insect webs. The vastness of the universe is contained in each of its parts; we are simultaneously tiny and unfathomably huge. That is the vision at the heart of my series *Tiny Immensity*. It stems from about forty years of meditation and from a need to find hope and beauty in these times of uncertainty and despair. But I truly do believe that the sacred mysteries of the universe are shining just beneath the surface and that harmony lies there, quietly singing, if only we look and listen deeply.



H. BENJAMIN DIAZ

Leo (SteamPunk)

Mixed media, watercolor and acrylics
35 x 25 in.

I started drawing at age five, but external pressure made me drift away from art. On my retirement, after a twenty-year career in the Air Force and thirty-five years managing technical business operations for large and small corporations, I finally felt that I could give in to my pent-up creative side. Watercolor was the first medium I decided to learn as I had been told that it is the most difficult to master. As I got more into it, I found dealing with its unpredictability and its versatility to be its two most irresistible characteristics. I have developed my own technique that allows me to use watercolors to create what I hope is a uniquely personal style. My subject interests vary widely from still life to human/animal portraiture. I am strongly attracted to higher difficulty pieces that involve unusual lighting effects. I also enjoy working with pastel, oil pastel, charcoal, ink, water-based brush sets, colored pencil, acrylics, and mixed media.



JAMES DIETZE

Neighbor's House Across the Street from Our Driveway

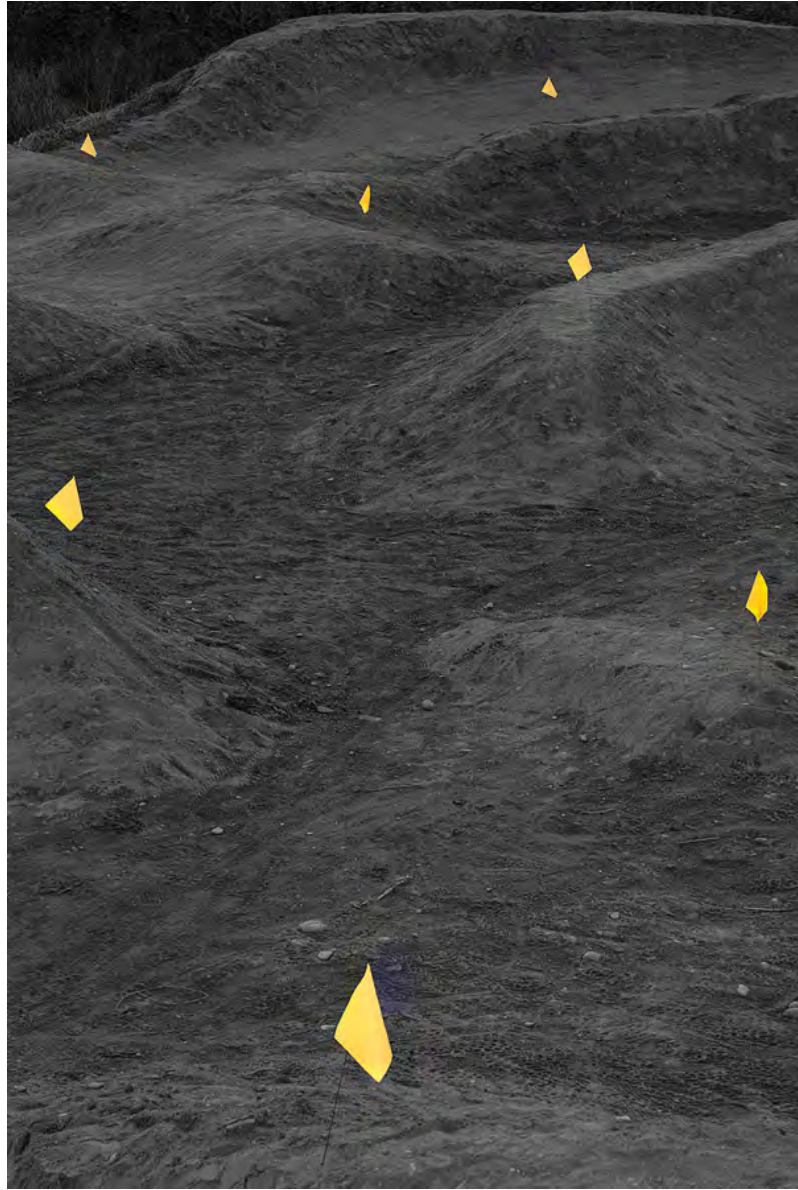
Colored pencil on Strathmore
70 lb medium surface paper
10 x 12 in.

I produce colored pencil drawings of photos I have taken or found. I work over the enlarged photo on a light tablet to reproduce the photo in a color drawing. I like to work edge to edge. I am not interested in vignettes and not interested in nostalgia; I like my subjects to have a little edge to them.

TIELIN DING

Into the Wild
Archival pigment print
30 x 20 in.

Through the practice of aimless wandering in my daily life, I am interested in capturing and collecting found objects and materials of different size, shape, weight, and volume, posing and composing them in different outdoor environments. In this photograph, which I also consider a documentation of a site-specific temporal installation, flags are trying to find their own unique form, composition, and state of being.





IRENE DOGMATIC

Desert Bird and Cactus

Mixed media

11 x 14 in.

I am submitting this work because during my stay at Dorland Mountain Arts I was influenced by the nature of the Southwest region, particularly around there, including the Joshua Tree area. I love the natural aspects of nature in the region. This painting was the result of that experience and being in Southern California since then.



JEANNE DUNN

Left: *Arboreal Twilight*

Right: *Forest Vigor*

Colored papers, transparency,
collage on paper
8 x 8 in. each

I create pictorial allegories about nature in which the trees' overarching presence completes us. My smartphone camera is my sketchbook, allowing me to record what I observe from unusual vantage points. I paint from these photos and then photograph the resulting paintings. Selecting emblematic parts, I simplify them in black and white and then create a clear transparency. By carefully positioning colored papers beneath it, the concept I originally saw in the trees' sugges-

tive alignment attains concrete form as collage on paper. The photographic record now becomes a hybrid depiction of particular surroundings, remembered places, and relentless change. My view is that like human posture, a tree's stance embodies agency, defiance, and guardianship. Our inseparability from nature compels me to portray the environment through work that inspires an anthropomorphic view of the arboreal giants all around us.



MELISSA DYANNE

Poppies in the Wind

Stop motion video, 5:15 minutes

I create paintings, drawings, and mixed media digital artworks. Rather than presenting a factual reality, an illusion is fabricated to conjure up the realms of our imagination. I strive for my work

to have strong composition, color, form and a tactile nature. This, to me, is a sign of great craftsmanship. I also often refer to pop and mass culture by using a variety of contemporary materials that fall in both the “high” and “low” categories. While using popular themes such as sexuality, nature, animals, and love, I absorb the tradition of Fauvism, Minimalism and Pop art into daily practice. This personal interest and revival of a past tradition is important to my practice.



PALMER EARL

Left: *Mother on Throne*

Gouache and gold leaf
on paper
8 x 6 in.

Right: *Unveiling*

Gouache and gold leaf
on canvas
8 x 6 in.

I have been drawn to medieval illuminated manuscripts since I first saw them in Florence, Italy years ago. Like the originals, I use saturated colors, floral motifs, and flashes of gold in my images. It is the content that is quite different. I imagine what medieval manuscript paintings would have looked like if the Western world had continued to worship male and female gods instead of adopting the purely male dominated Abrahamic religions. I am inspired by ancient

artifacts, religions and texts that point to a time when women were equally respected and admired for their unique contributions to the world. My images are celebrations of feminine power and beauty and a reminder to all that women are not meant to be lower than men.



DAVID J EDDINGTON

Silver Century 2

Ink and collage on paper
48 x 40 in.

The wrong series of moves by one of the world's powers and we could all be gone. In many ways we deserve that, for we have already partially destroyed the planet with our mindless behavior for short-term greedy gains; we are seeing societies decimated before our eyes and warnings going unheeded. Since the Industrial Revolution, psychologists, anthropologists, theorists and artists have questioned humankind's relationships. It is our job to navigate and reveal. For me to enjoy color is now problematic, better that I accept the responsibility to question the ethical and political implications of our wild, needless aggression.

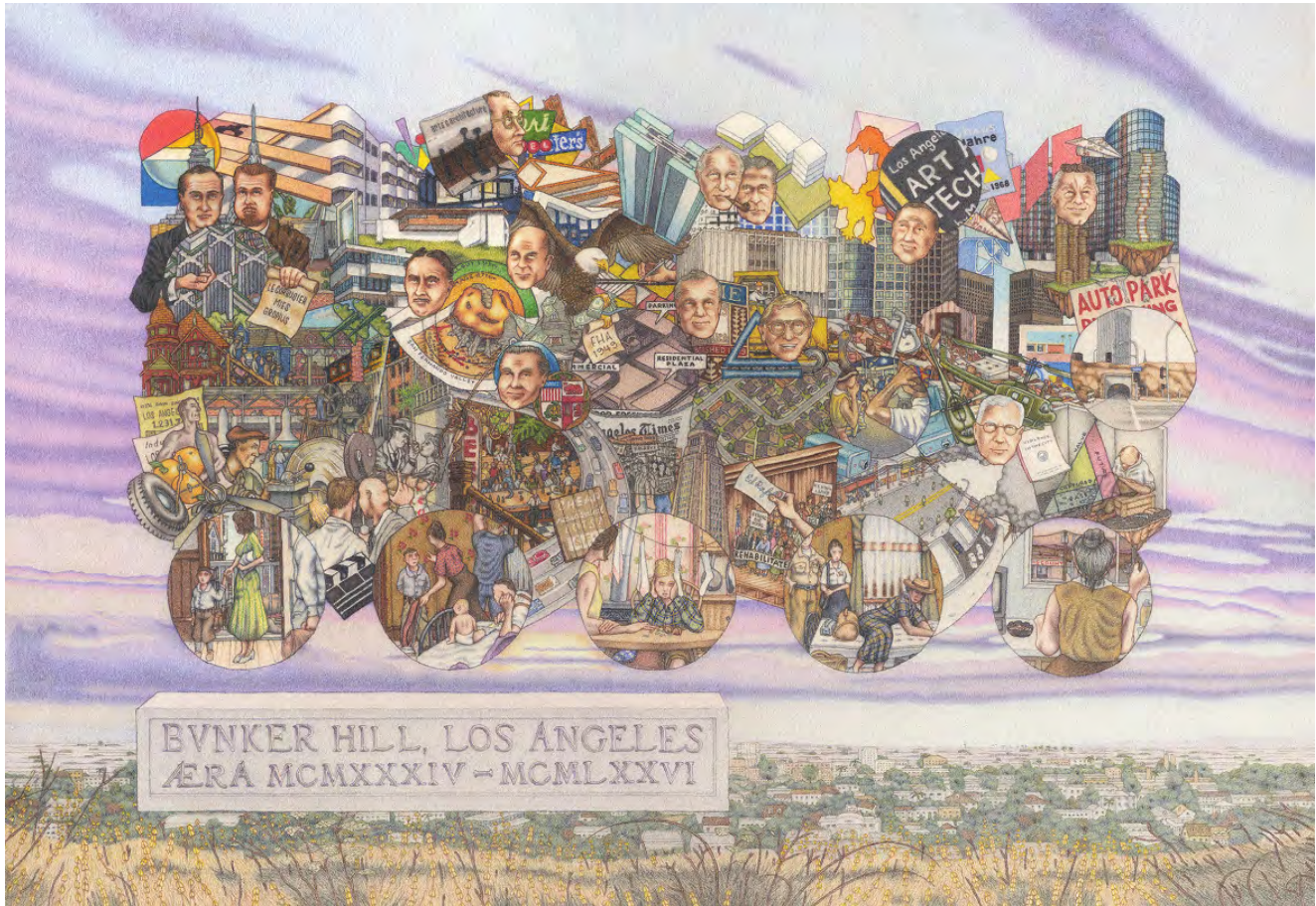


JYLL ETHIER-MULLEN

Chasing Monsoons in the Moonlight

Acrylic inks, watercolors,
acrylic pen, Arches paper collage
14 x 11 in.

Inspired by the natural beauty of my surroundings, I draw from the organic colors, lines, and shapes of homestead landscapes, embracing the essence of both coasts. My work explores the connection between humanity and the environment, fueled by my passion for hiking and national parks. Pools of acrylic inks flood the paper, cut watercolor shapes, gold-leaf, and hundreds of paint pen lines create a playful dialogue between texture, flatness, and depth. Through the intermingling of organic lines and geometric shapes, I strip down basic forms of mountains, clouds, moons, cactus, and waves in colorful layered arrangements. Through my discipline of meditative repetition with patterns and lines, I serenely express themes of belonging: between myself, my community, and my connection to nature. I like to focus on creating new works that explore the ways in which we are all connected to our homelands.



ALEX FAIRWEATHER

Bunker Hill 1934 - 1976

Colored pencil with alcohol solvent on watercolor paper
13 x 19 in.

I am fascinated by the idea that though 21st century Americans are still accustomed to dream wildly, the nightmares and the failures of the last century make belief in any meaningful future seem impossible and fruitless to pursue seriously. As an artist I am primarily interested in the power of historical mythology and so much of my work attempts to look back with fresh eyes on the long, utopian 20th century in all its glory and its horror, and to employ new lenses

through which we might better understand these times through the lives of individuals embedded at various points in the long American 20th century. Some personalities may be more familiar than others featured in my work, but all dreamt beyond the confines of their time, their dreams suffering tragic ends that demand recompense in our present.

MATTHEW FINLEY

Off to Our Sweet 16 Party!

Mixed media

16 x 12 in.

Imagine a world where it doesn't matter who you love, just that you love. *An Impossibly Normal Life* is an artifact from another world, a more loving, inclusive one where who you love is of little societal importance. This fictional story, centered on my imagined uncle's idealized life, is created from collected vintage snapshots from around the world. Instead of revisiting the hiding or shame of most pre-1970's queer stories, a reality of how our world was (and in some cases, still is), I have created an alternate history where fluidity in gender and sexuality are the societal norm. I am using glitter, rhinestones, and sequins, a homage to the history of real queer nightlife, on the photos to visually embody the queer joy and the fun I am imbuing. Re-contextualizing the found photographs and creating a new narrative, my Uncle Ken's life becomes full of acceptance, friends and love, and shows anyone struggling with identity today the joy of what could have been and can still be.





NANCY FINT

Yesterday's Sales

Watercolor and pen

12 x 16 in.

Finding the inspiration and beauty in the ordinary or discarded, *Yesterday's Sales* shows the beauty of an old sales ad heading to the trash bin in watercolor and pen.



PATRICIA FORTLAGE

Object Recall

Archival pigment print
16 x 20 in.

I am a documentary and fine art photographer. My goal is to create work that moves people, work that inspires change, especially for women.

For the past 17 years, I have partnered with programs in developing countries to document their work, the issues they face, and how they are addressing those issues. Alongside this, I have also created bodies of work here in the United States to advocate for women. Even now, with a progressive diagnosis of Myasthenia Gravis and the physical limitations that that entails, I continue to create work to improve the lives of my sisters everywhere. My latest

project is titled, *Lemonade*, and it highlights the realism of living as a woman with chronic disease/disability. This is my story. Women with any kind of ongoing health struggle face incomprehensible discrimination, gaslighting, and dismissal. I am working to expose that behavior, to lift the veil, and encourage change through fine art and conceptual photography.

KAYE FREEMAN

Ascension of Tubbsie

Color pencil and
acrylic paint on paper
168 x 36 in.

Ascension of Tubbsie was created after the passing of my beloved dog last May. Through the drawing I am honoring her life and all that she brought to this world. Despite weighing only seven pounds her impact was massive. Tubbsie's ascension to the next realm was and remains a celebration.





BEVERLY FREY

Mother and Child

Woven paper
10 x 8 in.

Mother and Child is a paper weaving of photographs taken by John Thompson in China during his trip there from 1868-1872, in the early years of photography. I find his photographs timeless. They speak to me about the universality of the life cycle of women. Many become mothers, most will age, and all will die. As a young woman I became a mother. I am linked to this mother from 150 years ago. My work updates this old image in a new way. I also am drawn to plants, and work with many weaves that present the beauty of the world that surrounds us, yet is often dismissed or ignored. My work shows the grace of the extraordinary within the ordinary that surrounds us every day, if we but choose to see it.



DWORA FRIED

Curate/Cure Hate

Assemblage
13 x 20 x 4 in.

I am an assemblage artist creating mixed media tableaux in various sized wooden boxes. I populate them with miniature vintage furniture,

dolls, toys, and fabrics from the 50s, adding photographs, paper, plastic, wood, metal, and paint. My small rooms evoke what it was like to grow up as an outsider in postwar Vienna. Being Jewish, lesbian and a child of Holocaust survivors, I learned to see everything through the prism of loss, danger, and secrecy. I inherited a sense of isolation, displacement, and an appreciation for the surreal.

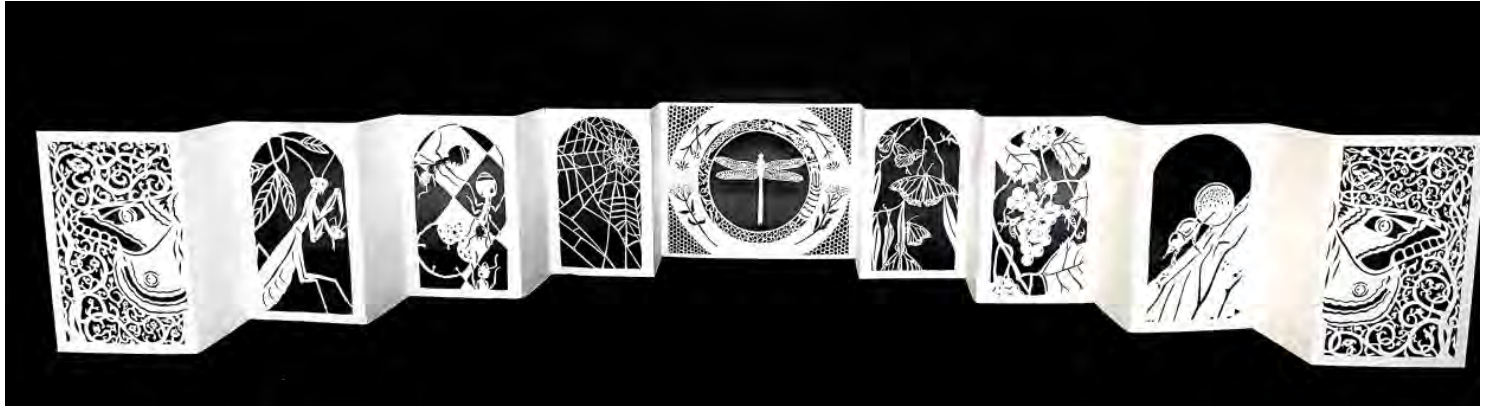


SARAJO FRIEDEN

Bird Language

Acrylic and Flashe
on archival paper
56 x 42 in.

I investigate diverse areas of inquiry by developing visual languages that combine personal history with how the living world is structured. From the tiniest components of a cell, to leaf veins and the entire universe, patterns in nature repeat themselves fractally in both micro and macro ways, in all manner of living systems. I'm interested in how patterns and the many visual languages that have unfolded continue to shape our world. Disparate vocabularies wander through my work, connected by color, line and form. I experiment with different methodologies as a way of incorporating chance and cultivating surprise. For years I studied dance, and a more apt word to describe what I do is choreography. As Paul Klee stated, "Movement is the basis of all becoming." Playing with movement and form in space I try to engage materials spontaneously, improvisationally, and deliberately. For me, painting is a practice that invites experimentation; it's about possibility and not knowing all the answers.



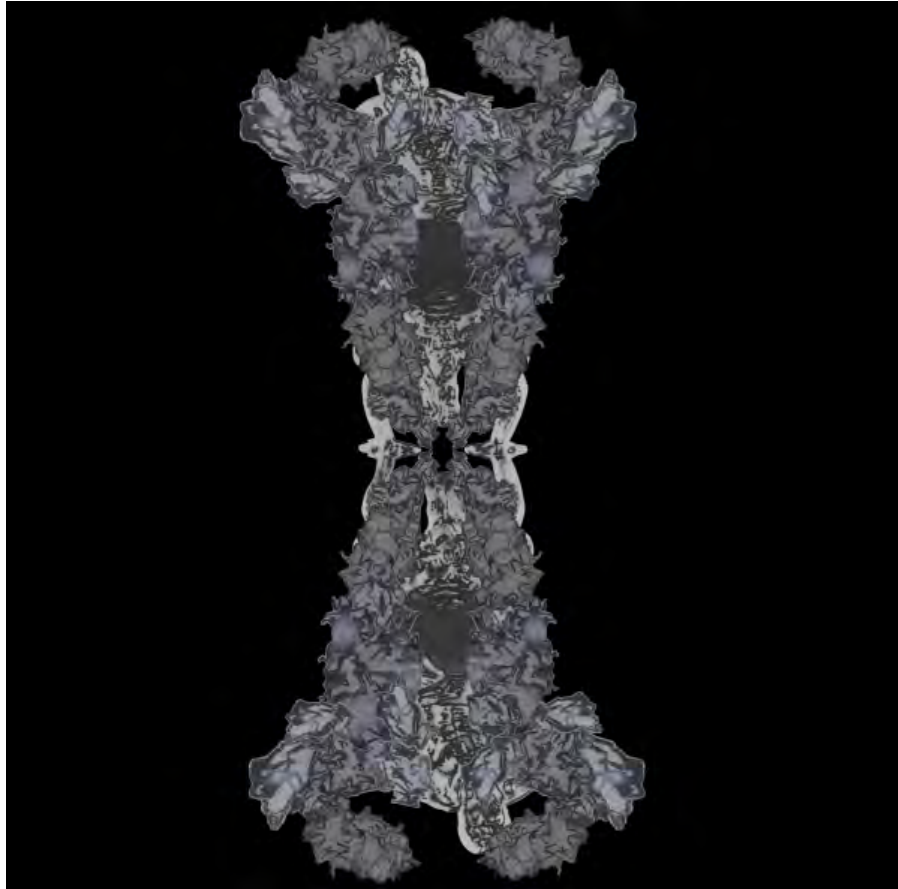
JESSICA GARCIA

That Which is Small is Still Worthy of Worship (Bug Church)

Cut Bristol paper
11 x 65 x 28 in.

I have a fascination with insects, I think largely in part to their clear cut, segmented lives, whereas we experience change as a gradient. There is a direct parallel between our development and that of insects, and I explore those parallels in my art. From the struggles of leaving the cocoon, to the peculiar creatures that emerge, sometimes corrupted, sometimes breathtaking, I ask us to connect with these critters and their struggles. In this introspection there is, in part, a desire

to inspire wonder. In appreciating that which is traditionally “gross,” I want to examine and accept the bugs within ourselves. To see our many lives behind us, see the stages and skins we’ve left behind: to love the icky, the beautiful, the hungry and the strange.



ISA GHANAYEM

Fearful Symmetry

Video, 11 seconds

My practice occupies several crossroads, those between pattern and poetry, ritual and time, nature and technology, artifact and the body, and obsession along with devotion. I draw

somatic influences from my childhood and young adulthood as a ballet dancer. I explore the indexical essence of ancestral memory concerning my Palestinian and German familial background. With much of my nomadic, polytheistic, nature listening, star studying ancestors' histories lost, destroyed, or held behind glass in museums, I contemplate the life of the misunderstood artifact. I apply this same thinking towards humankind as

artifact as we continue to attempt escape from aging, natural disaster, decay, and collective feelings of bodily inadequacy through the digital revolution. Reflecting on the state of history regarding my own ancestors allows me to correspondingly reflect universally.



LAWRENCE GIPE

Spreeland, 2016

Graphite on paper
19 x 25 in.

I began my career in Los Angeles after graduating from Otis/Parsons in 1986, with a series of painting and drawing exhibitions addressing the themes of industrialization and the false rhetoric of “progress”. My practice is an ongoing investigation into coded and culturally irredeemable images. Gleaned from decades of seeking out ideologically tainted photo annuals, archives, and vintage magazines, these works seek to deconstruct nostalgia and authoritarian

image banks dealing with energy, business, and the military industrial complex. Most recently, I’ve been using the theme of the abandoned and/or traumatized landscape as a visual manifestation of economic repression and the advent of the Anthropocene.



EMILY GOFF

The Sun Returns
Paper collage and
acrylic on Pellon
47 x 26 x 1 in.

On October 14, 2023, while visiting San Antonio, Texas, I witnessed an annular eclipse of the sun. I watched a dimness blanket the earth, felt the temperature drop, and began to associate this loss of light to global events and the cycles of suffering that continuously befall us. I thought of how ancient peoples must have perceived the swallowing of the sun by the moon and how it feels now, as a citizen of the world, witnessing the dark impulses that too many of us follow. And yet, light and warmth returned as the moon and the sun continued on their respective paths and my hope for a peaceful, inclusive world continues. I use the language of landscape to transform my experiences with nature into symbols, interpreting the times in which I live. Working with acrylics and paper collage on Pellon, I rip, cut and splice together painted sections, juxtaposing various fragments of a single scene.



NIKOLAS GOODICH

Double Portrait (Night Visions)

Mixed media monotype
diptych on archival paper
34 x 49 in.

Night Visions is one of the very first works made in my series *Double Inverted Portraits*

begun in 2019. At the time I was five years clean and sober after a decade long struggle with methamphetamine that left me homeless and sleeping on the streets of Los Angeles in 2013-2014. It was a living nightmare. In recovery I learned that “knowing oneself” is the essential key to healing and to breaking the stranglehold addiction and toxic behaviors have on people’s lives. With this in mind, I began a series focused on mirrors, on the idea of looking

directly at oneself, and on how we must choose to really get to know ourselves to overcome traumas. *Night Visions* echoes those awful, dark days and nights I spent on the streets, lost, confused, afraid, invisible to the human world, trying to survive, grappling with what had become of my life. This work, made in recovery, simultaneously echoes regaining agency and my discovery of the strength necessary to overcome the most difficult time in my life.



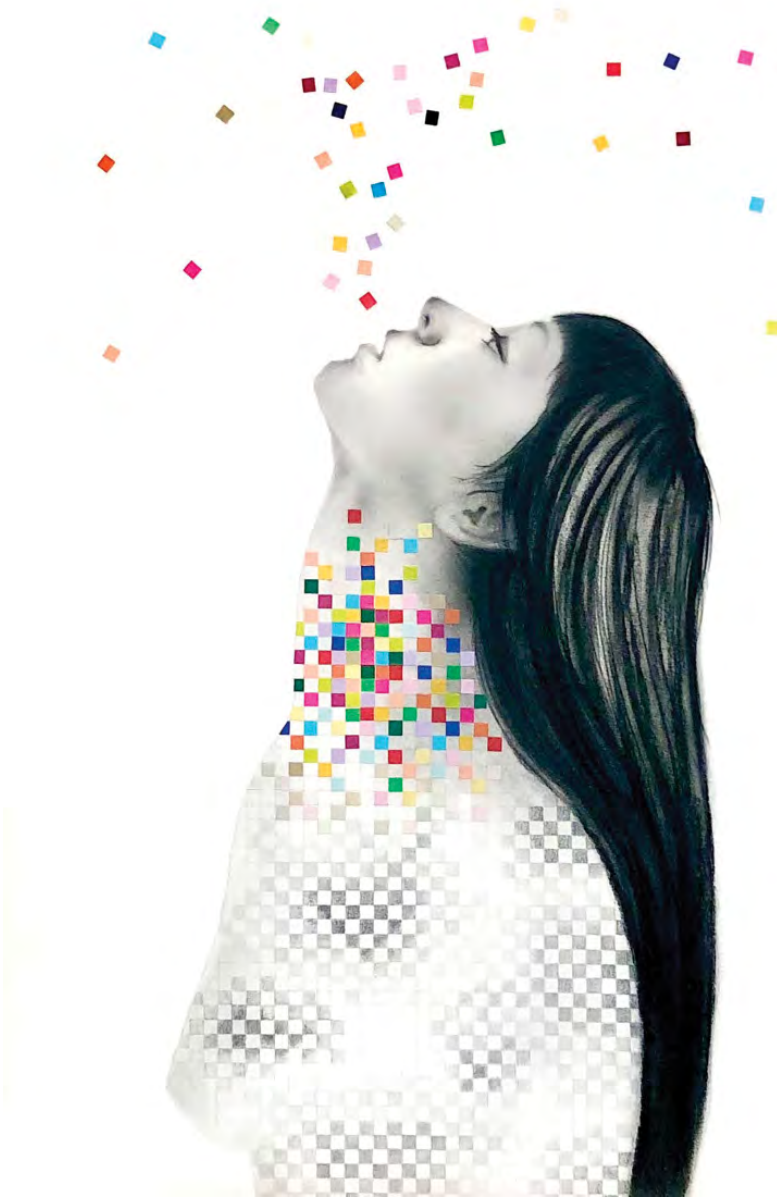
LEONARD GRECO

The Xibalba Codex (details)

Watercolor, graphite,
gouache on paper
Grid of 68, 12 x 9 in. each

I am a storyteller by nature and the narrative of a piece is as fundamental to me as composition and color. When I was approached by a talented poet to illuminate the *Popol Vuh* he had recently poetically translated, I was eager to join the project. While the publication of that project has met difficulties, my work of 68 illustrations, many with snippets of the poet's verse integrated into the composition, remains an independent art piece. I entitled

my contribution *The Xibalba Codex* as a nod to the mysterious codices of the Mesoamerican empires unveiled to the West post-conquest. It is my intention to create a work that is as elusive as a codex yet telling a compelling tale essentially without words. The genius of great epics, one the *Popol Vuh* satisfies and I hope my efforts continue, is this universality, naturally touching the hearts of all who stumble upon these great tales, providing inspiration to many.



CHIHO HARAZAKI

Ingrained – Girls Shouldn't

Charcoal, washi tape on paper
22 x 15 in.

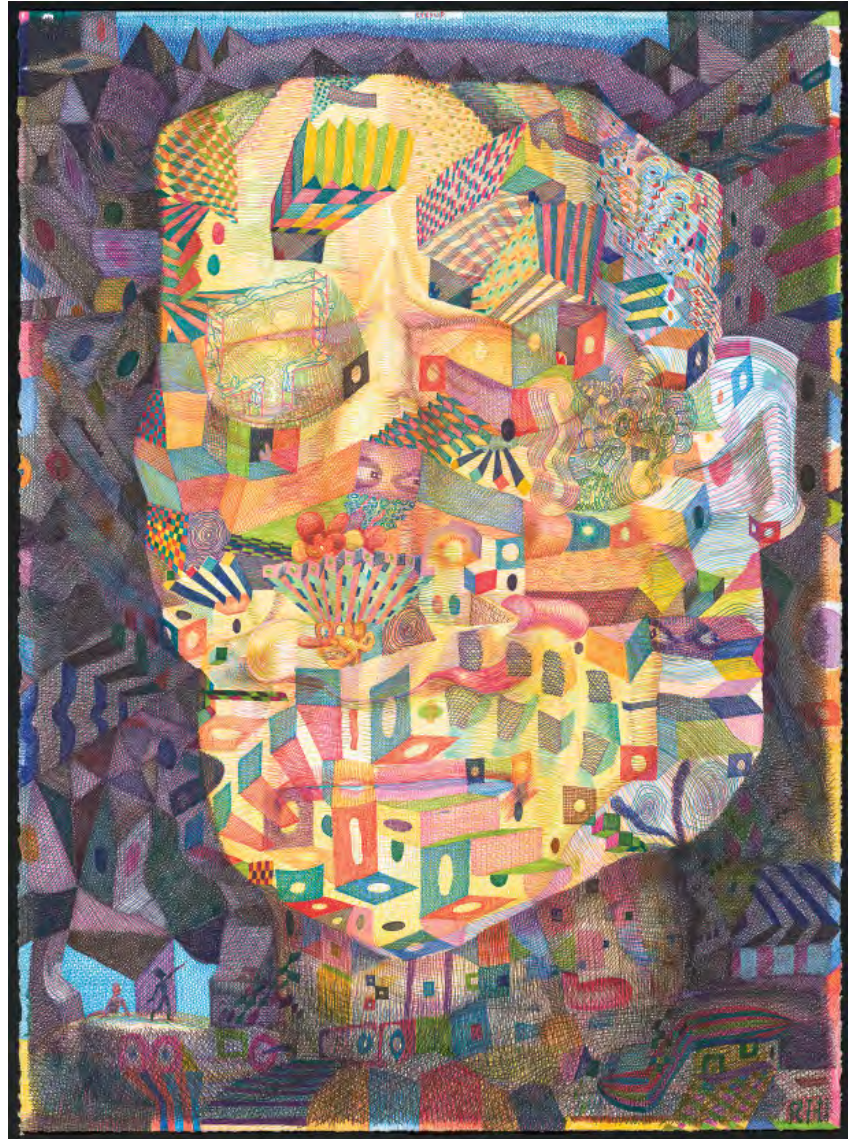
Embracing adhesive tape for my work, I have discovered intriguing avenues of expression within this unconventional art medium. Tiny pieces of washi paper tape, cut by precision knife and scissors, lend my work unique lines, patterns, and textures. I seek to discover my own identity through my art, synthesizing elements of Eastern and Western, traditional and modern culture. In my figurative art series *Ingrained*, I express the uncertainty, insecurity, and confusion arising from values ingrained within me by the cultures that have shaped me. Growing up in a society where gender norms persist deeply, my life and mind were significantly impacted. I use traditional patterns in these pieces as a way to express those norms, patterns which sometimes evoke within me a melancholy feeling like an unbreakable cage or like tattoos on my body that cannot be removed.

JOHN HEITZMAN

Eye Slip

Ballpoint pen on Arches paper
40 x 31 in.

I often assert humor in my work vis-a-vis densely layered graphic imagery referencing autobiographical, historical, and often political themes. Bits of art, history, comic strips, animation, film and architecture all swarm around in my compositions. Some of my art takes the form of a rebus, a graphic device that substitutes words with pictures. I often dream up visual conundrums, allowing room for improvisation while fashioning the form, color and composition of each piece. My goal is to produce art that embodies the energy of those ideas and thrill of making the work.

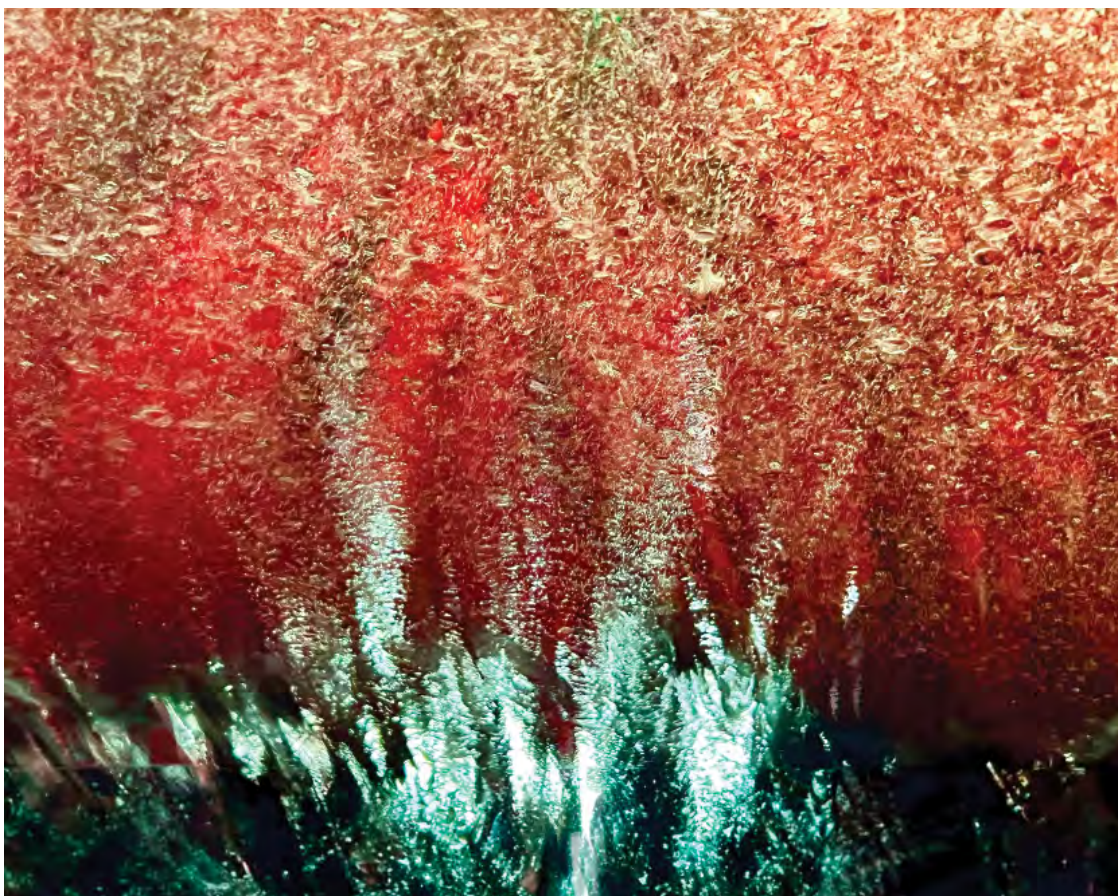


JO HENDRICKS

Green Dana
Painted drawing
24 x 19 in.

Essence is always the key to whether the soufflé of an artwork succeeds: the essence of the personal experience conveyed visually with aesthetic impact. Line, volume, and proportion are the elements and relationships in my painted drawings. The drawings are inspired by the pose of life models in a co-operative life drawing group. The forms are instantly recognized as human and the element of bright color allows the viewer to easily connect with the vibrancy of the hues and permits the viewer to move beyond a stereotypical assumption of race and ethnicity. The drawing process simplifies yet exaggerates the model's pose to achieve a purposeful composition. The exaggeration of proportion allows for a perception of humor and the ability for viewers to relate to the human irregularities common to us all. I aim for the "Ah hah!"; the visual soufflé in my drawings.





JUDY HERMAN

Car Wash 4

Archival pigment print
16 x 20 in.

I like to stimulate viewers to see the world around them with fresh eyes: to see the extraordinary in the ordinary. The humble car wash renews my vision as well as my vehicle.



RUTH ELLEN HOAG

Red Dot

Acrylic
55 x 54 in.

While my work has always embraced degrees of realism and abstraction, rich color and themes of narrative figuration, there has been a move recently towards a freedom of expression that brings my characters closer to the abstracted world they inhabit. Having a sense that nothing is quite still, with movement pending in independent directions, perhaps they reflect my own life of searching. Perhaps they are in quest or pursuit of purpose. Each of the three submitted

paintings are moments in time. In my studio there are always multiple paintings in various points of progress from oil paintings waiting to dry for the next layer, to the gestural paintings in acrylic that happen more quickly because it's the nature of the medium, to watercolors, my first love, working towards completion in a more contemplative way because they are like a chess game where the end needs to be figured out before making the next move.



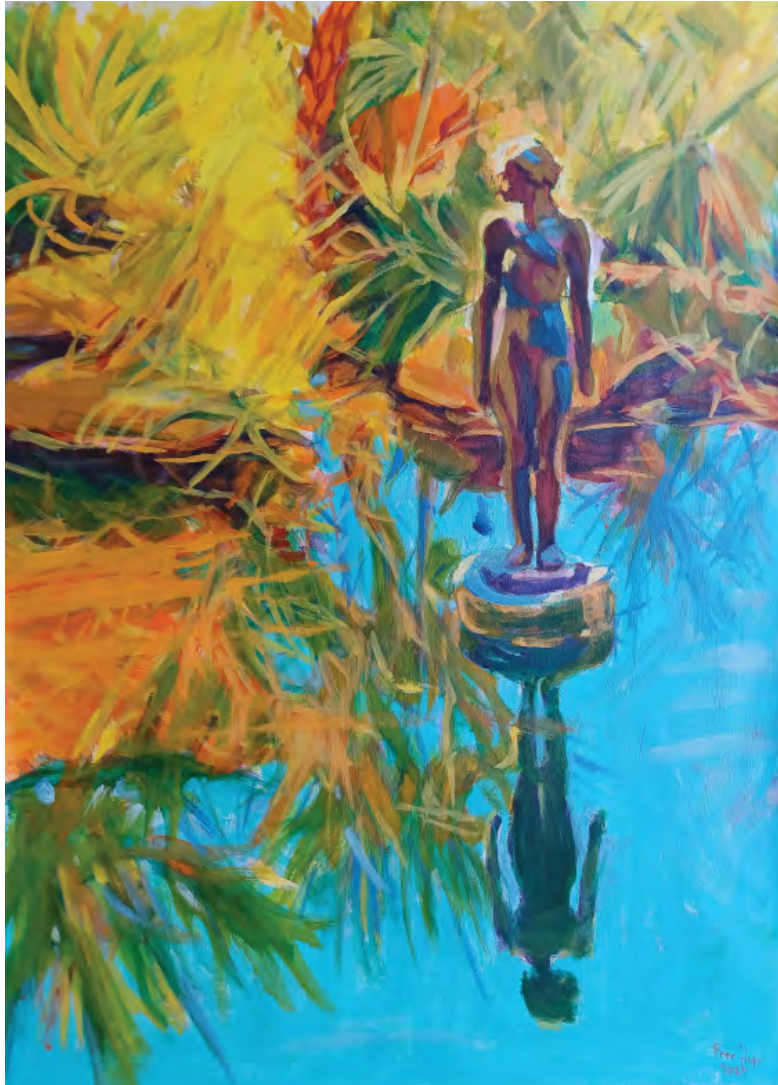
KEN HUBBELL

Abiquiu Mountains Near Ghost Ranch

Charcoal, pastel, oil wash on paper
36 x 48 in.

I paint the experience of wonder as I encounter light or energy moving through a place that I've witnessed. I discovered this New Mexico mountain scene on a visit to the landscapes where Georgia O'Keeffe worked. There was one vantage point where the river looped around these majestic mountains in a rush of dazzling, lazy curves. I use photos and colored pencil sketches as springboards for the larger pieces which I overlay with pastel and oil wash. I love

the physical drawing process of standing up to a huge sheet of paper or canvas sketching out the feeling as energetic lines and quick gestural shading. I'm searching for the presence of things, aiming for a snapshot of a feeling beyond the picture—mixed with a little abstract “brushiness.”



FREDERICK HURD

Hiding in Plain Sight

Mixed media on paper

24 x 18 in.

The works on paper that I have submitted reflect my art practice in painting and cyanotype. *Hiding in Plain Sight* was created in mixed media (oil and acrylic paints, graphite, and ink) on 184 lb. paper. The paper itself provides an intense white ground to render the scene as light filled. We see a sculpted figure of a woman amidst the lush Tropical Garden at The Huntington Library, Art Museum, and Botanical Gardens in San Marino, California. One of a series exploring garden water features seen in the arid climate of Southern California.

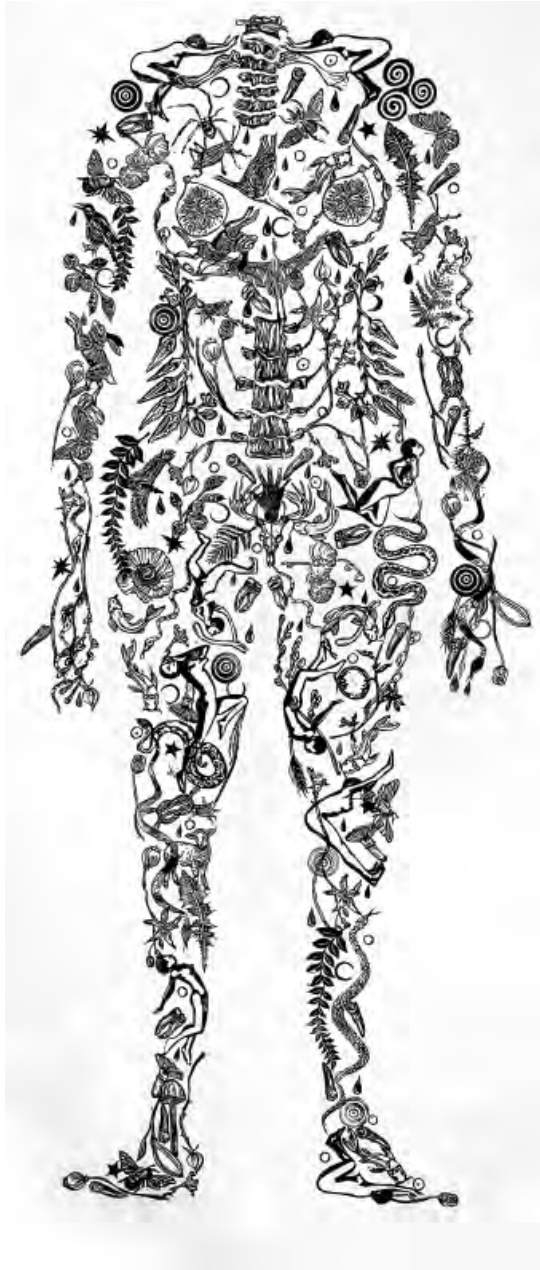


JASON JENN

Rock Paper Scissors (Side Effects Include...)

Paper mache, paper,
cardboard, sand
16 x 12 x 10 in.

I created *Rock Paper Scissors (Side Effects Include...)* following a vivid dream. The sculpture is a metaphor. The rock in this case is a head, crafted from paper mache and sand, which symbolizes the weight of mental health struggles. The paper is printed with the warning label of Zoloft. The scissors made of cardboard denote the potential for self-harm. Having encountered the detrimental effects of other antidepressants personally and of Zoloft through loved ones, I challenge the use of pharmaceutical solutions to address mental health. Depression deserves genuine attention and while prescriptions in some cases may be necessary, they often merely mask the true underlying issues that need to be addressed. My work highlights the risky gamble individuals face when relying solely on medication to address complex issues, depicting a game where the stakes are high and the outcome uncertain.



SHANNON KELLER

Cosmic Suit, Paper

Ink on paper

80 x 37 in.

I am deeply fascinated between the internal and external aspects of existence. Printmaking offers unique qualities: multiples, textures, and the physical pressure that shapes the outcome. I see some images as echoes or repeating lyrics in a song, allowing me to explore specific motifs and themes while embracing the imperfections and overlaps inherent in the process. Using bleached mulberry paper for its skin-like texture and resilience provides the perfect backdrop for my exploration of the inner and outer realms. Utilizing personal iconography, I reinterpret the 'anatomy' of my subjects, infusing them with elements from botany, animal mythology, symbolism, and folklore. Through my work, I aim to both veil and reveal aspects of existence, inviting viewers to contemplate the complexities of the seen and unseen, the known and the mysterious. Each piece becomes a visual dialogue between different layers of reality, encouraging reflection on the interconnectedness of all things.



SAMMY KIM

My Favorites

Oil pastel and
watercolor on paper
18 x 24 in.

ARTDAY is composed of three artists: Samuel and Hanyul, both with autism spectrum disorders, and Sarah Yejin Kim. We reach out to the world with art, but the world either leads us or pushes us back. We fly into the world like bees smelling a flower, but then get blocked by the stimuli that the world gives us. When we have a story we want to say but can't think of the words, we express ourselves with paint or oil pastel. We all have desires to communicate

using art, but at times, we experience obstacles that block us. The art created by nature has no purpose. It simply expresses itself sincerely, like the red glow of a sunset or the dance of birds preparing for mating. We also desire to reveal and express oneself. Our desire for expression exceeds our disabilities.

BARBARA KOLO

4741

Ink and graphite on paper
34.5 x 27 in.

A quiet stillness in my work evokes a time of reflection. Inspired by natural forms and influenced by Impressionist, Aboriginal, and Asian art, I developed a graceful meditative visual language, using dots or circles and lines. The work grows organically, with any resulting symmetry and order happening in the moment.

In my *Obsession* series, I repeatedly hand stamp ink or acrylic paint circles with different degrees of pressure, creating imperfections and variations that show the artist's hand. Each dot or circle is then counted with tally marks that become part of the image. The total tally is usually the title of the work.





FAINA KUMPAN

The Magic Land

Acrylic, ink, and marker on paper
18 x 16.5 in.

I always infuse my works with vivid color, creating art that is at once surreal and abstract, whimsical and vibrant. My subjects are mystical

creatures from another world, fantastic figures stepping from the pages of futuristic fairy tales. My use of color is in part a reaction to growing up with black and white TV and a childhood in which I was always dreaming about other worlds. My favorite reading was science fiction. Originally from Ukraine, when I arrived in the U.S., it was as if I had landed on another planet and is something reflected in my art.



CAROLE P. KUNSTADT

Wanderlust II

Thread, rice paper, 19th century maps
8 x 10 x 2 in.

My works reference the material of antique papers and books, deconstructing paper and text and using them in metaphorical ways. In

the *Wanderlust* series, maps from geography books published in the 1860's are cut and recombined. The carefully charted topographies, geographies, boundaries and coordinates are physically sliced, sewn, woven and layered - ultimately transformed and inviting new explorations. Weaving the paper intuitively and responding to the existing cartographic renderings allows for new territories to form. Combining the maps with antique wooden

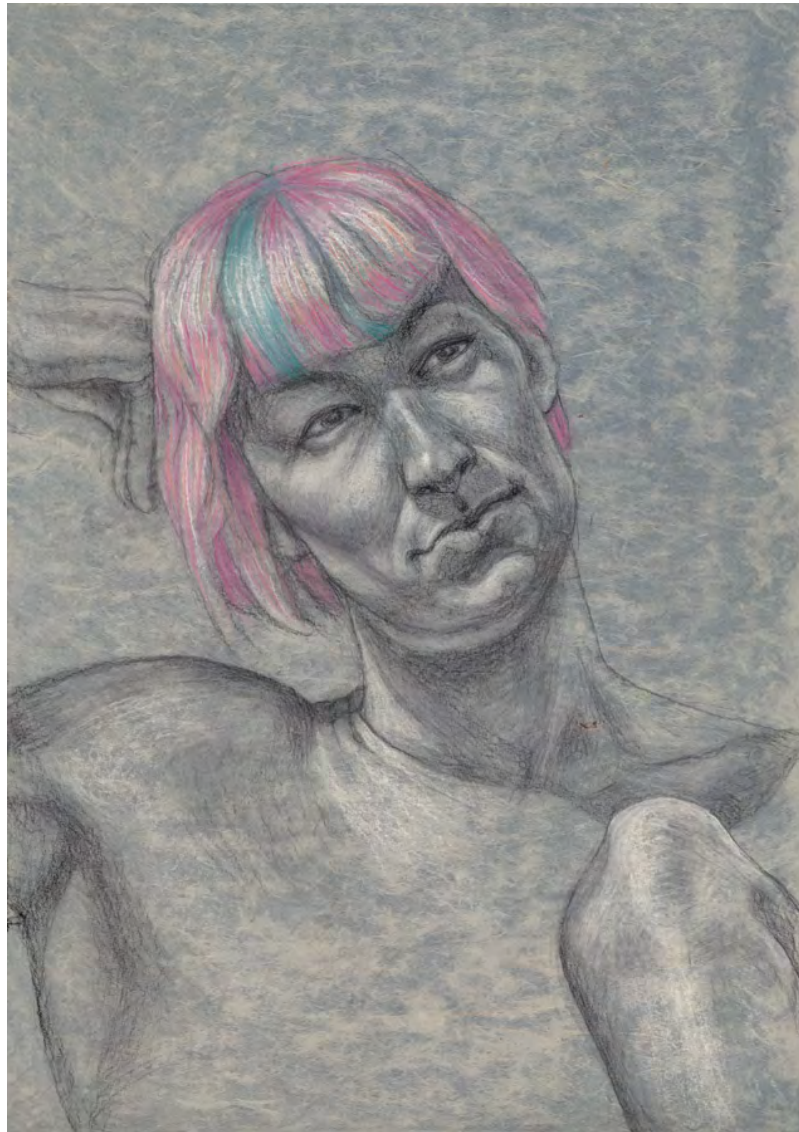
shoe forms and map pins, suggests a journey charted, imagined, or remembered. A unique perspective of mapping the world is depicted utilizing the antique materials. In the geography books from the 1800's the observations of the world provide a record of our long-held fascination and curiosity for the lands beyond. That drive to search for understanding continues to capture our imaginations and propel our explorations further.

LINSLEY LAMBERT

Pink and Blue

Charcoal and pastel on paper
16 x 12 in.

Portraiture is an adventure! I have the opportunity to explore **INDIVIDUALS** through their presentation and expression, focusing on the details and nuances which make them unique. I am a member of a weekly figure drawing group where we have the same model in the same pose over three sessions which enables us to create developed drawings.





BIANCA LEVAN

Lines Made By Walking

Handcut black paper

18 x 24 x 3 in.

The process of papercutting is a method of emotional processing. The journey to create a piece is a journey through a psychological landscape. My works generally originate from an idea, an internal debate, or an observation about lived experiences. Since the body carries emotional experiences, both past and present, I am able to connect feelings to thoughts through the physicality of papercutting. With each artwork, I begin by crafting a scene that conveys the internal world. These imagined landscapes often include naturalistic elements, such as trees, flora, oceans, and mountains, existing alongside non-organic ones, often buildings or boats. Using a blade, I cut and extract pieces from paper. What results is a papercut imbued with the imperfections that arise from a precise tool in imprecise human hands. I revel in the uniqueness of these variations and hope that they serve to personalize the work so that others may find their own imperfect, evolving, growing stories within it.



ANGELA LIU

Wandering Around Streets in Kyoto

Charcoal
24 x 18 in.

As a dentist with years of clinical experience, the transition to becoming an artist was unexpected yet deeply fulfilling. My artistic journey is rooted in the subtleties of everyday life - from the vibrant hues of a sunlit morning to the nuanced emotions captured in passing glances. Through my paintings and drawings, I strive to translate these moments into visual poetry, inviting viewers to pause, reflect, and find solace in the beauty of the mundane.

In embracing my passion, I've discovered a profound sense of inner peace and creative liberation that continues to inspire and uplift me each day.

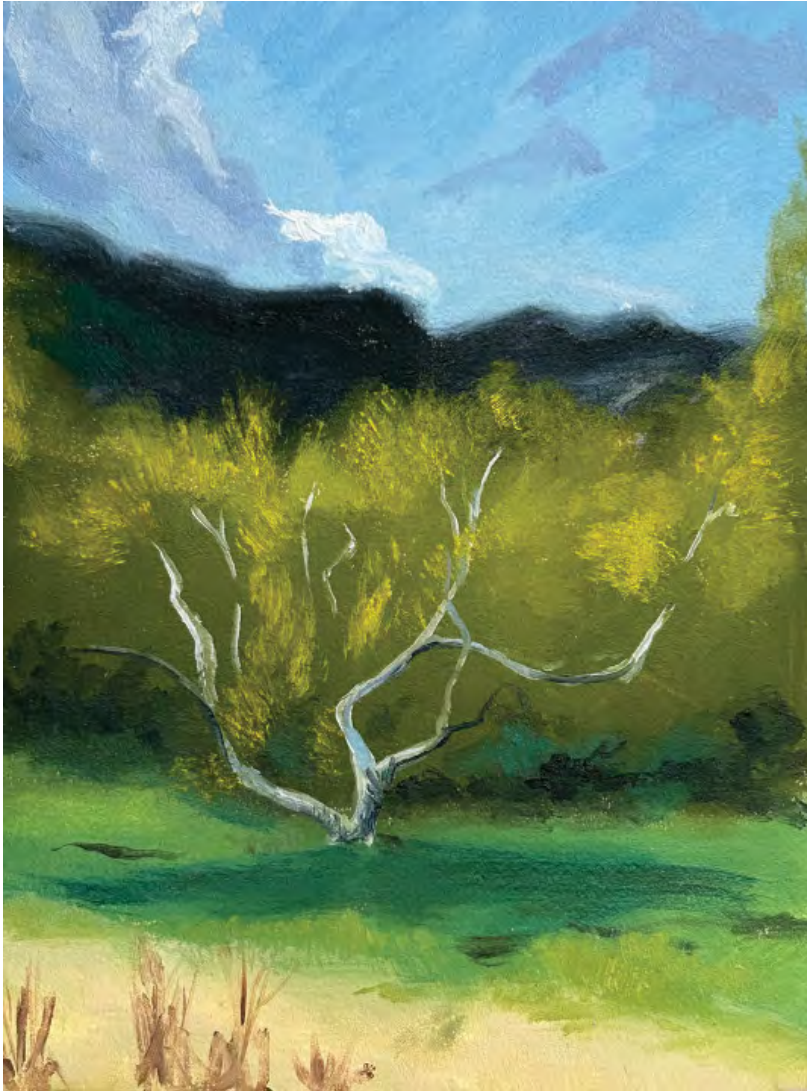
SEAN LIVINGSTONE

Untitled Space Number 8

Pigment print on archival paper
14 x 11 in.

As an artist, I work in series. Currently, I am exploring ideas, methods, and materials to remove my hand from my work. I have turned to my collections (audio cassettes, vinyl records and albums, magazines, crossword puzzles, dry transfer sheets, etc.) for form and medium. I feel that by doing so, I can explore ideas more thoroughly. Themes found within my work often deal with anonymity, authorship, surrogates, copies, loss, grief, gun violence, memory, and sentimentality. In the series I am submitting, I have re-photographed architectural models from architecture magazines my father handed down to me. I am providing “glimpses” into people’s ideas of perfection and their ideal spaces. As these ideals once occupied real space, I am unsure if these ideals were ever achieved or still exist.





RICHARD MAGRAM

Figuroa Mountain

Oil on paper
12 x 9 in.

When I moved to California, I was taken by the power of the natural landscape. Everywhere I looked in nature here, whether the chaparral covered hills, or the blossoming fields of wildflowers in Spring, or the cliffed seascapes, there was loveliness. Inspired by the natural drama of California, I decided to try and create my own paintings of her landscape. Part of my motivation for wanting to paint was to try and raise awareness in people of the value in our majestic and fragile natural environment and the need to save wild places and the animals and plants that live there.



LYNNE MCDANIEL

Magic Hour

Oil on accordion fold paper
9 x 40 x 5 in.

For a long time I have been interested in the complicated relationship between humans and their environment. I use geography, the features

of the landscape, as the context to explore changes created by current events, human intervention, and the passage of time. Daily walks are an important part of my practice. I use my surroundings as a starting point for an investigation into the interaction between nature and culture. Some pieces record my observations of a scene at a particular moment; others seek to track the progress of my movement through the landscape at

different points in time. The works express the distinction between memory and experience, as some are made from direct observation on site and some are produced back in the studio, when the experience becomes just a memory. I am seeking to express not merely the reality of the landscape I see, but the emotional connection to the space in my imagination.



**ELENA MUKHINA
RUMYANTSEVA**

***Favorite Characters
of A. Pushkin's Tales***

Acrylic on paper
18 x 24 in.

Gouache, acrylic, ink, paper, and canvas help me to express feelings created by what I have seen, read, and heard. Books, movies, and songs contain a chain of events, acquaintances, and amazing interconnections that make me empathize both emotionally and physically. Over time, emotions about experiences fade, so it's important to start the creative process in time. In the work presented, the viewer will get to know my first and most vivid impressions.

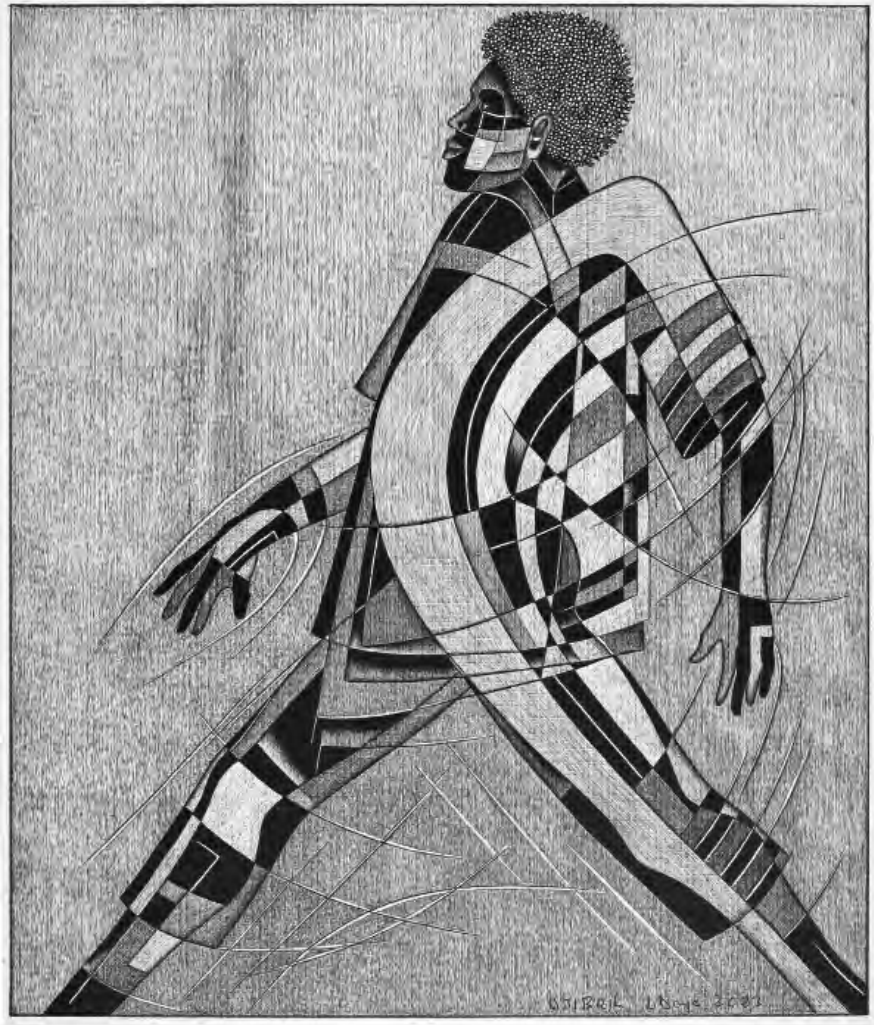


REBECCA NABARRETE

All the Toxic Relationships You Didn't Walk Away From

Acrylic on paper
11 x 17 in.

At its core my work questions whether humans are just as instinctual as animals, especially how people seem to recreate their home environment, however unpleasant it was, with whom they marry. In many compositions I try to blur the lines of animal and human behavior. What I find most satisfying about creating art is thinking outside the box and shifting perspective.

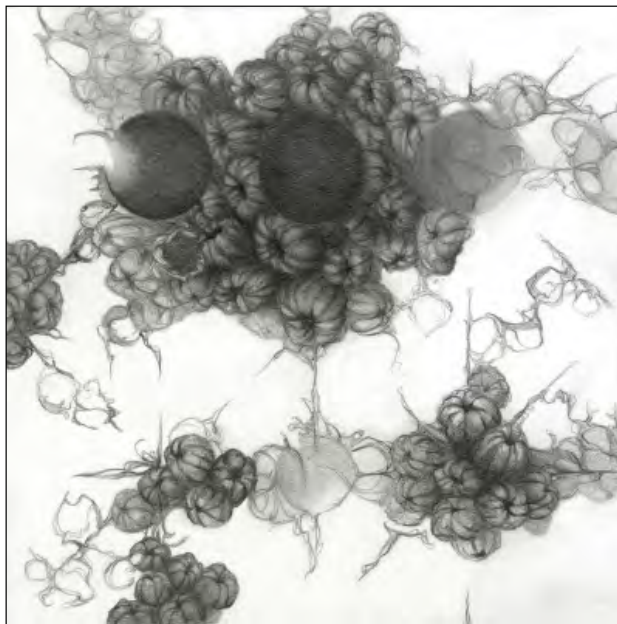
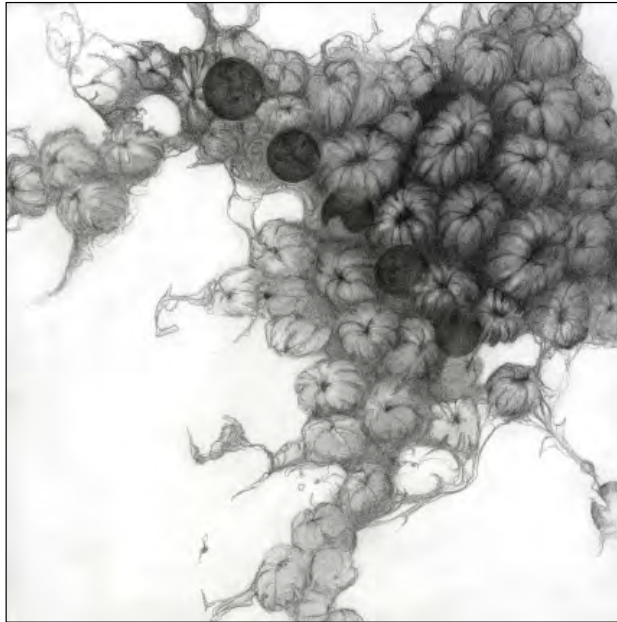


DJIBRIL NDOYE

The Fast Walk

Ballpoint pen on paper
14 x 12 in.

In my art, it is inspiration first and the medium later. Freedom is the foundation of the manner in which I express myself. I like to create, but I also want to see my personality and life experience in what I create. I began drawing with ballpoint pen when I was young because it was affordable and I embraced the challenge of not being able to erase. I never had formal training growing up in a family with limited finances and I had difficulty getting standard art supplies. I was unacquainted with “art” as an academic term. But over time, with patience, perseverance, and simply doing what I always loved to do, I felt encouraged and adopted a personal philosophy that has made me very independent with my style. To create my art, I prefer to work in a non-traditional manner. In my drawings, I utilize simple but unforgiving tools as I explore people living and working with dignity in rural, communal life - a life that has many layers of individual obligation and societal expectation.



BRIGID OKANE

Top: *Social Construct 1*

Bottom: *Social Construct 3*

Graphite on paper

6 x 6 in.

My drawings echo a time when I witnessed coral bleaching. The coral-like shapes are not a specific type of coral. They are configurations of a family of forms from my memory. Although inspired by coral, they could be sunflowers, microscopic organisms, or other life forms with similar structures. They represent a vast array of life on Earth. An underlying structure can be observed as part of the coral constructs. Ominous circular silhouettes emerge and fade through the coral families. These round forms disturb the organic patterns of the fragile florets. The organized circles contrast with the natural organic growth of life. The round shapes also repeat in linear arrangements, creating patterns. They represent the human-built environment, which brings many positive aspects to the human experience while at the same time desecrating the natural world in part through global warming. These abstracts are stories about comfort and disease, life and death, and sustainability and impermanence.



SUSAN PEARSON

Printing Cool

Photograph

13 x 19 in.

I have been creating art for as long as I can remember. I was trained as a painter, but I have done serigraphs and woodcuts, silver smithing and ceramics (my hands disliked the clay). For the past several decades, I have worked as a painter and a maker of mixed media creations: assemblage, bricolage, collage, and painting. I use photos for many of my paintings, but I also use photography to create original works of art.

ANTONIO PELAYO

Matas Pequeñas

Pencil on paper, acrylic
on animation cel
15 x 15 in.

I love seeing the brightly colored umbrella of the “Puesto de Frutas”. It symbolizes the realization of a dream: reach for the moon and even if you fall short, you’ll land among the stars, a common theme used to encourage the following of dreams. I find this statement to be overwhelming and paralyzing. The small manageable steps taken by a street vendor: wake-up, take a shower, get dressed, make your bed, get to work, prep the food, work hard, clean the cart, save your money, is how you become successful. Not that you shouldn’t have big dreams, but street vendors are a common theme in my work because they inspire me and prove every day that by taking small positive steps you can achieve your goals. Growing up I would stay at home and spend hours every day drawing. Like the daily small steps of the street vendor, the discipline of drawing has led me to become an artist. The image on display depicts steps of my journey both as the son of an immigrant family and as an artist.





JEANNA PENN

Bailey House

Mixed media collage on
mounted watercolor paper
24 x 48 in.

I describe my work as mixed media narrative collage. I aim to tell stories that are historical and/or personal through the use of recontextualized sourced imagery and material culture. My work is an abstract retelling of reclaimed narratives of the African diaspora around race, identity and unresolved legacies. By combining collage with watercolor, acrylic paint and ink, I hope to evoke a sense of nostalgia, reflection and connection for the viewer.

TERRI POLLACK

Torre di Arnolfo

Limited edition relief print

7 x 5 in.

The inspiration for this travel series came from a trip to Europe last year. I drew and made watercolors wherever we went. When I got home, I started to make them into a series of reductive relief prints, doing up to five different colors, and making alternates as I went along. Some of the alternates I enjoy more than the full color range.





ROBIN RAZNICK

Glow

Acrylic on paper
13 x 16 in.

It is my belief that nature is the source of true knowledge and as such the catalyst to inspire and ignite the human spirit. O'Keefe,

van Gogh, Mondrian, Socrates, and Aristotle wrote tirelessly about the power of nature to awaken the soul. When I walk outside, I hear birds, see cloud formations, small creatures, and the textures and colors of this earth. It's these things that move me to make images. The world is constant in its yin/yang qualities, and I think it's this dichotomy of the physicality and mystery of nature that drives me to respond and record. I'm a winter baby living in the hills

against the San Jacinto Mountains. We've got our own little ecosystem with intense changes of light, movement, and energy. These small-scale works afford me the opportunity for immediacy and to work outdoors. The impasto paint and my mark-making are symbiotic to the power of the climate. The visceral experience for me of just layering on the paint is, well, like I am a part of the storm.

OSCEOLA REFETTOFF

The Persistence of Being #7 (after Giacometti)

Kinematic pinhole exposure
archival pigment print
37 x 27 in.

Kinematic Exposures presents a modern perspective on Pictorialism, an approach to photography that favors emotional expression over pure visual documentation. Kinematic pinhole exposures are long, handheld exposures made through a pinhole aperture while moving about with the camera. The process is devised to capture an impressionistic experience of time and place. This tiny aperture requires longer shutter times than a traditional lens. Moving about during these long handheld exposures can create expressive, dreamlike abstractions.

The process happens “in camera,” at the moment of capture, in a kind of alchemical reaction that transforms the external world into something both unchanged and extraordinary, realistic and magical.



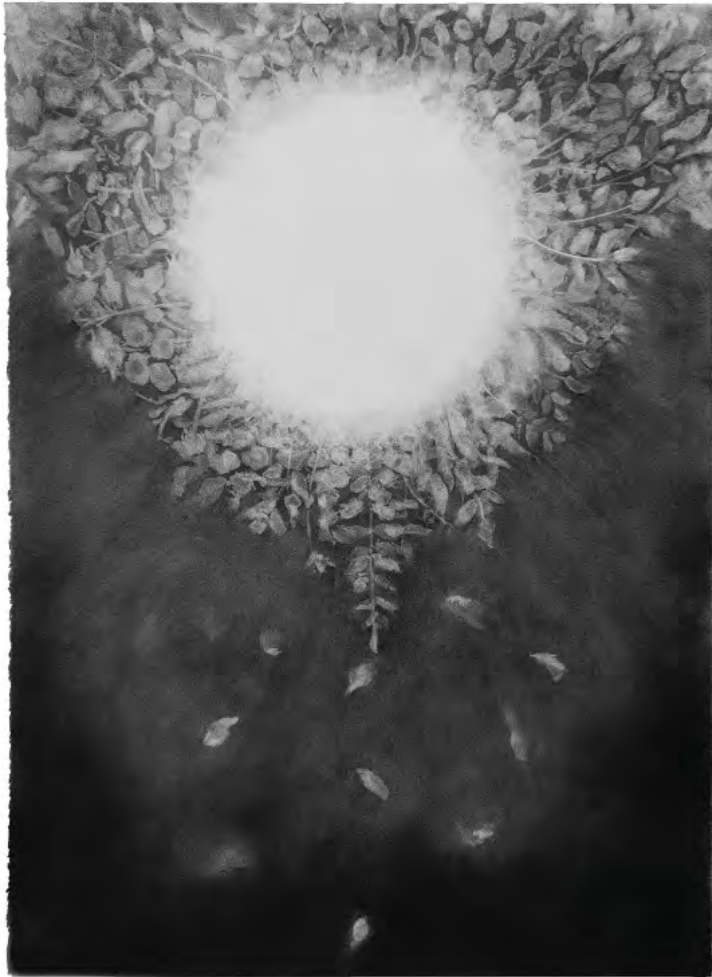


MILES REGIS

Eternal Sunshine

Acrylic and spray paint on
photo paper
34 x 30 in.

Eternal Sunshine is a work made on paper and is a celebration of the feminine. It pays tribute to the positive energy generated by the women in my family and celebrates my maternal family blood line. My artistic goal is to channel my creativity in a manner that best serves community. As a socially conscious artist activist, I believe it is important to serve community by creating a body of work that addresses subject matter that is particularly relevant to the marginalized. With compelling and poignant positive messages, I strive to encourage conversations of healing. Whether through painting, collaging, sculpture, installation or musical performance--done with found, up-cycled, salvaged and re-purposed materials, the message is always one of love, unity and healing. I do believe that my passion is ultimately guided by my connection to ancestral courage and related insights, filtered through observation and expanded by imagination given the current landscape.



MELISSA REISCHMAN

Full Flower Moon

Charcoal on paper

30 x 22 in.

The use of light, its absence, and forceful movement are common themes in my work. I use charcoal for its ethereal qualities, making the desired soft, smooth transitions possible to produce high contrast, representational abstractions of nature and its flora. The dichotomy of light and dark mirror the transitions that occur when drifting through various emotional states, from belonging to alienation, grief to joy, and attachment to separation. I find inspiration in the hint of inevitable decay, fragility, and evanescence of life in 17th-century Dutch still-life paintings, and the transformational and inherent spiritual aspect found in the abstract art of transcendental artist Agnes Pelton. My work is a result of my encounters with the natural world and informed by personal mythologies and memories. The images are visual metaphors for psycho-spiritual transformation.

ERIC RENARD

Paris Lines

Limited edition archival
pigment print (1 of 12)
21 x 16 in.

My photographic journey began almost 50 years ago documenting what I saw: my friends, my family, and my neighborhood. However,

I didn't embrace photography as a creative art form until much later in life. Today, I still find myself exploring light and shadow, with camera in hand, documenting both cityscapes,

landscapes and the lone silhouettes which give life to otherwise stark scenes. My images consist of meanings and memories. They tell stories of things I have done and places I have visited. Among those places are our cities,

which fascinate me with their tall buildings, deep shadows, reflected light and people going about their daily business. Building facades

emerge from the darkness; their architectural details linger in the afternoon light and then disappear. While the areas outside our cities

provide equal opportunity to explore the details between light and shadow, with lone trees contrasting against rippling sand dunes.

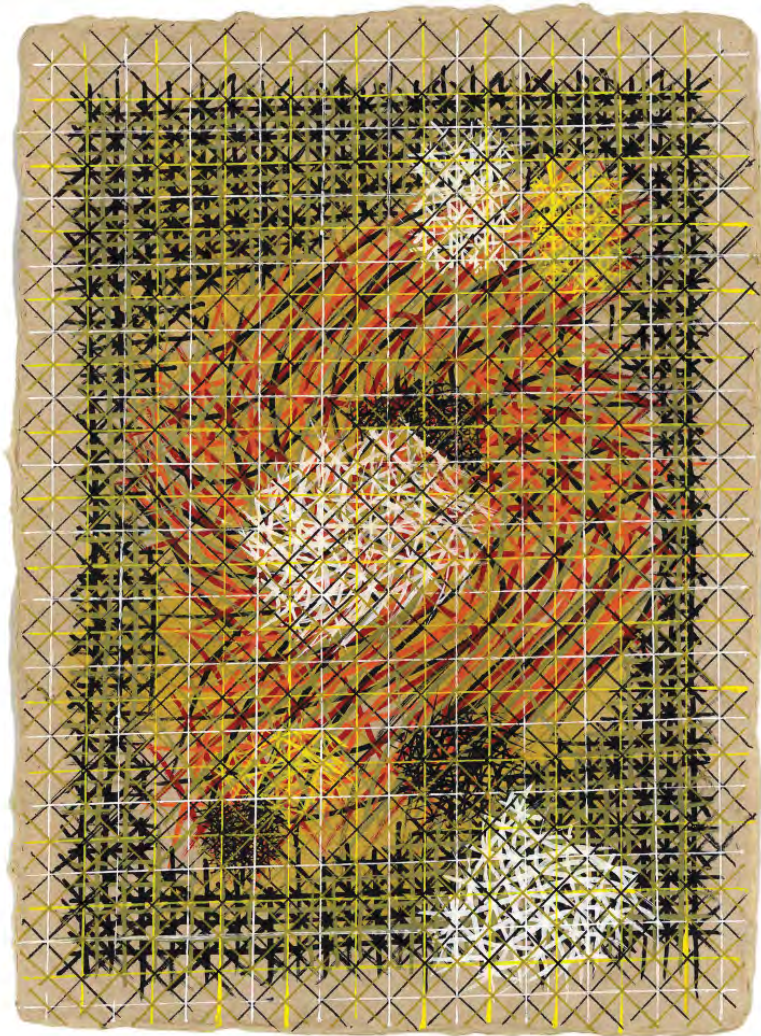


MICHAEL REY

Grid Flame

Acrylic pens
12 x 9 in.

All the pieces entered here are part of a larger body of work, an inquiry process about the grid. My intention was to explore the power and qualities of this simple form. The essence of a grid is a vertical line and a horizontal line coming together in the center of each to make a cross. “The equidistant cross, the plus sign, universally symbolizes the process of relationship and integration. It is the symbol that demonstrates integration and balanced connection.” says Angeles Arrien, cultural anthropologist, educator, and author. When the cross connection is multiplied as in a grid, it expands the strength and power of those relationships and connections. The process of my exploration is simple: draw grids with all kinds of media on all kinds of paper and with intention explore, reflect, rest and then create again. My hope is that by drawing and immersing myself in the grid form, it will affect my subconscious and create a better sense of shared connection.





STEPHANIE SACHS

Garden of Earthly Delights 6

Watercolor and india ink on
300lb. watercolor paper
12 x 16 in.

I paint radical joy, capturing stories that celebrate the sublime power of nature and the mysteries of life. I invite the viewer to explore a range of emotions, from quiet contemplation to sheer exuberance. I am driven by a desire to connect with something greater than myself, and I find that watercolor allows me to express this sentiment authentically. Its fluidity enables me to embrace spontaneity and playfulness, leading to unexpected and delightful outcomes.



BRUCE SAMIA

THE VISION

Paper collage/mixed media
24 x 18 in.

Fragments: Redefining the Thought Process is an inquiry into the nature of perception. I created this body of work between 2022-2024, exploring the relationship between the viewer and the work, and the way people perceive images. With elements of my ongoing series of photographs, using both real and digital imagery and influenced by both nature and technology, I assemble them into visual landscapes, creating depth without perspective. My work is designed to awaken in your mind a piece of a dream remembered, a thought passing through, a quick turn of the head, a memory lost or a conversation once had. They are fragments of a moment in time.



DENISE SEIDER

Yagohn (Grief)

Acrylic, watercolor, paper,
fabric, thread on paper bag
49 x 37 in.

My work is about making meaning out of chaos. Using scraps of paper from books about physiology, engineering and math, as well as spiritual texts and antique ledgers, I organize my compositions to reflect the dichotomies of science and emotions, magic and science, the sensible and the senseless, the irretrievable and the held. Having come from two divergent ancestries - orthodox Jews and circus people - my sense of being “the other” intertwines with feelings of being a lost, discarded, fragment: neither one nor the other. My work is an attempt to unite the pieces. Thus, I create on paper bags, cut and assembled to create a whole piece. I invent signs and symbols that represent both backgrounds and create an entirely new language, one that encompasses all sides of myself.

LAURIE SHAPIRO

More Than a Venus
Printed drawings and
water-based paints
on Yupo paper
47 x 30 in.

My work involves creating paper pieces using a layering technique. I combine printed drawings with layers of paint to add depth to the colors.

As a mixed-media artist, I draw inspiration from my internal and spiritual experiences. As a person with hearing loss and a keen interest in meditation, I aim to inspire viewers to listen with their feelings and intuition.





NICHOLAS A. SITTER

Floriculture

Spray paint on
watercolor paper
45 x 90 in.

The *Floriculture* concept started as an attempt to take the guerilla attitude of street art and

contrast it with a mature technique and a lyrical subject. This tension between the renegade and the poetic, between the destructive and the creative, between graffiti and grace, is what I find exciting about public art and about urban living. My work in floral images is intended as a response to life in Los Angeles. The various flora are a metaphor for the diversity of the fauna that populates this city. Our citizenry is what represents us. More than any other major

city, Los Angeles is defined by its inhabitants. New York, Chicago, and Seattle have iconic architecture. Their skylines are silhouetted and put on tee shirts. There are no great monuments to presidents or historic battles here. There are no natural wonders like the Grand Canyon. Los Angeles is human. Its beautiful diversity is elegant chaos. Nature.



KERRIE SMITH

More Mesa Seaweeds

Photography

Grid of nine, 12 in. diameter each

I deploy all kinds of media—painting, photography, printmaking, and digital technology—to create images of the

natural world. Recently I have focused on depicting More Mesa, just north of Santa Barbara, California, where I take hikes with my dog, camera and sketch book. Walking through the dense oak woodland, climbing the steep coastal bluffs, and negotiating the meandering wetlands, I explore the 340-acre mesa to document the fauna, flora, coastal seaweeds, and treasures that populate the region. I translate my peripatetic experiences

into a diversity of artworks, including circular photographs that range from panoramic scenes to close-up details, translucent vertical banners that present swirling abstractions of natural forms, and mandalas comprised of the flowers, leaves, seaweeds, and twigs that I gather as I perambulate the mesa.



LINDA SMYTH

Holding Down the Nest

Oil pastel
24 x 18 in.

I call this my *Bird Series*; I am relating to birds through my art because birds represent freedom to me. Freedom is something I do not have at this moment in my life. I have made a choice to care for my husband who has Alzheimer's: the long goodbye. It is tough. In my art you will see me holding a bird's nest. That image represents my "holding down the nest": keeping steady here at home. When a bird comes to visit me, I believe it is a loved one who has passed away, coming to check on my wellbeing. Since I come from a family of artists, I reassure them that art is helping me every day to stay positive and strong.



SUSAN SPECTOR

Monarch Man

Monoprint and acrylic pen
37 x 29 in.

I am a contemporary painter/printmaker living and working in Los Angeles. Within the last two years, I have had four solo shows in the greater Los Angeles area. For the past year and a half, I have used relief printmaking and monoprint making to express social and feminist issues. Monoprint making is a centuries old technique using a matrix, printer ink and paper to make one-of-a-kind prints.

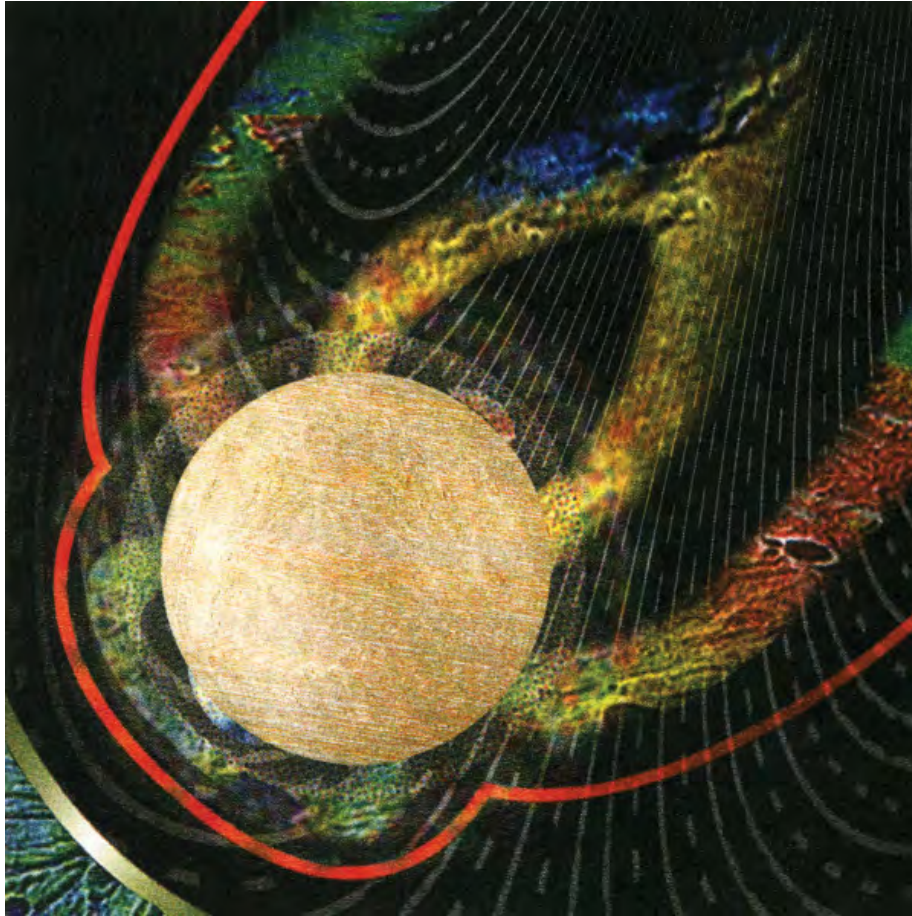
KARI THURMOND

Crystal Cave

Multi-layer hand-cut paper
19.5 x 12.5 in.

I live in a very rural part of Southwest Florida and the vegetation, topography, and climate of this area have a big impact on my work. I like to take natural elements and warp or artificialize them to create eccentric inspirations. The cyclical elements apparent throughout my work are representations of the cycles of nature and the broader universe, and how I interpret and synthesize these. I get an idea for one element then follow an organic process from one cut layer to the next. The work develops harmoniously and intuitively out of growth and self-discipline. My aim overall is to generate imagery that is both unique and bold.





NICHOLAS TISDALE

di•chot•o•my: Above/Below I

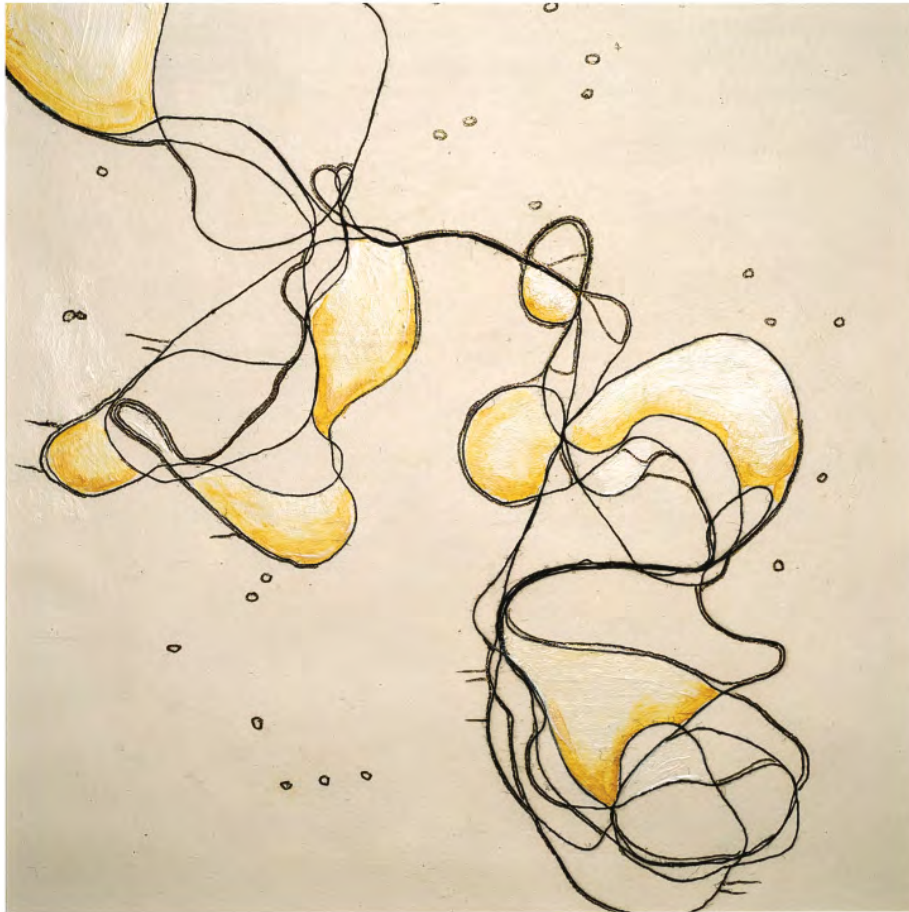
Color lithograph

8 x 8 in.

In my artistic practice, I explore the convergence of traditional printmaking, specifically CMYK lithography, with

contemporary digital mediums, emphasizing the interplay between physical and virtual realms. The forced interaction between these two modes of mass media prompts viewers to question the boundaries of communicated expression. For example, I introduce errors and mundane internet content into the hexadecimal code of my imagery. Doing so disrupts expected order within my images and produces visual errors. I find this process

celebrates imperfection and flaws in our visual tools and reflects on the complexities of communication in the information age. Through deliberate misuse of trusted channels, I challenge conventional modes of sharing ideas, illustrating the inherent imperfections in both digital and print media and the false narratives they perpetuate.



CHRISTA TOOLE

Space Yellow Lash

Thread, pen, acrylic on paper
12 x 12 in.

As a painter, I am immersed in the relationship between energy and space. In my artistic journey, I embrace abstraction. Abstract art, like life, is both accessible and elusive. It holds surprise and spirituality within its intangible construction. To express feelings using only lines, paint, color, and texture is both liberating and challenging. I invite viewers to develop their interpretations and examine their perceptions.

TREMAIN TOWNSEND

Lady with Lemur

Charcoal and acrylic
26 x 20 in.

I am a Louisville graphic designer and artist with an emphasis on figure drawing. My preferred medium is charcoal; the corporeality of my portraits disintegrates when applied in both ethereal and heavy drawing strokes and the identities of my subjects blur when their forms blend into each other. The combination with other media creates a distinct juxtaposition of subject and background. My recent works focus on women and exotic pets, and the history of their fetishization; integrating rare animals, gold, and luscious fabric into a figure drawing symbolizes the concept of “fragile beauty.” It refers to the historical objectification of women and exotic animals as symbols of luxury or pleasure. However, the inclusion of gold can imply power and status so while the women and animals might appear soft and helpless, a latent power lies beneath their delicate veneer.





JOE TSAMBIRAS

Picnic

Etching, aquatint,
Georgia red dirt/clay
and watercolor
12 x 9 in.

This work is part of an eight-part suite of etchings entitled *Picnic*, which is loosely inspired by Joan Lindsay's novel *Picnic at Hanging Rock*, and the writings of Arthur Machen. In my work you will find a manifestation of the way dreams can work: a careful reordering of data where at first things may feel familiar, like early engraved and etched depictions of nature and fantasy. Using this old graphic style can nudge the viewer to accept what is happening in the work before careful observation. On the surface, this depicted mythic world stems from natural history, fairy tales, mythology, vintage children's books, and an imagined pagan Southern landscape. Additionally, I aim to pull from my local surroundings by incorporating hand-made watercolor made from Georgia red dirt/clay. The distinct geometric colored patterns are inspired by my Greek heritage, pulling colors and shapes found in studying the history of embroidery from Epirus, Greece.



RHONDA URDANG

Dreamscape with Leonora Carrington (Mexico City, 1954)

Collage with handcut found
paper, historical elements,
and New York Times clippings
38 x 28 in.

British-born painter and novelist Leonora Carrington said, “I warn you; I refuse to be an object.” Born in rural Lancashire, England, and educated by governesses, tutors, and nuns, she was expelled by two schools for her rebellious behavior. While seemingly the ideal muse for numerous prominent men of the surrealist movement, she rejected that position. Carrington was quoted as saying, “I didn’t have time to be anyone’s muse, I was too busy rebelling against my family and learning to be an artist.” In London, she met and fell in love with Max Ernst, who was 26 years her senior and married. With the outbreak of WW II, he was arrested for making degenerate art and imprisoned in Nazi camps. Due to her crushing break-up with her lover and muse, Carrington was later taken to an institution where she was tortured by Dr. Morales at an asylum in Spain. En route to Portugal, she was able to escape with the help of a nurse. She later settled in Mexico City, where she lived and worked until her death at age 94.



VEIKO VALENCIA

Testing Scenario 58

Colored pencils on toned paper
14 x 17 in.

In my practice, I am interested in observing the possible methods, processes, tools, and institutions behind my story and exploring whether my story is just another way to tell my truth. At times, I wonder if I am the one telling my story or if there is a voice that is not mine describing me better than I do. These drawings speak to me of forms of confinement and liberation. The subjects seem to be searching for a way to understand their space and experience.

Here, I sense the presence of cruelty and pain. These can sometimes make things challenging to access. However, they can also create a visual space that attempts to go beyond the painting as a surface by inviting the viewer to be part of this dialogue.



EDWIN VASQUEZ

Joshua Collage #1

Mixed media on paper
18 x 27 in.

The Joshua Tree stands as an iconic symbol of endurance in the arid landscape of the southwestern United States. Its distinctive silhouette embodies the essence of strength and determination, weathering the harsh desert conditions for centuries. Yet, the very forces that shaped its resilience now pose grave challenges to its existence. Climate change, habitat loss, wildfires, and human activities have all converged to threaten the Joshua

Tree's survival. Its habitat, once vast and diverse, now faces fragmentation and encroachment. The tree's struggle becomes a reflection of the broader ecological crisis unfolding before our eyes.



J. MICHAEL WALKER

Lady Luciana of the Fruteria

Color pencil, crayon, text pages
of Brazil's colonial history
72 x 72 in.

In my ongoing series, *Pages from a Bahia Diary*, I portray individuals I've met during

my two Sacatar Institute fellowships in Bahia, Brazil. I draw them directly onto the pages of *Historia dos Feitos Recien Praticados* by Gaspar Barleu, a noted 17th-century account of the Dutch colonial empire of northeast Brazil. By juxtaposing my empathetic portraits of these Bahian friends with the pejorative text and images of the colonial regimes that enslaved their forebears, I celebrate how Afro-Brazilians not only survived the oppressive

forces of colonization and enslavement but have created a thriving culture. Covering these pages glorifying the colonial regime with images of Black joy and community, then, also encourages viewers to reconsider history as it's been told and taught. In essence, this series forms a "corrected text" of the original book, in which the descendants of those enslaved by its purported "heroes" have the final word.



FRANK WHIPPLE

Left: *Mere Speculation...*
Hand-cut paper collage
5 x 7 in.

Right: *Convergence...*
Hand-cut paper collage
7 x 5 in.



I've been working with vintage paper ephemera and antique books and photographs in my collage pieces for about 30 years now, with a real love for these often neglected or overlooked items. Having been a dealer in used books and related materials for several decades, I have accumulated a wide array of ruined and archaic printed matter in the process, which I repurpose here and continue to find very satisfying and surprising. I find that what most

interests me is the richness of the detail found in old book plate engravings and illustrations dating to the mid-1700s and the wonderful accidents that occurred frequently in the primitive printing techniques of magazine advertising during the early to mid-20th century, with bleeding over of colors from one area of an image to another, and the somewhat acid shades and overripe tones resulting from the process then available for mass publication.

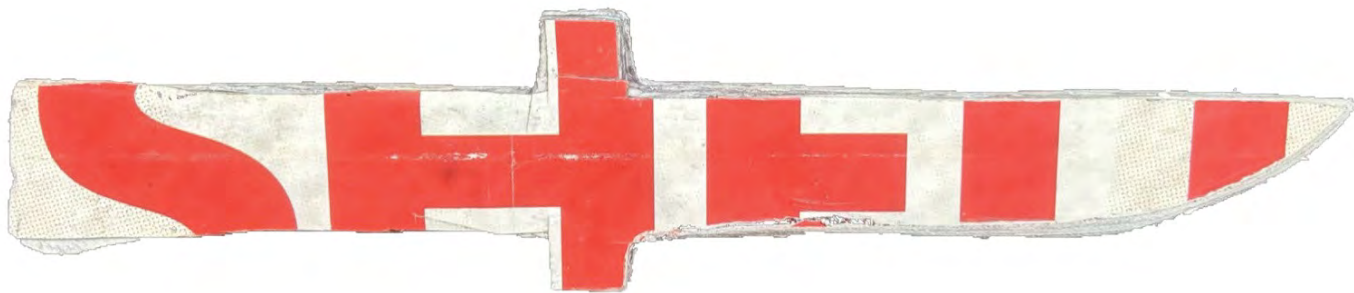
NAOMI WHITE

Excavations, 23, (An Expanse from a Narrow Place)

Pigment prints, found and
original photography, fire
13 x 19 in.

The socio-political ramifications of our species are ingrained in rocks. Like a camera, rocks record and bear witness to our collective past. In the gasses they trap, environmental changes are stored, cataloging the unending story of the destruction of our planet. They hold an undeniable truth in a world of shifting disinformation. Rocks are alive. *Excavations* explores the complicated role the camera plays in our violent world and the way systems of oppression perpetuate the Capitalocene. Archival images from American magazines reveal entrenched ideologies about race, gender, and our relationship to nature, animals, and the planet. As an artist working at the intersection of ecology and photography, I am critically exploring the worldviews that allow and perpetuate societal inequality and the relationship of these inequities to the climate crisis. These fissures and cracks make room for connections between the Earth and its inhabitants, between the past and future possibilities.





VICTOR WILDE

Shell Shank

Paper ads from the streets of Berlin
13 x 3 in.

Wilde Things. I watch a lot of YouTube videos for inspiration. I found it fascinating when I came across someone making a knife out of paper. I had to see if it was possible. This led to creating a collection of “weaponized art”, utilizing what I had lying around the studio. The concept of creating to destroy and destroying to create is a through line in my work. I learned a lot and really enjoyed the process.



MIKEY WINSOR

Turned to Ten

Oil on paper
18 x 24 in.

I have been exploring sound in my recent works and trying to imitate the overdrive from electric guitar tones in colors. Ideas about pushing the limits of sounds, tube amps, and distortion pedals have been circling through my work. When a guitar string vibration is amplified to a high volume it distorts and morphs into a new, almost unrecognizable tone. But there's also a purity the musician needs to maintain pitch for melody, a striving to become an entirely new

sound at an ephemeral level. I tried to push my colors and lighting beyond the realm we can capture with a camera in a similar way. Finding a balance of loud color and pretty image has really helped me find an image that feels new. I want people to be blown away with powerful imagery, but not lose those delicate details of the soft melodies.



SANDRA WONG ORLOFF

2022

Graphite and watercolor

18 x 12 in.

I make graphite and ink drawings of people, combined with abstract watercolor elements. In this era of instant and constant self-presentation and the consumption of curated images, I am fascinated by the myriad ways in which human experiences, emotions, and perceptions can be translated into visual forms. I strive to allow a moment to pause and reflect on the strength and interconnectedness of the human experience. The watercolor lines evolved out of play, exploration and the push and pull that develops between the figures and the abstracted backgrounds. Getting lost in the process and motion of mark making is meditative and a comfort. I let the white space of the page form the environment in which the figures sit and use the watercolor lines to explore that space. My aim is to create a space for viewers to connect with the feelings and stories woven into my drawing and create a bridge between the subject and the viewer's own interpretations.



AUBERI ZWICKEL

This is a Portal to Another Place

Micron pen on Khadi paper
30 x 22 in.

I am a graphic artist and designer from Los Angeles currently living and working in Phoenix, AZ. My practice consists of slow, intuitive drawings made directly with pen on paper. I am passionate about drawing as a personal language, ritual practice, and form of deep play. My work draws upon a wide range of influences that include contemporary comics, international folk art, and decorative arts traditions. My drawings weave together autobiography, imaginative world-building, and visual poetry, utilizing both personal and ubiquitous symbols to explore themes of life cycles, magic and devotion, love and care, and interconnectedness.

ACKNOWLEDGEMENTS

The Brand Works on Paper exhibitions are made possible by the combined efforts of a large team of individuals. Without the creative energy, ideas, skills, and legwork of both volunteers and staff, our beautiful and well-executed exhibition would not have come into being. It is a work of art itself and Brand Associates is deeply grateful to all who have contributed.

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