



# CALIFORNIA ART CLUB NEWSLETTER

*Documenting California's Traditional Arts Heritage Since 1909*

## Sam Hyde Harris (1889–1977): A World of Colour and Atmosphere

*by Elaine Adams*

**S**AM HYDE HARRIS WAS A MAN OF DICHOTOMIES. HE WAS RAISED IN A WORKING-CLASS FAMILY, yet was comfortable in the social arena. He was a leading commercial designer for the transportation industry, but did not know how to drive an automobile. In his commercial work Harris often used bold colours with dramatic contrasts, however, his finest landscape paintings are known for their subtleties and tonal atmospheric effects. Altogether, his strength was in combining his own personal observations to create connections with audiences in ways that captivate the mind and stimulate emotions.



*Blue and Orange*, c. 1932

16" × 20"

Private Collection

Samuel "Sam" Hyde Harris was born on February 9, 1889, in Brentford, Middlesex, England. His father was **David Remnant Harris (1854–**

**1919)**; his mother was **Eliza Hyde Harris (1859–1892)**, his father's second wife. Sam was the fifth of seven children and the oldest child from the second marriage.

His mother passed away when he was only three years old, leaving his father to raise a large family alone.

In his teens, an elderly neighbour befriended Sam and encouraged the boy to follow his natural talent for making art. Sam pursued his passion, and at age fourteen began working as a commercial artist for the London-based photoengraving firm of **Andre & Sleigh**. He had worked there for less than a year when he was presented with a letter of recommendation that stated, "We have the pleasure in stating that Samuel Harris has given every satisfaction during the eight or nine months he has been engaged in our Artist Department." The reference letter allowed Sam to pursue his future art career in America.

In the fall of 1903, the Harris family embarked on the Atlantic liner *The Cedric* from Liverpool and arrived at New York's Ellis Island on November 27. The family settled in Los Angeles in 1904, where Sam's father and half-brothers began a slate tile and roofing business. Sam began his commercial career three years later in 1906 with **Charles R. Mogul** and **Aaron E. Kilpatrick**, for whom he worked as a billboard painter, as well as a letterer and sign painter for the exteriors of buildings as high as



six stories. Kilpatrick was a renowned landscape artist who studied under prominent California landscape painter and founding member of the **California Art Club**, **William Wendt (1865–1946)**.

In 1906, at the same time that he began employment as a sign painter, Harris enrolled in evening art classes taught by plein air landscape artist **Hanson Puthuff (1875–1972)**, which were held in Puthuff's studio on Avenue 52 in Eagle Rock. Puthuff and *Los Angeles Times* art critic **Antony**

LEFT:  
*Sam Hyde Harris*

BELOW:  
*Phoebe Mulholland Harris and Sam Hyde Harris in Costume, circa 1940*  
Photograph collection of Harris Family



**Anderson (1863–1939)** founded the **Los Angeles Art Students League**, which was located in **Blanchard Hall** on Hill Street, where Harris also studied. His association with Puthuff inspired Harris' fine art career and the two artists became life-long friends. Harris' early works particularly show a strong influence from Puthuff, with their similarities in fluid brushstrokes and plein air subject matter.

Approximately five years later, Harris enrolled at the **Henry W. Cannon Art School**, also located in Blanchard Hall. There, he studied under California Impressionist painter **Frank Tolles Chamberlin (1873–1961)**. He would later also study with avant-garde painter and colour theorist **Stanton McDonald-Wright (1890–1973)**. It was McDonald-Wright who advised Harris to think before putting paint to his fine art canvas by focusing on composition and colour in a small area, rather than regarding the overall work, as he would with his commercial work.

**I**N 1913, AT THE AGE OF TWENTY-FOUR, Harris returned to Europe where he spent five and a half months travelling through England, France, and Belgium visiting art galleries and museums and studying the works of the Old Masters. He was particularly inspired by the paintings of two British artists of the Romantic Movement who were also members of the Royal Academy, **John Constable (1776–1837)** and **J.M.W. Turner (1775–1851)**. Constable distinguished himself as an artist who emphasized “feeling.” According to the 1998 biography by **Ronald Parkinson** titled *John Constable: The Man and His Art*, Constable expressed his passion for landscape painting in a letter to his friend **John Fisher**, “...painting is but another word for feeling.” Prior to Constable, landscapes were typically used as backgrounds to set off the more important figural or historic subjects. Turner, on the other hand, succeeded in emphasizing the landscape as his primary subject with his unique and imaginative approach to utilizing a high-key colour theory and mysterious atmospheric effects. Upon examining the works of Sam Hyde Harris, with their reliance on emotional intensity, strong colour, and





*Canyon Walls*, c. 1920s  
Oil on canvas panel 16" × 12"  
Private collection  
Courtesy of American Legacy Fine Arts

atmospheric effects in landscape painting, one can sense the admiration he had for Constable and Turner. After Harris returned to Los Angeles, he continued his commercial art business, however, it was with increased fervour to develop his own fine art.

Harris strongly believed that dedicated training was essential. He wrote, "... natural talent is highly overrated. The maxim in painting is correct training and a heck of a lot of application. A person can dig it out for himself, but if he does, he'll waste a lot of valuable time learning the preliminary mechanics. You've got to study before you go on your own, that's very important." Harris eventually taught painting privately and, in 1935, began teaching at **Chouinard School of Art** in Los Angeles, as well as at various other art organizations. He emphasized composition to his students as the "backbone of art" and stressed to "keep it simple." As an avid plein air painter, Harris stated, "I love the outdoors. I don't belong to any church, but I approach my work with reverence. You have to want to paint landscapes, you must love the outdoors and you have to be willing to sweat."

The six-foot-three Harris was known to enjoy martinis and cigars, and he had a quick sense of humour. Although from humble beginnings, Harris was self-assured and sociable, but never a braggadocio. In an article featured in the *Los Angeles Times* on April 30, 1952,



*Silhouette*, c. 1920  
Oil on canvas mounted on board 16" × 20"  
Private Collection



## CALIFORNIA ART CLUB NEWSLETTER

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*Barn in the Fog*, c. 1925

Oil on canvas mounted on board 16" × 20"

Private Collection



*Arroyo Seco*, c. 1930

Oil on canvas 25" × 30"

Private Collection

the writer described Harris as, "...the most 'unarty' painter around. He never goes off into aesthetic burbles about mysterious objectives. He is as 'depressed' about modern art as the next guy. And he works unaffectedly in a mechanic's smock with a dead cigar in his mouth."

ON JANUARY 15, 1917, HARRIS married **Phoebe Katherine Mulholland (1896–1978)**, whose uncle was **William Mulholland (1855–1935)**, the self-taught civil engineer who designed and built the 233-mile-long Los Angeles aqueduct to bring water from Owens Valley to the San Fernando Valley, thereby propelling Los Angeles into becoming the most populated city in California and the second most populous city in the United States. When the aqueduct project began in 1905, Los Angeles' population was just over 201,000. After its completion in 1913, the city grew rapidly, adding some 1 million residents by 1930.

At the time of Sam and Phoebe's marriage, the Mulholland name was famous in Los Angeles and frequently in the news, although at times controversial. Sam and Phoebe had an active social life and mingled with L.A.'s haute society. In a circa 1940 photograph taken at the Annual Otis Art Institute Costume Ball in which the theme was the deep sea environment, Phoebe and Sam are standing posed in elaborate costumes in which Phoebe is a mermaid and Sam appears to be some type of fanciful flying fish. A year after their marriage, their first son **Donald Hyde (1918–1997)** was born, followed by **Samuel Hugh (1919–2018)** and **Bruce Richard (1921–1944)**.

Harris developed a reputation for doing excellent commercial artwork, and opened his own studio at 113 W. 6th Street in Los Angeles, which he named the **Sam H. Harris, Posters, Art Titles, Letterings**. His business began to flourish and in 1919 he moved his office to 631 S. Spring Street on the 6th floor of the **Realty Board Building** where he remained until a 1938 fire destroyed the building.

In 1920 Harris was hired by the **Atchison, Topeka, and Santa Fe Railway Company** to work on their poster advertising campaign. His roster





*Morning Glory*, c. 1938  
Oil on canvas 30" × 36"  
Private Collection

of prestigious clients included **Southern Pacific Railroad, Union Pacific Railroad, Santa Fe Railway**, and the **Pacific Electric "Red Cars."** As the artist never learned to drive, he relied on the Red Cars for his Los Angeles-area transportation and was certainly eligible to design their promotional campaigns extolling passenger benefits. Harris' prolific work for the railroads was recognized in 1997 when the **California State Railroad Museum** in Sacramento held an exhibition titled *Sam Hyde Harris: Railroad Advertising Artist*. He also worked for several non-transportation businesses, such as **Van de Kamp Bakeries**, for whom he created the famous Dutch blue windmill trademark and lettering.

As his commercial business was increasing, Harris felt freer to begin exhibiting his plein air works. His first recorded exhibition was in 1920, the same year he joined the California Art Club. He exhibited *Sand Dunes* at the Club's *11th Annual Gold Medal Exhibition* held at the **Los Angeles Museum of History, Science, and Art** in Exposition Park (now **Natural History Museum of Los Angeles**

**County**). From that time on, he exhibited his work and won numerous awards. Harris created many paintings of his immediate surroundings in the San Gabriel Valley and nearby San Pedro Harbor. In the 1920s and 1930s, he and Hanson Puthuff went on numerous painting trips together, particularly to pristine areas of Arizona and California. Harris also painted scenes of working-class life, especially when such scenes were popular during the Depression era, a subject familiar to him from his early upbringing.

Unlike in his commercial work, Harris did not create his fine art to win mass appeal. Nevertheless, his fine art achieved popular acclaim and sold well, and received abundant recognition from his peers. He was the recipient of more than 100 awards and purchase prizes from colleges, community organizations, and leading art associations. Over the years, he became involved in several art organizations, including **Artists of the Southwest, Mid-Valley Artists Guild, San Gabriel Fine Arts Association, Glendale Art Association, Valley Art Guild, and San Fernando Art Association**. His

involvement in the art community, in addition to his jovial personality and leadership skills, garnered him the role of president of three organizations, **San Gabriel Artists Guild, Laguna Beach Art Association, and Whittier Art Association**. His special honors included recognition as a fellow of the **American Institute of Fine Arts** and life membership in the California Art Club.

**T**HE 1930S BROUGHT ON THE Great Depression and Modernism. Modernist art was beginning to show up in prominent exhibitions, and many artists were indignant in what they saw as a decline in art. In 1936 the **Society for Sanity in Art** in support of representational art forms without overt social commentary was founded in Chicago by **Josephine Hancock Logan**, a poet and leading patron of the **Art Institute of Chicago**. The society's branches grew around the country and Harris became a strong advocate. In the February 16, 1971 issue of the local publication *Alhambra Post-Advocate*, the eighty-two-year-old outspoken Sam Hyde Harris expressed, "The modernists rule the roost now. I won't even enter



*Sam Hyde Harris and Marion Dodge Harris*





*Wash Day, Sunset Beach (San Pedro Harbor)*  
Oil on canvas mounted on board 12" × 16"  
Private Collection

some of my paintings in their contests. I've seen some I liked, but most of it is non-understandable. There are three criteria for judging a painting. What did the artist have to say, did he say it and was it worth saying. If an artist can answer those three questions, then he has a work of art."

Although the modernist movement began dominating art circles, Harris' traditional paintings continued to receive positive attention from the press. In a review published in the *Los Angeles Times* on August 31, 1941 of Harris' solo exhibition held at **Armand DuVannes Gallery** in west Los Angeles, art critic **Arthur Millier** described some of the works from the exhibition and, thereby, provides us with insight today: "Harris' finest piece is *Rain*, a scene of hills under cloud and sun. It achieves dignity through fine space composition and variety through color and atmosphere. This Southland painter knows trees as the poetic *The Grove* and *Arcadia* testify. His best pictures present broad effects. When he over crowds with details the results are less distinguished. Harbor and city provide subjects which he paints descriptively and poetically."

In his later years, Harris mentored California Art Club artist **Frank Ordaz (b. 1956)**, who at the age of thirteen

began getting advice from Harris. Ordaz recounts, "Mr. Harris was eccentric and quirky, but was very lovable, kind, and generous with his time. He typically had a cigar or tobacco stick in his mouth with tobacco juice dripping down his

chin onto his neck. When I saw him, he was usually dressed in a bathrobe and bedroom slippers, and didn't comb his hair. He was completely focused on his art and telling stories, and always stressed the importance of painting out of doors in natural light. A few years after he passed away, I painted a portrait of him. It is a work I dearly cherish and will never sell."

**I**N 1944 AT THE AGE OF FIFTY-FIVE and after twenty-seven years of marriage, Sam and Phoebe Harris divorced. On August 28, 1945, Sam married **Marion Dodge (1904–1998)**, a librarian at the **University of California, Los Angeles (UCLA)**, whom he had met at one of his evening art classes. He moved his home and commercial art business from Los Angeles to 222 Hidalgo Street in Alhambra in an area known as "Artists' Alley."

In its heyday, Artists' Alley attracted leading Western-genre motion picture celebrities and fine artists, including **Tom Mix (1880–1940)**, **Will Rogers (1879–1935)**, **Charles M. Russell (1864–1926)**, **Edward Borein (1872–1945)**, **Maynard Dixon (1875–1946)**, and **James "Jimmy" Swinnerton**



*Arroyo Grove, c. 1940s*  
Oil on Masonite panel 16" × 20"  
Courtesy of American Legacy Fine Arts





*Desert Design*, c. 1945  
Oil on canvas 30" × 40"  
Collection of Gardena High School  
Class of Summer 1945

(1875–1974). During the 1930s and 1940s, the area was home to western landscape artists **Jack Wilkinson Smith** (1873–1949), **Clyde Forsythe** (1885–1962), **Frank Tenny Johnson** (1874–1939), and animal sculptor **Eli Harvey** (1860–1957). During the summers, the renowned *Saturday Evening Post* artist **Norman Rockwell** (1894–1978) stayed and painted at Artists' Alley as well. The artists shared many painting trips to California's Mojave Desert. Harris became friends with Swinnerton, who inspired him to paint desert scenes. In addition, the Arroyo Seco, Chavez Ravine, and San Pedro Harbor became favourite Los Angeles-area locations of inspiration for Harris to paint. The spirit of the Old West and the tradition of landscape painting at Artists' Alley was conducive to Harris' own interest as an artist. In 1950 after the passing of Jack Wilkinson Smith, Harris purchased Smith's studio located at 16 Champion Place and became the last artist to reside at Artists' Alley.

Howard Burke, the art editor of the *Los Angeles Examiner*, described Harris' unique charisma in an article dated June 5, 1960, titled *Harris' Brush Imparts Drama*: "This debonair artist has a sunny personality that is transmitted

directly to his paintings, reflecting the light, atmosphere and cheerful California scene to the fullest." Just twelve days before Sam Hyde Harris's passing on May 30, 1977, a retrospective exhibition of his work was held at the **Alhambra Community Hospital**. The **San Gabriel Sun** wrote, "With his strong compositions and subtle colors, Sam Hyde Harris captured a time and a feeling long past in a motorized and suburbanized southern California. ... The past lives on in the eloquence of his paintings."

Sam Hyde Harris reflected his own multifaceted character in his work. His paintings are at the same time rugged and refined, bold and subtle, controlled and spontaneous. He often pushed the horizon line to exaggerated levels that resulted in unusual panoramic perspectives. Altogether, Harris' interpretation of the world he saw was complex, beautiful, and well-rounded. Through his work, Sam Hyde Harris continues to compel us to have a fascinating and enjoyable visit with him and his art. 📖

#### Notes:

*Elaine Adams is Executive Director and CEO of California Art Club, as well as the Editor-in-Chief of the California Art Club Newsletter.*

#### Sources for this article include:

*Who Was Sam? The Art of Sam Hyde Harris by Marian Yoshiki-Kovinick, published in 2007 in conjunction with the exhibition of the same title held at the Pasadena Museum of History*

*Sam Hyde Harris: A Retrospective edited by Maurice St. Gaudens with essays by Marian Yoshiki-Kovinick and Gary Lang, published by Schiffer Publishing Ltd., Atglen, PA in 2007*

*The Paintings of Sam Hyde Harris: A Retrospective Exhibition edited by Jean Stern with articles by Ruth Westphal and Jean Stern, Published by Petersen Publishing Co, Los Angeles, California in 1980*

*Sam Hyde Harris, The Atmosphere of the Southland by Jeffrey Morseburg*

*Distinguished Artist Series by Ruth Westphal*

*Pioneers of Artists' Alley by Elaine Adams, published in California Art Club Newsletter, summer 2007*

*California Art Club Historical Membership Roster*

*Traditional Fine Arts Organization, Inc., an online art history research source developed by John Hazeltine*



Frank Ordaz (b. 1956)  
*Portrait of Sam Hyde Harris*  
Oil on linen 20" × 16"  
Collection of the artist

# Toni Danchik: Painting Stories

by Molly Siple

**T**HE PAINTINGS BY CALIFORNIA ART CLUB ARTIST MEMBER **TONI DANCHIK** illuminate two very different worlds: Laguna Beach in Southern California, where she now lives, and South Africa, where she was born and raised. Danchik finds inspiration in Laguna's enticing coast line and its inhabitants enjoying sunny days. In Africa, the daily realities of women and children living in conditions far less fortunate provide her with the material for her work. How these two contrasting themes came to be is reflected in her life story and the ways in which she developed as a fine artist.

**D**ANCHIK GREW UP IN Johannesburg as part of an extended family. Creativity was a family tradition. Among the members were writers, a cousin who was an opera singer and dancer, and other cousins who were musicians and song writers. Her grandmother was a master dressmaker, creating fashions for South Africa's elite, and her mother, also an accomplished seamstress, was proficient in the crafts of textile printing and doll making. A young Danchik spent long hours in her room designing and making doll clothes, enjoying the creative process. As she recalls, "I always wanted to have art in my life and someday become a painter."

When it was time for Danchik to begin her higher education, she chose **University of the Witwatersrand, Johannesburg** as it had an arts program. "I soon realized I had enrolled in a very liberal school, where students were allowed to argue and debate with their lecturers and professors, which was quite a culture shock for me! My upbringing was such that it was thought disrespectful to argue or talk back to someone who was considered your superior such as a parent or a teacher," she recalls. But even though she now had a voice, Danchik found that her thoughts on painting were not welcome in the progressive art department of that day. The year was 1980. As she says with a little laugh, "The students who were painting



*Toni Danchik with work in progress, Children at the Well*

blood, guts, and gore got the top marks and all I wanted to do was paint beautiful, or what some called 'pretty pictures.' In that school, 'pretty' was a curse word! I left after my first year."

Danchik switched to printmaking, studying at the **Johannesburg Technikon**. She made the decision to focus on technique, knowing she would need help with that, but with typical self-resourcefulness, planned to tackle the artistry aspect of picture making on her own. She also took a job with a non-profit to produce their publications at a time when desk top publishing was brand new. Totally self-taught, she worked in the field for ten years. Today she handily benefits from her earlier efforts by producing online marketing materials and note cards that feature her own work.

**W**HEN HER LIFE MOVED on and she married, Danchik settled in Laguna Niguel and focused on family

life but she still longed to paint. Fortunately, Laguna's fine art galleries were nearby and she was thrilled to see original works by early California landscape painters such as **Edgar Payne (1883-1947)**, **William Wendt (1965-1946)**, and **Hanson Puthuff (1875-1972)** as well as works by contemporary plein air painter and Signature CAC artist **Kevin Macpherson**. She also discovered the works of the **Russian Impressionists**. All these paintings of great beauty were exemplary of the artistic path she had wanted to follow. Danchik set out to learn to paint in the fine art tradition.



Danchik began her studies learning from diverse teachers and a variety of sources, including the internet. As she only half jokes, “I say I graduated from YouTube University. In these times we can learn from so many accomplished artists who are teaching online. I studied drawing with California Art Club Signature Artists **Jeffrey Watts** and **Steve Huston**, first in a workshop and now via digital **New Masters Academy**. What I’ve learned has served me well as I’m often refining the figure in my African scenes.” Danchik has also taken online classes from fine artist and long-time instructor **Barry John Raybould**, following the detailed curriculum of his **Virtual Art Academy**. She remembers Raybould emphasizing the importance of painting studies and practicing exercises, which should take up ninety percent of an artist’s time, with only ten percent of time spent painting pictures you plan to finish.

As a result, Danchik has invented *What If* games as a form of practice and exploration. “I might ask myself, what if I had only two colours, plus white. How would I paint this subject? Or what if I painted only using my left hand or tried to paint like Van Gogh, or gave myself only five minutes to paint a picture. Instead of trying to control my painting too much, *What If* puts me in a curious and playful mood, encouraging freedom and spontaneity in my work.” Danchik also dutifully created her version of the extensive colour charts devised by master artist and CAC Honorary Life Member **Richard Schmidt (1934–2021)** and studied colour harmony from books by watercolourist **Stephen Quiller**. And in a workshop with CAC Signature Artist Member **Jacqueline Kamin**, Danchik heard the words she says she’ll never forget, “Above all, practice to make beautiful brushstrokes!”

**D**ANCHIK LOVES THE LEARNING process and is always willing to make the effort. She maintains a daily discipline, painting at least one little exercise a day for a few minutes to stay artistically warmed up. As she says, “Life is busy. Even today, when I know someone’s coming to repair the washing machine, I can’t let this keep me from my art—I have to fight for my time in the studio.” All this study has given Danchik powerful tools for

producing the “pretty pictures” she had always wanted to paint. Her success has gained her entry into the **Festival of Arts of Laguna Beach** and the California Art Club’s Gold Medal Exhibitions.



*A Walk on the Beach, Treasure Island*  
Oil on canvas 22" × 28"



*Flag Day at the Mission*  
Oil on canvas 10.5" × 12"



Although all this important foundational work brought her many painting skills, it is CAC Signature Artist **Jove Wang** who she considers her mentor. “I went to a weekly class with Jove for many years and he had the biggest impact on my painting. Jove helped me bring emotion and expression into my art. He also taught me that a painting

needs to tell a story to have significance and touch the viewer. The story might be as brief as a petal falling from a rose, told through the curving lines this may generate, but somehow communicating this in a painting is enough to add another dimension.” And she adds, “The subject of a painting, as I learned from Jove, should be more than the objects painted.

Now when I am searching for subject matter, I always look for the story.”

This was the beginning of tapping into fresh inspiration for her work, reinforced when she travelled with Wang and classmates to Russia to study painting in the great museums of Moscow and St. Petersburg. “I saw paintings of everyday life in Russia that were very raw and very real,” she explains, “and I realized that I had similar stories to tell, of the plight of women and children living in the shanty towns and rural villages in Africa. Now I longed to tell their compelling stories through my art.”

**D**ANCHIK FIRST LEARNED OF THE conditions in the townships where the non-whites lived when apartheid ended in 1994. As Danchik explains, “We knew conditions were bad but we had never been exposed to life on the other side of the fence. By this time the AIDS pandemic had already sown its devastation and it was like a bomb had gone off and we were assessing the casualties. AIDS-related deaths in the adult population of Sub-Saharan Africa had left over 13 million children orphaned. We became aware of children living on landfills and children parenting other children who had no adults to care for them.”

“Overcome by the poverty and death that was now so evident,” she continues “a close friend of mine and her husband decided not to look to the government or the church to take action, but to take personal responsibility. They adopted sixteen children, launching **Acres of Love Family Homes**. The organization brings orphaned and abandoned children into family homes in safe, welcoming, suburban neighbourhoods. There are now forty such households in Johannesburg and Cape Town. The commitment to the children is to care for them until they become self-sufficient adults.”

In the intervening years Danchik has organized many trips for American supporters wanting to become involved with Acres of Love, the first in 2004. She



*The Corn Roaster*

Oil on canvas 16" × 20"



*New Life at the Well*

Oil on canvas 24" × 30"





*Children at the Washing Basket*  
Oil on canvas 24" × 20"



*Fresh Water, Simple Pleasure*  
Oil on canvas 24" × 18"

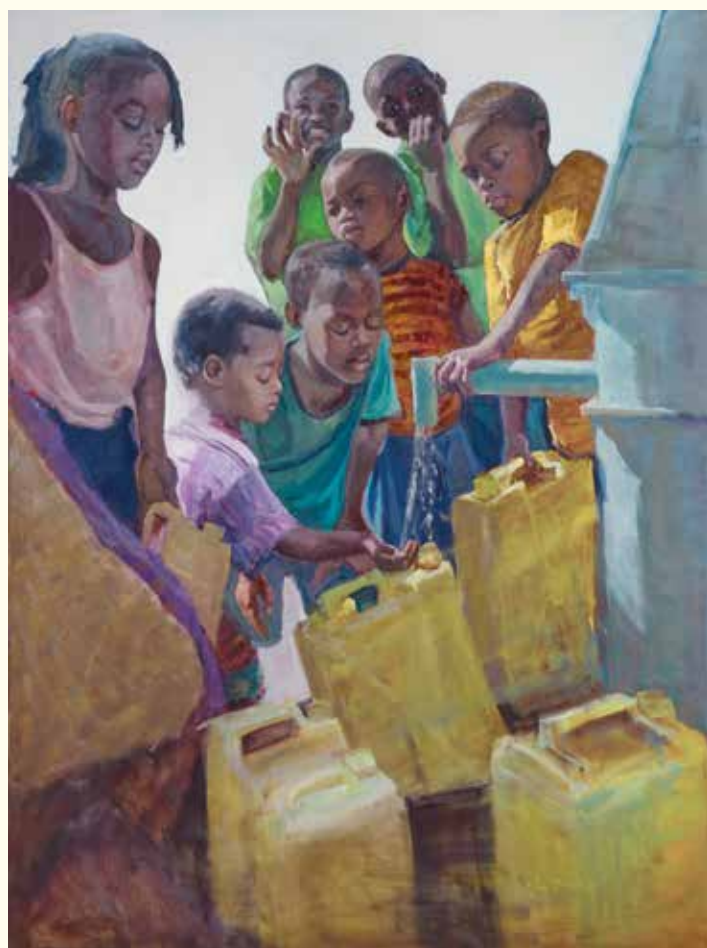
#### Notes:

*About the Author: Senior Editor **Molly Siple** studied painting and art history at the **University of California at Berkeley** and is an Artist member of the **California Art Club**. She has also taken formal training with master artists **Shuqiao Zhou, Jove Wang, and Ian Roberts**. In addition, Siple has contributed to numerous national art publications, and is co-author of *Enchanted Isle*, a History of Plein Air Painting in Santa Catalina Island as well as *Landscapes: Paintings of the California Art Club*, and *Painting California, Seascapes and Beach Towns: Paintings of the California Art Club*. She also recently completed a biography of her father, Southern California architect **Allen G. Siple**.*

takes them with a guide to visit some of the preschools and the impoverished areas where children rescued by Acres of Love once lived. These tours are also an opportunity for Danchik, the artist, to gather images for future paintings, taking reference photos of people and places, as seen in her painting *The Corn Roaster*. Danchik shows her work in the **Mission Fine Art Gallery**, a successful artists' cooperative she is part of in San Juan Capistrano.

ONE DAY IN 2012, **NICK JORDAN**, THE FOUNDER AND CEO of another African charity, **Wells of Life**, walked into Danchik's studio, saw her work, and asked that she collaborate with his organization too. Wells of Life provides rural Ugandans access to safe, clean water through the installation and restoration of water wells. Founded in 2010, Wells of Life has drilled or rehabilitated nearly a thousand wells across nineteen districts of Uganda, transforming nearly one million lives. This was another story of hardship in Africa that Danchik knew needed to be told. As she says, "I painted *Children at the Washing Basket* to show how clothes are cleaned when there is no well, using only rain water collected in a bucket set at the side of the road. Young women do this work, labouring all day long, leaving no time for schooling."

In Danchik's *New Life at the Water Well*, the delight of Ugandan children as they experience the splash of flowing water tells this heart-felt story. "While the extraordinary beauty of life in Southern California always inspires me to paint, my canvases about life in Africa are the ones that bring together who I am, both a dedicated artist and someone with a great desire to make the world a better place. This is the cry of my heart! What I wish above all is that through my paintings, I am able to move people's compassion into action. It is indeed possible to make life easier for others far away." ■



*Children at the Well*  
Oil on canvas 48" × 36"

THE  
*IIIth Annual Gold Medal Exhibition*  
 SHOWS ITS RICH TRADITION IS THE GOLD STANDARD  
 FOR CONTEMPORARY-TRADITIONAL FINE ART

by Beverly Chang

For more than a century, the **California Art Club's** *Annual Gold Medal Exhibition* has continually raised the bar for traditional fine art, and the most recent instalment of the organization's signature event was no exception.

PRESENTED FROM JULY 17 TO September 11, and for the first time at the prestigious **Bowers Museum** in Santa Ana, California, the *IIIth Annual Gold Medal Exhibition* spotlighted nearly two hundred paintings and thirteen sculptures juried from over five hundred submissions by a panel of art experts and leading artists. The

final selection showcased exemplary works by both renowned and up-and-coming contemporary-traditional fine artists and featured the full spectrum of representational genres.

To encourage exhibiting members to create their most important works, the *Annual Gold Medal Exhibition* is unthemed, providing artists creative

freedom to select a subject matter that personally resonates with them, including imagery found beyond the borders of the Golden State. As a result, the exhibition provides a revealing exploration of issues facing the global community, ranging from environmental preservation to social interests and cultural perspectives.



Brian Blood  
*China Cove, Point Lobos*  
 Oil on canvas 30" × 24"



Eric Fei Guan  
*Teenage Girl*  
 Oil 24" × 20"





James Tennison  
*Sharp-shinned Hawk*  
 Oil on canvas 16" × 12"



Tom Arbour  
 Walter Johnson  
 Cast resin 26" × 10" × 9"



Kathleen Hudson  
*Laguna Nocturne*  
 Oil on linen 24" × 48"



Brittany Ryan  
*Midwest Mermaid*  
Aqua resin 20" × 20" × 32"

"The California Art Club was honoured to present our *Annual Gold Medal Exhibition* at the Bowers Museum for the first time, as both organizations embrace world cultures and recognize that sharing aspects of life around the globe allows us to appreciate the richness of diversity and helps us relate to each other," said CAC President and Signature Artist **Michael Obermeyer**.

THE FEATURED WORKS OF ART INCLUDED not only the pristine landscapes and tranquil seascapes that California Art Club artists have been rendering for more than a century, but also evocative figures and sublime still lifes, encompassing both classical compositions as well as less familiar, unexpected imagery. As a result, the myriad of representational works on view allowed audiences to reflect on and



Michael Godfrey  
*Morning Has Broken*  
Oil on canvas 24" × 36"

to discover intriguing aspects of daily life in communities near and far.

On the evening prior to the public opening, many of the nearly two hundred Gold Medal artists in attendance gathered with collectors for the Exhibition Preview and Artists' Gala to savour hors d'oeuvres and to enjoy an exclusive first look at the works installed in the museum galleries. A highlight of the evening was the announcement of awards, which included:

**The Irvine Museum Award**  
Brian Blood for *China Cove, Point Lobos*

**American Art Collector Award of Excellence**  
Eric Fei Guan for *Teenage Girl*

**American Art Review Award of Excellence**  
James Tennison for *Sharp-Shinned Hawk*

**Art of the West Award of Excellence**  
Kathleen Hudson for *Laguna Nocturne*

**California Art Club Sculpture Recognition Award**  
Tom Arbour for *Walter Johnson*

**Fine Art Connoisseur Award of Excellence**  
Brittany Ryan for *Covid Self-Portrait*

**Plein Air Magazine Award of Excellence**  
Michael Godfrey for *Morning Has Broken*

**Southwest Art Magazine Award of Excellence**  
Karl Dempwolf for *Timeless Zion*

**Western Art & Architecture Award of Excellence**  
Cindy Barron for *Soaring Heights*

THE WELL-ATTENDED PREVIEW EVENT was a precursor to what was to follow, as the highly anticipated display attracted record audiences. The excitement resulted in a three-week extension for the exhibition, with the closing date moved from August 21 to September 11.

Art enthusiasts were offered a full slate of Gold Medal educational programs, many of which allowed them to meet the participating artists and learn more about traditional art forms. The programming kicked off with an opening-day lecture by **Jean Stern**, the noted art historian and Director Emeritus of **The Irvine Museum**. Stern discussed the Golden State's unparalleled history of artists capturing its stunning natural beauty through plein air painting—the practice of painting outdoors.



“Meet the Artists” talks were offered every Saturday morning during the exhibition, with participating artists providing insights on their works and answering questions from museum-goers.

Numerous programs allowed participants to watch Gold Medal artists at work—and in some cases to create artwork under their guidance. For the children’s program “Art Inspired by Life,” sculptor **Adam Matano** and painter **Susan Hoehn** worked with budding artists interested in creating representational art forms, as the youths drew and sculpted their own masterpieces inspired by their visit to the museum’s Sculpture Garden.

Watercolourist **Brenda Swenson** led the workshop “Introduction to Negative Painting,” featuring the technique of painting the negative space around an object to define it in a composition; sculptor **Britany Ryan** shared her philosophy for sculpting a portrait during her demonstration “Giving Life to Fascinating Figures.”

To complement a concurrent exhibition at the Bowers, *Everest: Ascent*

*to Glory*, Gold Medal artists **Peter Adams**, **Toni Dancheck**, and **Charles Muench** presented a panel discussion on “Elements & Extremes in Plein Air Painting,” speaking about their daring adventures to capture extraordinary and unprecedented imagery.

**N**O GOLD MEDAL EXHIBITION WOULD BE complete without a Paint/Sculpt-Out. During this fun-for-the-family event, art enthusiasts watched the artists create new works inspired by live models posing in explorer costumes based on characters from **Jules Verne’s** novels.

The *Annual Gold Medal Exhibition* would not have been possible without the generosity of the event sponsors, including Presenting Sponsors **Alyce Williamson** and an anonymous donor; Platinum Sponsors **Peter and Elaine Adams**, **Karon and Tim McCarthy/Whittier Trust Company**, **Anita and Terry Plummer**, and **Erin and Stender Sweeney/Wells Fargo**; Gold Sponsors **Aileen Adams and Geoffrey Cowan**, **Victoria Seaver Dean**, **James R. Parks**, **Nancy and Al Plamann** and **Keith W.**

**Renken**; Silver Sponsors **Catherine and Casey Adams** and **Mary Adams O’Connell and Kevin O’Connell**; and Bronze Sponsors **Michael Kilbride**, **Cindy and John McRoskey**, **Kathleen and Michael McRoskey**, **Jodie and Jim Rea**, and **Loren Sanladerer**.

Media sponsors included *American Art Collector*, *American Art Review*, *Art of the West*, *Fine Art Connoisseur*, *PleinAir Magazine*, *Southwest Art*, and *Western Art & Architecture*.

The *112th Annual Gold Medal Exhibition* promises to take traditional fine art to ever greater heights with its return next summer to the Bowers Museum. Be sure to save the date July 8, 2023, for a coveted first look at the forthcoming Gold Medal Exhibition Preview and Artists’ Gala, which is sure to be an outstanding event. 📍

#### Notes:

*Beverly Chang is President of the BRC Group and serves as California Art Club's consulting Public Relations Director.*



Karl Dempwolf  
*Timeless Zion*  
Oil on linen 26" × 32"



Cindy Baron  
*Soaring Heights*  
Oil on linen 20" × 20"

# Excellence in Traditional Fine Art Competition

**B**UILDING UPON THE CALIFORNIA ART CLUB'S 113-YEAR HISTORY OF promoting traditional art forms, this autumn the CAC was pleased to present the seventh instalment of the quarterly Excellence in Traditional Fine Art Competition. The competition took as its theme *Expressions, Gestures, and Feelings*.

We asked artists to use contemporary-traditional fine art techniques to create imagery that explored human expressions, and gestures, as well as landscape imagery that evoked a particular mood. Club members in all artist membership categories were eligible to submit works for consideration in the themed competition. A collection of the most exemplary works submitted for *Expressions, Gestures, and Feelings* opened on October 3, 2022, and continues

through January 6, 2023.

The California Art Club is also pleased to announce the winners of the competition. Cash awards were bestowed for the top three entries, as well as an honourable mention, and special recognition, as determined by guest judge **Suzanne Bellah**, a former director of the **Carnegie Art Museum** in Oxnard, California. All works are available for acquisition.

First place went to **Béla Bácsi** for his stunning sculpture *Donna della Luna*.

Competition judge Suzanne Bellah said of Bácsi's hand-carved marble sculpture, "Reclining comfortably, she draws you in with a slightly regal poise, gazing through the night sky with quiet assurance and strength. The curves of her body suggest the valleys and mounds of the Moon and her rounded face its circumference. Faint grey spots in the marble orb, exquisitely chiselled from hair to toes, are reminiscent of variations in the lunar surface. Taking in light, this personification of the Moon reflects back to us as a confident woman."

## Winners of California Art Club's Excellence in Traditional Fine Art Competition – *Expressions, Gestures, and Feelings*



**FIRST PLACE – \$1,000 PRIZE**

Béla Bácsi

*Donna della Luna*

Italian statuary marble 16" × 23" × 30"





SECOND PLACE – \$500 PRIZE

Mika Denny

*Things Left Unseen*

Pan Pastel and charcoal on paper 33" × 27"



THIRD PLACE – \$250 PRIZE

Tara Sood

*Feeling Trapped*

Oil on canvas 12" × 16"



HONOURABLE MENTION – \$75

Keith Batcheller

*The Doll Maker*

Oil on canvas 20" × 16"



SPECIAL RECOGNITION – \$50

Daniel Gonzalez

*Desert Rat*

Oil on wood 12" × 9"

### Forthcoming Competition

The next instalment of the Excellence in Traditional Fine Art Competition will feature the theme *Winter Wonderland*. The guest judge for this competition will be **Eric Rhoads**, CEO of Streamline Publishing and Publisher of *Fine Art Connoisseur* and *PleinAir Magazine*.

*For information about the virtual exhibition and the art competition, email [exhibitions@californiaartclub.org](mailto:exhibitions@californiaartclub.org)*

## 2022 CAC Holiday Party a Great Success!



*James Baldridge and Beverly Lazor*



*Frank Walker and Xandra Squier*



*Jim Rea recognized for his contributions to the Video Task Force. From left to right, Peter Adams, Michael Obermeyer, Jim Rea, Elaine Adams, and Gary Spisak.*



*Bowers Museum CFO Thuy Nguyen accepts William and Julia Bracken Wendt Award posthumously to Dr. Peter C. Keller. From left to right, James Irvine Swinden, Jean Stern, Peter Adams, Thuy Nguyen, Elaine Adams, and Michael Obermeyer.*



*Diane Ohnemus and Steve Barker recognized as Volunteer of the Year. From left to right, Brenda Swenson, Ellen Howard, Michael Obermeyer, Diane Ohnemus, and Steve Barker.*

**M**ORE THAN 100 CALIFORNIA ART CLUB MEMBERS and friends gathered for a celebration of the holiday season on Sunday, December 4, 2022, at the **Valley Hunt Club** in Pasadena. Guests commented that it was a lovely evening of friends, laughter, song, and community. During the festivities, the California Art Club presented two Volunteer of the Year Awards: one to Artist Member **Karen Anable-Nichols**, who has demonstrated unwavering commitment and leadership as a Co-Chair of the Sacramento Area Chapter and organizer of the 2022 Woodland Retreat; and the second was awarded to member **Diane Ohnemus** and her husband **Steve Barker** for their invaluable time donated as volunteers throughout the year. Board of Directors Member **Jim Rea** was recognized for his role as Chair of the Video Task Force and his initiative and professional advice in the planning and implementation of CAC's online video and streaming. The California Art Club presented its highest recognition, the William and Julia Bracken Wendt Award, posthumously to **Dr. Peter C. Keller** for his many years of dedicated contributions to the preservation of world cultures and California's traditional fine arts heritage and for his commitment to promoting contemporary-traditional fine art and artists through the

**Bowers Museum**, where he served as CEO and President of the world-class institution for three decades. Dr. Keller passed away suddenly from a heart attack just three weeks prior to being honoured with this his award. **Thuy Nguyen**, Bowers Museum CFO and Senior Vice President was on hand to accept the award. California Art Club wishes to thank everyone in attendance, expressly **James Irvine Swinden**, President of **The Irvine Museum Collection at the University of California, Irvine**, who donated copies of *The Fleischer Collection: Masterworks of California Impressionism* (essay by Jean Stern, published by The Irvine Museum) as special gifts. We also thank pianist **Robert Carpenter** and singers **Kirk Smith, Lee and Patricia Edwards**, and **Donna Barnes-Roberts** for entertaining guests with their wonderful talents and beautiful holiday tunes. In addition, our appreciation goes to **Nikita Budkov, Michael Obermeyer**, and **Brenda Swenson** for donating their paintings for the silent auction and to Jim Rea for donating a pair of fine wines to the auction. Further thank yous go to CAC's printers **Typecraft** and to South Pasadena's **Bristol Farms** for the wonderful treats in the goody bags that everyone got to take home with them.



## Collectors' Circle Corner

For information regarding the Collectors' Circle, including the following programs and how to join, contact Executive Assistant and Office Administrator Anna Bowman at 626/483-9009 or [anna@californiaartclub.org](mailto:anna@californiaartclub.org).

Collectors' Circle Co-Chairs are Lisa Bloomingdale Bell, Linda Stern, and Peter Adams.

### EXCLUSIVE SPOTLIGHT TOUR: ART AND THE FENYES LEGACY



Franz Bischoff (1864–1929)

*Knarled Old Pine, Monterey, California, n.d.*

Oil on canvas

Collection of Maria Antonia Nevin Brackenridge and Margaret Dalis  
Exhibited at Pasadena Museum of History

In the early part of the 20th century, Pasadena socialite **Eva Scott Fényes (1849–1930)** was an influencer whose art salon attracted artists to Pasadena and helped shape the city's prestige as a significant art colony. This 90-minute private tour begins inside the 1906 Beaux-Arts style **Fényes Mansion** located on the grounds of the **Pasadena Museum of History** and is followed by a guided tour of the exhibition *Starting Anew* with curator **Brad Macneil**. This temporary exhibition provides an in-depth overview of the lives and accomplishments of Museum benefactors **Eva and Adalbert Fényes** and the early Pasadena art scene. The event is followed by dinner at **Gale's Restaurant**.

**Date & Time:** Saturday, January 28; at 4:00 p.m. – 7:00 p.m.

**Location:** Pasadena Museum of History

470 W Walnut Street

Pasadena, CA 91103

**Cost:** \$50, plus cost of dinner

**R.S.V.P.:** 626/583-9009 (Limited to 12 attendees)

### JAZZ AND ART NIGHT AT LOS ANGELES ATHLETIC CLUB

Join fellow Collectors' Circle members for a guided tour of the **Los Angeles Athletic Club's** historic art collection led by Collectors' Circle Co-Chair **Peter Adams** and CAC Executive Director **Elaine Adams**, and preview the exhibition of recent paintings of Downtown Los Angeles by contemporary California Art Club artists. The tour is followed by a Jazz Salon performance and dinner at the elegant supper club **Invention**.

**Date & Time:** Spring 2023, TBD

**Location:** Los Angeles Athletic Club

431 W 7th Street

Los Angeles, CA 90014

**Cost:** TBD

**R.S.V.P.:** 626/583-9009

### Report: Lecture and Tour of *Gifted: Collecting the Art of California at Gardena High School, 1919–1956*

On November 12, 2022, Collectors' Circle and Mentorship Program members joined members of the **Historical Arts Council** at the **Palos Verdes Art Center** for a self-guided tour of the exhibition *Gifted: Collecting the Art of California at Gardena High School, 1919–1956*. The program included an in-depth and fascinating lecture presented by leading California art historian **Jean Stern** who also signed copies of the exhibition's accompanying book of the same title. *Gifted* was authored by **Susan M. Anderson** with an essay by Jean Stern and describes a unique period of Los Angeles history between 1919 and 1956 when graduating students of Gardena High School took an interest in selecting and purchasing fine paintings for their school's permanent collection. The event concluded with enjoying dinner at **Nelson's Restaurant at Terranea Resort** while watching a beautiful sunset over the Pacific.



Collectors' Circle Members Dr. Joseph and Mrs. Kathy Anderson and Mentorship Program Member Claire Livingston at the "Gifted" tour, Palos Verdes Art Center.

## CAC Signature Artist and Mentorship Program Activities

For more information regarding Signature Artists and Mentorship Program events, please contact us at 626/583-9009 or email [programs@californiaartclub.org](mailto:programs@californiaartclub.org)

### SIGNATURE ARTIST AND MENTORSHIP PROGRAM SPOTLIGHT DEMONSTRATION

On February 4, Signature Artist **Joseph Todorovitch** will partner with Mentorship Program Member and Co-Chair of the Mentorship Program **Jessica Niemeyer** to highlight their working relationship in our flagship mentor/mentee educational program. Watch them paint together and gain insight from two highly talented and valuable members of the California Art Club.

**Date & Time:** February 4; 11:00 a.m. to 1:00 p.m.

**Location:** CAC Headquarters, 65 S. Grand Ave., Pasadena, CA 91105

**Cost:** \$35/CAC Member; \$10/Student and Mentorship Program Member; \$50/Non-Member

**R.S.V.P:** [californiaartclub.org](http://californiaartclub.org)

### Report: Tall Ships Festival, Dana Point

On September 10, 2022, CAC Signature Artists and Mentorship Program members were invited for a plein air paint-out at the *Ocean Institute's Maritime Festival of Tall Ships* in Dana Point, California. Approximately 25 artists spent the day creating paintings of the tall ships that were docked, including the beauty that surrounds Dana Point Harbor and the **Ocean Institute**. This event kicked-off a celebration of the forthcoming 2023 California Art Club's Dana Point Invitational Plein Air Festival that will highlight the coastal city's unique attributes, including surfing, sailing, diving, and sun.

### Report: Autry Museum and the California Art Club Paint-Out at the Paddock Riding Club

On September 24, 2022, around 40 Signature Artists and Mentorship Program members attended the CAC/ Autry Museum paint-out hosted at the historic **Paddock Riding Club** in Los Angeles. The private home and riding club are on 20 acres of land located in the **Atwater Village Equestrian Historic District of Los Angeles**.

Artists were free to set-up on the grounds of the Chavez property as well as select locations in and around the Paddock Riding Stables, including locations overlooking the



*Mian and Gloria Situ*

Los Angeles River and Griffith Park. As well as capturing some wonderful scenes at a working stable and training grounds, artists were able to interact with the Autry's most loyal *Masters of the American West* supporters and collectors along with enjoying the day with our community of artists.

## Call For Entries

### CAC EXHIBITION

#### BOWERS MUSEUM

2002 North Main Street

Santa Ana, California 92706

**Theme:** 112th Annual Gold Medal Exhibition

**Description:** Artists may submit up to two "standard-size" works and one miniature for consideration, keeping in mind the California Art Club's mission, which is to promote the best examples of traditional fine art while showcasing what makes your work unique.

**Submission Deadline:** Wednesday, March 1 at 11:59 p.m. PST

**Exhibition Dates:** July 9 – September 10

**Qualifications:** Open to current Artist-Painter/Sculptor Members, Out-of-State Artist, Mentorship Program Members, and Signature Artist Members of the California Art Club.

**Apply:** All artwork must be submitted to [OnlineJuriedShows.com](http://OnlineJuriedShows.com)

### EXCELLENCE IN TRADITIONAL FINE ART COMPETITION

CAC Virtual Exhibition

**Theme:** Spring Awakening

**Description:** Cash prizes and virtual exhibition and sale of the finest contemporary-traditional paintings and sculptures that interpret the theme utilizing classical skills.

**Guest Judge:** Sarah Gianelli, Editor of American Art Collector

**Submission Deadline:** Wednesday, February 15 at 11:59 p.m. PST

**Exhibition Dates:** March 21 – June 19

**Qualifications:** All current members of the California Art Club

**Apply:** All artwork must be submitted to [OnlineJuriedShows.com](http://OnlineJuriedShows.com)

### BONITA MUSEUM & CULTURAL CENTER

4355 Bonita Road

Bonita, California 91902

#### CAC Exhibition

**Theme:** Cultural Celebrations

**Description:** It is at the very heart of human nature to gather together and celebrate traditions. For this exhibition we ask artists to submit work that showcases either their personal cultural celebrations, or celebrations they have had the opportunity to witness.

**Guest Judge:** Peter Adams, President Emeritus and Signature Artist of the California Art Club.

**Submission Deadline:** Wednesday, February 15 at 11:59 p.m. PST

**Exhibition Dates:** May 6 – June 10

**Qualifications:** Open to all current California Art Club



members of the following chapters; **Kern County, Malibu/Ventura, Los Angeles, San Diego, Orange County, Palm Springs Desert, San Gabriel/Pomona Valley**, and the **Inland Empire**.

**Apply:** All artwork must be submitted to  
OnlineJuriedShows.com

#### **CALIFORNIA ART CLUB GALLERY AT THE OLD MILL**

1120 Old Mill Road  
San Marino, California 91108  
626/449-5458

##### **CAC Exhibition**

**Theme:** *A Toast to Hollywood*

**Description:** As the iconic Hollywood Sign, Disney Studios, and Warner Brothers celebrate their 100<sup>th</sup> Anniversary in 2023, we explore the famous sights in Tinseltown as well as legendary landmarks around the world that have had starring roles in films and television.

**Guest Judge:** **Chuck Kovacic**, Signature Artist and Chapter Chair of the Los Angeles Chapter of the California Art Club

**Submission Deadline:** Wednesday, March 29 at 11:59 p.m. PST

**Exhibition Dates:** May 25 – September 17

**Qualifications:** Open to all current Artist Members, Out-of-State Artists, Mentorship Program Members, and Signature Artist Members of the California Art Club

**Apply:** All artwork must be submitted to  
OnlineJuriedShows.com

#### **EXCELLENCE IN TRADITIONAL FINE ART COMPETITION**

##### **CAC Virtual Exhibition**

**Theme:** *Lazy Days of Summer*

**Description:** Cash prizes and virtual exhibition and sale of the finest contemporary-traditional paintings and sculptures that interpret the theme utilizing classical skills.

**Guest Judge:** TBD

**Submission Deadline:** Wednesday, April 19 at 11:59 p.m. PST

**Exhibition Dates:** June 20 – September 25

**Qualifications:** All current members of the California Art Club

**Apply:** All artwork must be submitted to  
OnlineJuriedShows.com

#### **THE CALIFORNIA ART CLUB GALLERY AT THE OLD MILL**

1120 Old Mill Road  
San Marino, California 91108  
626/449-5458

##### **CAC Exhibition**

**Theme:** *A Feast for the Eyes*

**Description:** We invite artists to submit miniature paintings that explore, celebrate, and examine the rich history of agriculture in America, as well as the important cultural influence of food across different communities.

**Guest Judge:** **Anthony Salvo**, Artist Member and Co-Chapter Chair of the Orange County Chapter of the California Art Club.

**Submission Deadline:** Wednesday, July 12 at 11:59 p.m. PST

**Exhibition Dates:** September 21 – January 21, 2024

**Qualifications:** Open to all active Artists, Out-of-State Artists, Mentorship Program Artists or Signature Artist Members of

the California Art Club

**Apply:** All artwork must be submitted to  
OnlineJuriedShows.com

#### **EXCELLENCE IN TRADITIONAL FINE ART COMPETITION**

##### **CAC Virtual Exhibition**

**Theme:** *Autumn Splendor*

**Description:** Cash prizes and virtual exhibition and sale of the finest contemporary-traditional paintings and sculptures that interpret the theme utilizing classical skills.

**Guest Judge:** TBD

**Submission Deadline:** Wednesday, July 26 at 11:59 p.m. PST

**Exhibition Dates:** September 26 – December 11

**Qualifications:** All current members of the California Art Club

**Apply:** All artwork must be submitted to  
OnlineJuriedShows.com

#### **CALIFORNIA ART CLUB EXHIBITION**

##### **CAC Virtual Gallery**

**Theme:** *The Four Seasons of the Inland Empire*

**Description:** This exhibition will depict the beautiful seasonal range of landscapes in the Inland Empire and Palm Springs areas.

**Guest Judge:** **Michelle Jung**, Signature Artist of the California Art Club.

**Submission Deadline:** Wednesday, August 9 at 11:59 p.m. PST

**Exhibition Dates:** October 16 – November 25

**Qualifications:** Open to current members in the following chapters: **Inland Empire** and **Palm Springs**. **Sculpture Artists** are also welcome to apply.

**Apply:** All artwork must be submitted to  
OnlineJuriedShows.com

## **Programs and Workshops**

### **ART INSIDERS – CONVERSATIONS IN THE ATELIER**

#### **John Cosby in a Conversation with Chuck Kovacic**

Please join the California Art Club with a new instalment of our *Art Insiders: Learn & Mingle* program. CAC Signature Artist Los Angeles Chapter Chair **Chuck Kovacic** will revisit the intimate conversation series *Inside the Atelier* with guest Signature Artist **John Crosby**. The program offers a personal discussion with one of today's leading artists who will discuss his art, career, inspirations, and development in a welcoming and cozy interview environment. Recorded before a live audience at CAC headquarters in Pasadena, moments of insight into the creative process entertain and inspire, and each guest shares the beginning of their artistic journey and how they have maintained and expanded their creative abilities. Light refreshments provided.

**Date & Time:** Saturday, February 18; 11:00 a.m. – 1:00 p.m.

**Location:** CAC Headquarters, Pasadena, CA

**Cost:** \$35/CAC Member; \$10/Student and Mentorship Program Member; \$50/Non-Member

**RSVP:** californiartclub.org

## CALIFORNIA ART CLUB GENERAL MEMBERSHIP MEETING – LEARN AND MINGLE

The California Art Club will have a special virtual Learn and Mingle membership meeting on Saturday, March 11. Join fellow CAC members and learn about upcoming programs and exhibitions, share ideas, and see what is on the horizon for the California Art Club and its mission to advance traditional fine art. An artist-focused educational presentation will also be included, as well as answers to any questions you may have about the CAC. There may even be a surprise or two! The program is open to all levels of CAC membership.

**Date & Time:** Saturday, March 11; 11:00 a.m. – 1:00 p.m.

**Location:** Virtual/Online

**Cost:** \$10/CAC Member; Free to Student & Mentorship Program Members; \$15/Non-Member

**RSVP:** [californiaartclub.org](http://californiaartclub.org)

## ART INSIDERS – CONVERSATIONS IN THE ATELIER

Please join members of the California Art Club for a new instalment of *Art Insiders: Learn and Mingle* program. CAC Signature Artist and Los Angeles Chapter Chair **Chuck Kovacic** continues the intimate conversation series *Inside the Atelier* with April guest, Signature Artist **Carolyn Lord**. We will learn about Lord's distinctive style influenced by the California Regionalist Watercolour School and her experience studying with some of the movement's leaders including **Rex Brandt (1914–2000)** and **Millard Sheets (1907–1989)**.

**Date & Time:** Saturday, April 18; 11:00 a.m. – 1:00 p.m.

**Location:** CAC Headquarters, Pasadena, CA

**Cost:** \$35/CAC Member; \$10/Student and Mentorship Program Member; \$50/Non-Member

**RSVP:** [californiaartclub.org](http://californiaartclub.org)

## Report: Associate Artist Critique Forum

Last October 8th, CAC Associate Artists participated in an art critique forum presented as a two-hour virtual session with panelists and Signature Artists **Robin Hall**, **Michael Obermeyer**, and **Peter Adams**. The goal was to provide constructive feedback and insight into the elements of making great works of art. The Art Critique Forum is designed to assist Associate Artists as they prepare for the Artist Jury Process, which took place the following month.

## Report: Kid's Day at the Gamble House

On Sunday, October 23, California Art Club artists volunteered time and shared their expertise with children and adults alike at Pasadena's historic Gamble House for Kid's Day 2022. Children of all ages looking to discover or nurture their artistic



*Kids day at the Gamble House*

side worked with CAC artists to create their own artwork using the architecture and gardens for inspiration. Plein air watercolour sessions inspired many a budding artist. Additionally, guided discovery

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sessions were available for kids to explore the Gamble House through sight, touch, and sound. A local author of children's books also shared her own work during "story time" under the big oak tree on the property, and many other activities, including lessons in woodworking held in a community bus, filled the day with fun and artistic activities. The CAC artists participating had a grand time and a most memorable day, working with the local community and the Gamble House.

## CAC Chapter News and Events

*If you are a current CAC member who lives in any of the Chapter areas listed, you are automatically designated as a Chapter member as part of your CAC Membership. Besides learning of forthcoming Chapter events from this newsletter, you will also receive emails detailing the events. If you wish to volunteer as a Chapter committee member, please contact your area Chapter Chairperson. For up-to-date news and more information regarding events, visit [californiaartclub.org/category/events/chapters/upcoming](http://californiaartclub.org/category/events/chapters/upcoming)*

### SAN GABRIEL/POMONA VALLEY CHAPTER

Co-Chaired by **Christopher Burgan** and **Jennifer Burgan**  
Paint/Sculpt-Out & Painting Demonstration with Signature Artist **John Budicin**, in conjunction with *Exploration of the San Gabriel Mountains Exhibition*.

**Location:** San Dimas Canyon, San Dimas

**Date & Time:** Saturday, January 28; 10:00 a.m. – 2:00 p.m.

**Cost:** \$15

**RSVP:** [californiaartclub.org](http://californiaartclub.org) or call 626.583.9009



*San Gabriel/Pomona Chapter*

Join the CAC and the San Gabriel/ Pomona Valley Chapter as we spend the day exploring the beauty of the San Gabriel Mountains and create together in San Dimas Canyon. There will be a special painting demonstration

with Signature Artist **John Budicin** to highlight the day of community and fun. Join us as we celebrate the opening of the exhibition *Exploration of the San Gabriel Mountains* at the California Art Club Gallery at The Old Mill running January 26 – May 21, 2023.

### PALM SPRINGS CHAPTER

Co-Chaired by **Andrew Gillespie** and **Marilyn Fraggatt**  
Paint/Sculpt-Out at Indian Canyons



*Palm Springs Chapter*

**Location:** Indian Canyons, Palm Springs, CA

**Date & Time:**

Saturday, February 4;

10:00 a.m. – 2:00 p.m.

**Cost:** No Charge for Members

Create amongst

magnificent fan palms and more than 150 species of plants in the lush oasis of Indian Canyons. Foot trails wander through the canyon, passing groves of palms and unusual rock formations near the beautiful Andreas Creek. A gem in the desert, join the Palm Springs Chapter for a day of painting the oasis.

### INLAND EMPIRE CHAPTER

Co-Chaired by **Luz Maria Perez** and **Gloria Ross**

Paint/Sculpt-Out at the Maloof Foundation

**Location:** Maloof Foundation, Alta Loma, CA

**Date & Time:** Saturday, March 11; 8:00 a.m. – 4:00 p.m.

**Cost:** No Charge for Members



*Inland Empire Chapter*

The Inland Empire Chapter is hosting a paint/sculpt-out at the Maloof Foundation located in Alta Loma. Six acres of gorgeous landscaping, including a small lemon grove harkening to the original Maloof

studio location, gives you a wonderful landscape to create. In 1990, the Maloof residence and woodshop were deemed eligible for the National Register of Historic Places.

## CAC News Briefs

### CAC RECEIVES \$100,000 GRANT

California Art Club has recently been awarded \$100,000 from The Georgette Pauwels and Réal Desrochers Memorial Grant for Emerging Artists. The contribution will support programs that benefit young dedicated painters and sculptors who have the potential to become leading fine artists, and who will, in turn, continue expanding traditional fine art knowledge to future generations. California Art Club believes that by working together in groups with a focus on mentoring, coaching and hard work, artists can sharpen their skills and excel in their careers. CAC is grateful to Réal Desrochers for supporting this vision.

### WELCOME CLAIRE JAGELS TO THE CAC TEAM!



*Claire Jagels*

We are pleased to announce that **Claire Jagels** was recently added to the CAC team. Her title is Exhibitions Assistant. She works with Manager of Exhibitions **Eire Hoke** making sure that our artists' exhibitions run smoothly. Jagels considers herself a lifelong learner. She has had a passion for art since she was a child, which continues today. While working with us, she is also acquiring a Bachelor's degree

in Drawing and Painting with an emphasis on Illustration at **Laguna College of Art and Design**. In her downtime, she likes video games and snuggling with her bull-mastiff, Ginger.

### WELCOME XANDRA SQUIER TO THE CAC TEAM!



*Xandra Squier*

The **California Art Club** welcomes **Xandra Squier** as the Coordinator of Programs and Chapters Liaison, a newly established position within the organization. Xandra is a graduating student at **Laguna College of Art and Design** with a major in Drawing and Painting. She has been an active member with the CAC since 2020 under the Mentorship Program, participating in paint/sculpt-outs and attending various CAC exhibitions. Xandra's

goal is to optimize communications between the CAC Chapters, assist with producing programs and events, and expand the Mentorship Program for emerging young artists.

### CAC ACQUIRES FIRST-CLASS VIDEO PRODUCTION EQUIPMENT

*by Jim Rea, Chair, CAC Video Taskforce*

Back in 2019, the CAC created a Video Production Taskforce to evaluate how the CAC could incorporate video production into its programming. It was a prescient undertaking because when Covid hit in 2020, the CAC used cell phones and iPads to produce a number of video programs that allowed the CAC to stay in touch with its membership. These video programs, presented on YouTube, proved to be very helpful in keeping our members engaged with the activities of the CAC throughout the Covid lockdown period.

Building on those successes, in 2021, members of the



*Chuck Kovacic interviews Michael Obermeyer*

taskforce created a blueprint for a professional video studio with three cameras, lighting, audio, video switching equipment, and computers that would allow the CAC to produce much higher quality video productions. One key benefit of this facility would be that videos could be streamed to a live audience or replayed on demand.

A funding proposal was submitted to the **Ahmanson Foundation** to underwrite the cost of acquiring the video production equipment and, after a rigorous due diligence examination of the proposal and the CAC, the Ahmanson Foundation generously agreed to fund the proposal in its entirety.

Today all of the components of the new production facility have been ordered and are in-house. On Saturday, October 22, we produced our first recorded program with the new equipment. As our first test of the full three-camera system in a live production setting, we recorded **Chuck Kovacic** interviewing **Michael Obermeyer** for the Inside the Atelier series. We are extremely pleased with the very high quality of the video produced by this system.

The CAC will now begin experimenting with using the system for other types of events including artists' workshops, exhibition openings, paint/sculpt-outs, studio visits, lectures, and children's activities. We expect this new capability will open an exciting new chapter in the CAC's programming.

## DONATIONS

THE CALIFORNIA ART CLUB WISHES TO THANK THE FOLLOWING GENEROUS DONORS FOR THEIR RECENT CONTRIBUTIONS IN SUPPORT OF THE CLUB:

\$100,000

The Georgette Pauwels and  
Réal Desrochers Memorial  
Grant for Emerging Artists

\$20,000

Anonymous Matching Grant  
for Holiday Campaign  
Year-End Appeal

\$3,000

Catherine Adams

\$1,000

JMJ Fine Arts  
Theresa Hennis

Richard M Humphrey

Eric Penrod

\$100-\$500

Florence Adams

Tom Burgher

Chuck Kovacic

Rick Delanty

Karl Dempwolf

Daniel T. Desmond

Esther Engelman

Noel Flynn

Laurie Hendricks

Paula Holtzclaw

Ann Larsen

Arilyn Lawrence-  
Johnson

Norman MacLeod

Margaret Meyer

Linda Mollno

Mary Munz

Guadalupe Romero

Barbara Smith

Gary Stanley

Christopher Queen

Orange County's United Way  
through Kevin O'Grady

*As of time of printing*

ON BEHALF OF THE CALIFORNIA ART CLUB, I greatly appreciate your support in helping us fund the many traditional fine arts programs and educational opportunities our organization provides for the benefit of the public and future generations to enjoy.

Most sincerely,

MICHAEL OBERMEYER, *President*

We rely on your support!

If you'd like to make a donation to the CAC, please contact Anna Bowman at 626/583-9009 or go to [californiaartclub.org](http://californiaartclub.org).



# Museum/Gallery Exhibitions and Lectures

*Compiled by Daniela Ionescu MA, Director  
of Library and History Research Center*

*Note: In this section CAC Signature Artist,  
Artist, and Mentorship Program members  
are typeset in **BOLD SMALL CAPS**. Associate  
Artist members are typeset in **Regular Bold**.*

*Please check each institution's website for  
up-to-date information regarding dates and  
virtual tours.*

## AUTRY MUSEUM OF THE AMERICAN WEST

Griffith Park  
4700 Western Heritage Way  
Los Angeles, CA 90027  
(323) 667-2000  
theautry.org

### **Masters of the American West Art Exhibition and Sale**

Each year, the exhibition features more than 55 nationally and internationally recognized contemporary Western artists who challenge themselves to create and exhibit their very best work. Stylistically and thematically diverse, their works represent the extraordinary range of subject matter that contemporary, historic, and mythic Western experiences continue to inspire. CAC artists in the exhibition include **PETER ADAMS**, **BILL ANTON**, **ERIC BOWMAN**, **JOHN F. BUDICIN**, **GEORGE CARLSON**, **NICHOLAS COLEMAN**, **MICK DOELLINGER**, **DENNIS DOHENY**, **LOGAN M. HAGEGE**, **ERIC MERRELL**, **DEAN MITCHELL**, **JAMES MORGAN**, **JOHN MOYERS**, **TERRY KELLY MOYERS**, **CONCHITA M. O'KANE**, **DANIEL W. PINKHAM**, **MATT SMITH**, **TIM SOLLIDAY**, and **JIM WILCOX**.  
February 11 – March 26

## BOWERS MUSEUM

2002 North Main Street  
Santa Ana, CA 92706  
714/567-3600  
bowers.org

### **Guo Pei: Art of Couture**

The exhibition features more than 40 works of couture art, personally selected for exhibition by the designer herself. Her exquisite creations go beyond the

runway and red carpet, creating iconic global awareness of China's cultural heritage and influence. With each gown, visitors will gain a unique insight into the relationship between ideas, thread, and skills that in her visionary hands render fabrics into both extraordinary couture and exceptional works of art. Through May 14

## CALIFORNIA ART CLUB GALLERY AT THE OLD MILL

1120 Old Mill Road  
San Marino, CA 91108

626/449-5458

Californiaartclub.org/miniatures2022

### **CAC Exhibition:**

#### **Monumental Miniatures 2022**

This exhibition showcases small gems no larger than 9 x 12 inches, which may be diminutive in size but large in their appeal. **PETER ADAMS**, **ECHO BAKER**, **CLIFF BARNES**, **KAT BAUER**, **NANETTE BIER**, **SCOTTIE BROWN**, **NIKITA BUDKOV**, **TONYA BURDINE**, **LARRY CANNON**, **DON CROCKER**, **CELESTE DECOUDRES**, **ESTHER ENGELMAN**, **BERNARD FALLON**, **MARK FARINA**, **CATHERINE FASCIATO**, **LYNNE FEARMAN**,

**TATYANA FOGARTY**, **MARIAN FORTUNATI**, **WILLIAM GALVEZ**, **MICHAEL GODFREY**, **SCOTT HAMILL**, **LAURIE HENDRICKS**, **CAROLYN HESSE-LOW**, **DEBRA HOLLADAY**, **ELLEN HOWARD**, **VICTORIA HUFF**, **ANNA T. KELLY**, **CHUCK KOVACIC**, **FRANK LENNARTZ**, **MOLLY LIPSHER**, **LEE MACLEOD**, **YI GANG MAO**, **ELAINE MATHEWS**, **LAWRENCE MCADAMS**, **LISA MOZZINI-MCDILL**, **MARGIE MURRAY**, **ERICA NORELIUS**, **MICHAEL OBERMEYER**, **CHRISTINE OBERS**, **RICHARD PROBERT**, **ROBIN PURCELL**, **DANIEL RAMINFARD**, **RODOLFO RIVADEMAR**, **HAYDEN RYAN**, **NAOMI SHACHAR**, **W. JASON SITU**, **BRENDA SWENSON**, **CAROL TARZIER**, **SHARON WEAVER**, **YUN WEI**, **KAREN WINTERS**, and **RICHARD YANG**.  
Through January 22

*also*

### **Exploration of the San Gabriel Mountains**

Artists explore the rich history and varied scenic views of the majestic San Gabriel Mountains throughout Los Angeles. Artwork featured by **PETER ADAMS**, **KEITH BATCHELLER**, **NIKITA BUDKOV**, **CHRISTOPHER BURGAN**, **LARRY CANNON**, **DON**



Dennis Doheny

*Bluff Trail, Montana De Oro*

Oil on linen 30" x 36"

Exhibited at Autry Museum of the American West

**CROCKER, CELESTE DeCOUDRES, KARL DEMPWOLF, LINDA DUPAS, ESTHER ENGELMAN, LYNNE FEARMAN, MARIAN FORTUNATI, LAURIE HENDRICKS, DEBRA HOLLADAY, JOHN KOSTA, CHUCK KOVACIC, FRANK LENNARTZ, YIGANG MAO, ELAINE MATHEWS, MICHAEL OBERMEYER, RODOLFO RIVADEMAR, W. JASON SITU, ALEXEY STEELE, BRENDA SWENSON, SHARON WEAVER, and KAREN WINTERS.**

January 26 - May 21

**CALIFORNIA ART CLUB  
VIRTUAL GALLERY**

[californiaartclub.org/wintercompetition](http://californiaartclub.org/wintercompetition)  
**Excellence in Traditional Fine Art Competition: Winter Wonderland**  
Building upon California Art Club's long history promoting traditional art forms, Winter Wonderland represents the eighth instalment of the quarterly Excellence in Traditional Fine Art Competition. Guest judge, Eric Rhoads, CEO of Streamline Publishing and Publisher of Fine Art Connoisseur and PleinAir magazines. Artists featured in

this exhibition are **Benone Achiriloaie, PETER ADAMS, Benjamin Anderson, Robert Boatman, Paige Bradley, Denise Busony, RICK DELANTY, FRANK EBERT, ESTHER ENGELMAN, ANDY EVANSEN, MICHAEL GODFREY, Michael Hill, SHERYL KNIGHT, ANN LARSEN, FRANK LENNARTZ, JOE MANCUSO, Yi GANG MAO, David Marty, Susan Matteson, JIM MCVICKER, Mikyoung Osburn, CAMILLE PRZEWODEK, Hans Quinonez, Linda Roemisch, THOMAS SCHALLER, DAN SCHULTZ, Annette Siegel, JAMES TENNISON, JORDAN WALKER, KAREN WINTERS, Hammond Wong, and Ran Wu.**

January 9 – March 20

**CHÂTEAU DE VERSAILLES**

Place d'Armes  
78000 Versailles  
France

33 1 30 83 78 00  
[chateauversailles.fr](http://chateauversailles.fr)

**Louis XV: Passions of a King**

This exhibition of more than 400 works explores Louis XV's discreet, melancholy nature, a man who preferred the intimacy of his private apartments. There, he received his inner circle, who enjoyed his every confidence. Learn more about the king's passions, his entourage, and his influence on the arts of his time.

Through February 19

**CINCINNATI ART MUSEUM**

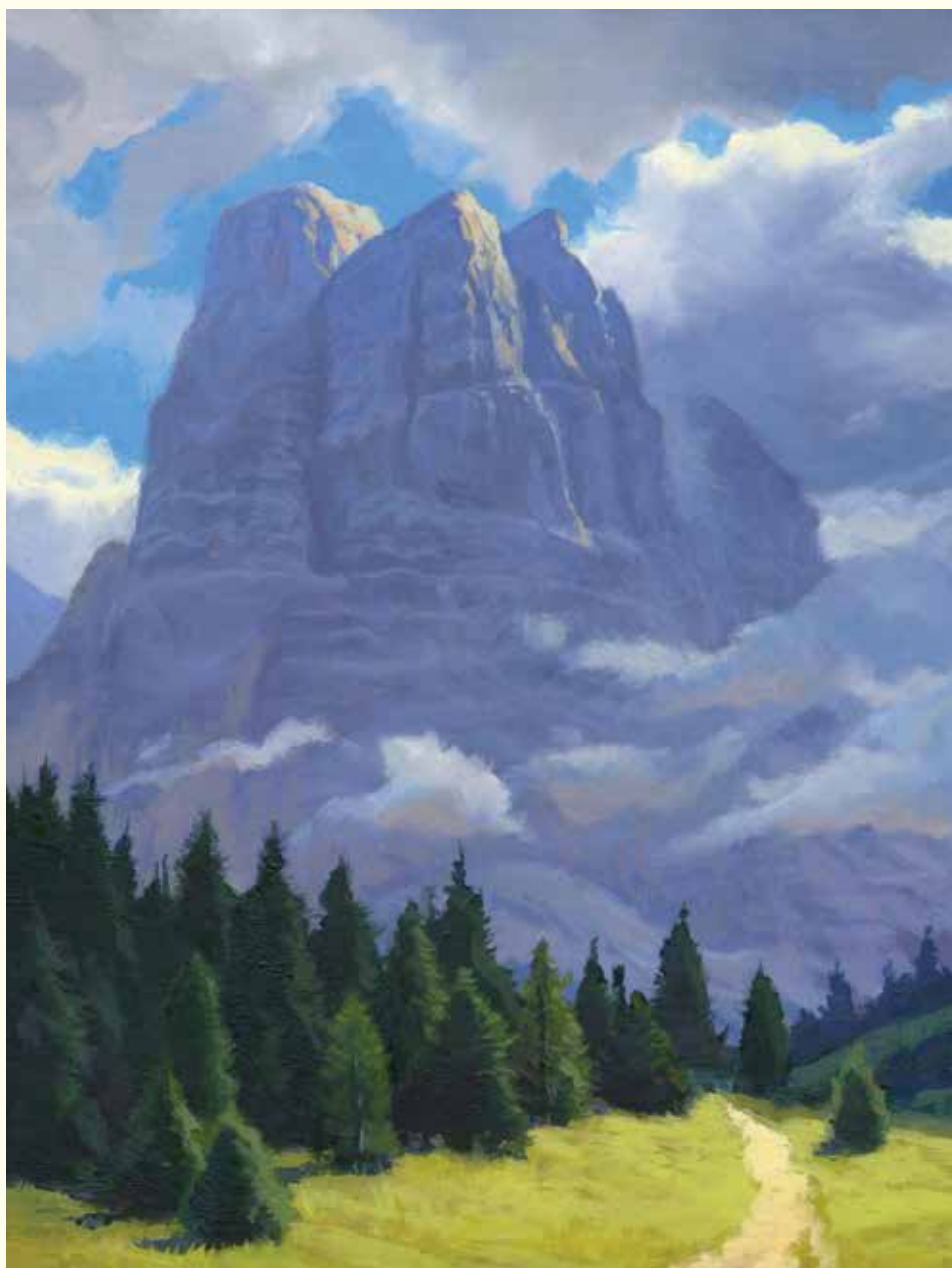
953 Eden Park Drive  
Cincinnati, OH 45202

513/721-2787  
[cincinnatiartmuseum.org](http://cincinnatiartmuseum.org)

**Beyond Bollywood: 2000 Years of Dance in Art**

The exhibition explores the representation of dance in the arts from South Asia, Southeast Asia, and the Himalayan region from the first to the twenty-first century. Through religious, courtly, and everyday objects, the exhibition illustrates how dance occupies a uniquely important place in the region.

Through February 5



Lee Macleod

*Dolomite Cathedral*

Oil on panel 12" × 9"

Exhibited at the California Art Club Gallery at The Old Mill



## CROCKER ART MUSEUM

216 O Street  
Sacramento, CA 95814  
916/808-7000  
crockerart.org

### Art for the People: WPA-Era Paintings from the Dijkstra Collection

During the WPA (Works Progress Administration) Era of the Great Depression, artists sought to make their art accessible to regular, everyday people. Many artists focused on the people themselves, especially laborers, the poor, and the disenfranchised, as well as urban and rural environments. Overall, WPA-era artists aimed to undermine elitism, reject overt foreign influence, and avoid confusing abstraction, all to communicate a clear narrative and create what they saw as a shared American experience through art. A smaller version of the exhibition will also travel to the Huntington Library and Oceanside Museum of Art.

January 29 – May 8

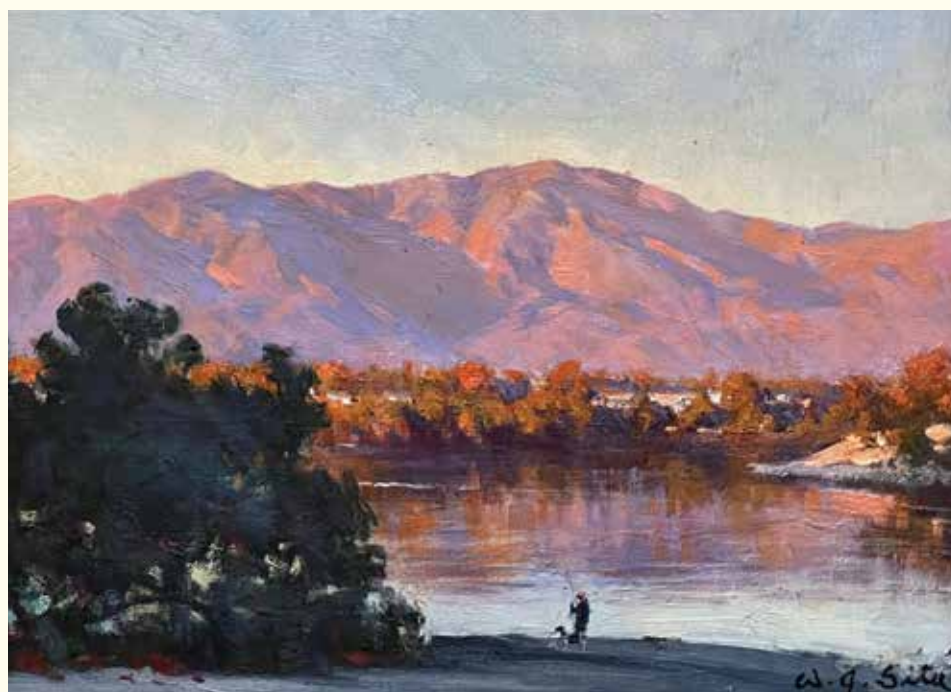
### CURATED BY THE SEA

703 Front Street  
Santa Cruz, CA 95060  
408/250-2224  
californiaartclub.org/calidreaming

#### CAC Exhibition:

#### California Dreaming

The exhibition showcases the dreamy California lifestyle as artists explore the enigmatic beauty of the Golden State. Artists featured in this exhibition are **REBECCA ARGUELLO, Ned Axthelm, Nanette Biers, Katy Boggs, Cathy Boyer, Kerrie Brandau, Ruth Carroll, Maura Carta, Youming Cate, INNA CHERNEYKINA, Martha Diaz, Mark Farina, CATHERINE FASCIATO, Judith Feins, TERRI FORD, Marie Gabrielle, Susan Grabowski, Beth Grant, SCOTT HAMILL, Michele Hausman, Maggie Renner Hellmann, Scott Johnson, Mila Kirillova, PAUL KRATTER, Leslie Landers, Amy Leung, Welan Lu, Marie Massey, Joseph Mcfadden, CLARK MITCHELL, Mark Monsarrat, Michael Mote, Lisa Passin, Peggy Davidson Post, Charles Pyle, HAYDEN RYAN, Stephen Sanfilippo, DAVID SAVELLANO, Julia Munger Seelos, Arena Shawn, Randall Stauss, Nancy Takaichi, CAROL TARZIER, Marte Thompson, Frank Walsh, MARILYN WEAR, Larhee Webster, KEITH WICKS, and Marianne Woosley.** Though March 11



W. Jason Situ

*Evening Colors On San Gabriel Mountains*

Oil 9" x 12"

Exhibited at California Art Club Gallery at The Old Mill

## DENVER ART MUSEUM

100 West 14th Avenue Parkway  
Denver, CO 80204  
720/913-0169  
denvermuseum.org

### Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks

This exhibition offers a look into the specific subjects and styles adopted by artists in the Southern Netherlands between the 15th and 17th centuries, providing important connections to the society and culture of the time. These works depict a rapidly changing world, offering insight into the past and the chance to create parallels to our world today.

Through January 22

## GEORGIA MUSEUM OF ART

90 Carlton Street  
Athens, GA 30602  
706/542-4662  
georgiamuseum.org

### In Dialogue: Henry Ossawa Tanner (1859–1937), Mentor and Muse

The exhibition features paintings by Tanner, who left the United States in 1891 for Europe to escape prejudice and continue his art training. Settling in Paris and later on the French coast, he won international fame for his genre scenes, his depictions of the French landscape and, most of all, his religious



Susan Grabowski

*Poolside*

Oil on canvas 20" x 16"

Exhibited at Curated by the Sea Gallery

pictures. The artist also became a mentor and role model for a new generation of Black artists, who travelled to France in the 1910s and 1920s to seek his professional guidance and found similar artistic transcendence in Europe. Through June 18





Hyacinthe Rigaud (d'après) (1659–1743)

*Louis XV in Coronation Robes*, 1742

Oil on canvas 105" × 79"

Exhibited at Chateau de Versailles

#### GETTY CENTER

1200 Getty Center Drive

Los Angeles, CA 90049

310/440-7300

getty.edu

#### **Eighteenth-Century Pastels**

This exhibition charts the rise of pastel across Europe in the 18th century, when the medium reached an unprecedented peak of popularity due to its portability, swift execution, and dazzling visual effects. This made pastels an especially desirable medium for portraits. Featured artists

include Rosalba Carriera and Adélaïde Labille-Guiard, among the first women artists to exploit the potential of pastel. Through February 26

#### HUNTSVILLE MUSEUM OF ART

300 Church Street South

Huntsville, AL 35801

256/535-4350

hvmuseum.org

#### **2023 Gala Art Exhibition**

The exhibition presents over 100 artworks by several artists in a range of media and styles, to be auctioned to the highest

bidder during the annual Gala event. This year's featured artist is Lesley Powell, who finds inspiration in translating her own perception of a scene into a painting that involves the viewer and calls forth the viewer's own responses.

February 4 – March 4

#### KIMBELL MUSEUM OF ART

3333 Camp Bowie Boulevard

Fort Worth, TX 76107

817/332-8451

kimbellart.org

#### **Murillo: From Heaven to Earth**

The exhibition celebrates the genre paintings of one of the most esteemed painters of the Spanish Golden age. While Murillo is primarily known for his representations of the life of Christ and other Biblical scenes, this show focuses on his earthly depictions of secular subjects and everyday life in seventeenth-century Seville.

Through January 29

#### LOUVRE MUSEUM

Rue de Rivoli

75001 Paris, France

33 1 40 20 50 50

louvre.fr/en

#### **THINGS: A History of Still Life**

The exhibition revisits the still-life genre from the perspective of the ongoing dialogue between past and present artists. It sheds new light on our attachment to material things, while covering the history of art from prehistoric axes to Chardin, Manet, and the "readymades" of Marcel Duchamp.

Through January 23

#### THE METROPOLITAN

MUSEUM OF ART

1000 5th Avenue

New York, NY 10028

212/535-7110

metmuseum.org

#### **Victorian Masterpieces from the Museo de Arte de Ponce, Puerto Rico**

This special installation will feature five Victorian masterpieces from the collection of the Museo de Arte de Ponce in Puerto Rico. The paintings are displayed in the galleries for 19th- and early-20th-century European paintings and sculpture, presented in dialogue with other works in the museum collection.

Through February 2024



Studio of Jacob Jordaens (1593–1678)  
*Ambulant Musicians or The Serenade*, 1640–45  
 Oil on canvas 44 3/4" × 65 1/4"  
 Exhibited at Denver Art Museum

MUSEI CAPITOLINI  
 Villa Caffarelli  
 Piazza del Campidoglio, 1  
 00186 Roma RM  
 Italy

39 06 0608

[museicapitolini.org](http://museicapitolini.org)

**Domiziano Imperatore: Odio e amore**

The exhibition is dedicated to Domitian (51–96 AD), the younger brother of Titus and the last emperor of the Flavian Dynasty. He was loved and hated in life as well as in death. The show describes the complexity and the conflicts of the emperor and his empire. On display are almost 100 works from some of the most important international and Italian museums. Through January 29

MUSEO DEL PRADO  
 Calle de Ruiz de Alarcón 23  
 28014 Madrid, Spain  
 913302800  
[museodelprado.es](http://museodelprado.es)

**The Other Renaissance: Spanish Artists in Naples in the Early Cinquecento**

The exhibition includes 75 works, offering a survey of one of the most productive and unknown chapters within European Renaissance culture, namely the transition of Spanish and southern Italian art towards the “modern manner,” that is the great art arising from the revolution brought about by Leonardo, Raphael, and Michelangelo. Through January 29

NATIONAL MUSEUM IN WARSAW  
 Jerozolimskie 3  
 00-495 Warszawa, Poland  
 48 22 621 10 31  
[mnv.art](http://mnv.art)

**Solstice: Nordic Painting, 1880–1910**

The exhibition will feature works by some of the greatest artists from Sweden, Norway, Iceland, Denmark and Finland

Bartolomé Estéban Murillo (1617–1682)  
*The Flower Girl*, 1665–70  
 Oil on canvas 47 1/2" × 38 3/4"  
 Exhibited at Kimbell Art Museum





Luis Egidio Melendez (1716–1780)

*Still Life with Watermelons and Apples in a Landscape*, 1771

Oil on canvas 24 4/5" × 33"

Exhibited at Louvre Museum

from the late 19th and early 20th centuries, which will offer the Polish public insight into the history and culture of these countries. The present fashion for Scandinavian lifestyle, design, and literature is another impetus for Polish audiences to learn about fine art from Scandinavia.

Through March 5

#### NORTON SIMON MUSEUM

411 West Colorado Boulevard

Pasadena, CA 91105

626/449-6840

nortonsimon.org

#### Picasso Ingres: Face to Face

This exhibition explores Pablo Picasso's long-standing fascination with

Jean-Auguste-Dominique Ingres and the generative process that resulted from his confrontation with a celebrated work of art. Picasso encountered Ingres's portrait *Madame Moitessier* (1856) in 1921, and he never forgot it. Eleven years later, Picasso painted *Woman with a Book*, one of the most direct homages to Ingres that he had made to date. For the first time, these two extraordinary, interrelated paintings will be displayed together through the partnership between the National Gallery, London, and the Norton Simon Museum.

Through January 30

#### OCEANSIDE MUSEUM OF ART

704 Pier View Way

Oceanside, CA 92054

760/435-3720

omaonline.org

#### LANI EMANUEL: BESIDE HERSELF

The exhibition is a journey of personal exploration reflecting the artist's difficult childhood and adolescence. The paintings are all in some way autobiographical, as well as embody contemporary young women's issues concerning self-awareness, identity development, emotionality, introspection, family dynamics, and female relationships. The teen years can be the most formative in a woman's life; the paintings explore the subtleties of this transitional time.

Through February 26



**PALACE OF LEGION OF  
HONOR/DE YOUNG**

Lincoln Park

100 34th Avenue (at Clement Street)

San Francisco, CA 94121

**Sargent and Spain**

The exhibition focuses on John Singer Sargent's (1856–1925) vibrant paintings of churches, coastlines, gardens, royal palaces, and dancers that immerse the viewer in the rich culture of Spain. In its exclusive West Coast stop, this exhibition is the first to explore the influence of Spanish culture on Sargent's body of work.

February 11 - May 14

**SANTA BARBARA MUSEUM OF  
NATURAL HISTORY**

2559 Puesta Del Sol

Santa Barbara, CA 93105

805/682-4711

sbnature.org

**A Parliament of Owls: 300 Years of  
Owl Illustration**

The prints on exhibit represent 300 years of the illustration of owls by important French, English, German, Dutch, Italian, and American artists. From the majestic Great Horned and Snowy Owls to the smaller Short-eared, Burrowing, and Flammulated Owls, these images fascinate us with their range and diversity, from crude and eccentric to fully realized and naturalistic.

Through February 5

**SID RICHARDSON MUSEUM**

309 Main Street

Fort Worth, TX 76102

817/ 332-6554

sidrichardsonmuseum.org

**Night and Day: Frederic Remington's  
Final Decade**

This exhibition explores works made in the final decade of Frederic Remington's life, when the artist alternated his canvases between the colour dominant palettes of blue-green and yellow-orange. In these late works, the artist was working to distance himself from his long-established reputation as an illustrator and to become accepted by the New York art world as a fine artist, as he embraced the painting style of the American Impressionists.

Through April 23



Quentin Metsys The Younger (1543–1589)

*Sieve Portrait of Elizabeth I*, c.1583

Oil on panel 48" 13/16 × 36 1/4"

Pinacoteca Nazionale, Siena

Exhibited at The Metropolitan Museum of Art



Unknown

*Portrait Bust of a Flavian Woman (Fonseca Bust)*, from Rome, early 2nd century AD

Italian Marble H 63"

Photo: Zeno Colantoni

Roma Capitale, Sovrintendenza Capitolina ai Beni Culturali

Exhibited at Musei Capitolini



Andrea Sabatini (1480–1545)  
*San Nicola of Bari on the Bishop's Throne*, 1514–1517  
 Oil on panel  
 Exhibited at Museo del Prado

SONOMA VALLEY MUSEUM OF ART  
 551 Broadway  
 Sonoma, CA 95476  
 707/939-7862  
 svma.org

**We Are Still Here: Pomo Artists and Our Cultural Landscape**

This exhibition highlights contemporary artwork of Native Pomo artists and reflects the resilience of the Pomo Tribe and the strong connections to their land as a place for ceremonies, family events, gatherings, and religious observances. Sharing powerful stories of the Pomo people, the exhibition reminds us of the history and heritage of native peoples that cannot be forgotten. The timing of this exhibition corresponds with the 200th anniversary of the San Francisco Solano Mission located in Sonoma Town Square. The exhibition presents commemorative themes and activities of the Mission, merging contemporary art with traditional culture and incorporating both documented history and living traditions that continue today.  
 January 21 – April 30



Barbadillo de Herreros  
*Diego de Siloe San Sebastian*, 1525  
 Marble 83" × 22" × 30"  
 Exhibited at Museo del Prado



Albert Edelfelt (1854–1905)  
*Under the Birches*, 1882  
 Oil on canvas 14 1/3" × 21"  
 Exhibited at National Warsaw Museum





Lani Emanuel  
*Cell Phone Girl*  
 Oil on canvas 48" × 36"  
 Oceanside Museum of Art



Frederick Remington  
 (1861–1909)  
*The Cowboy*, 1902  
 Oil on canvas  
 40 1/4" × 27 1/8"  
 Courtesy of Amon G.  
 Carter Collection  
 Exhibited at Sid  
 Richardson Museum

STEAMBOAT ART MUSEUM  
 807 Lincoln Avenue  
 Steamboat Springs, CO 80488  
 907/870-1755

steamboatmuseum.org  
**The New West: The Rise of  
 Contemporary Indigenous and  
 Western Art**

Western art is often dismissed as being unchanged since the days of Frederic Remington and Charles M. Russell. This exhibition attempts to bury that notion by showcasing contemporary Indigenous and Western paintings, sculpture, and other media; and highlights living artists who tackle a wide variety of subjects in varying motifs, constantly pushing boundaries, adding width and breadth to the Indigenous and Western genre. Through April 15



Kim Wiggins  
*Cattle Kings Of The Pecos*, 2012  
 72" × 96"  
 Courtesy of the Roswell Museum, Roswell, NM  
 Exhibited at Steamboat Art Museum

## IN MEMORIAM

## PETER C. KELLER

(1947–2022)

**P**ETER C. KELLER, THE PRESIDENT AND CEO OF THE BOWERS MUSEUM FOR THIRTY-ONE YEARS, passed away suddenly on November 8, 2022. He will be remembered as a man fully engaged with life. His commitment to the success of the museum was exceptional, having a hand in the full range of daily activities while also holding a grand vision for its future. His aim was to turn the Bowers, a museum with a regional focus when he began, into a world-class, internationally respected institution, presenting fine art and culture from around the world. Over his three decades as President and CEO, the Bowers showcased more than 160 major exhibitions. Many were negotiated with the help of board chairwoman **Anne Shih** with whom he travelled to China more than 100 times in search of rare collections. Some of the exhibitions of which he was most proud were *The Secrets of the Silk Road*, *Terracotta Warriors: Guardians of China's First Emperor*, *Secret World of the Forbidden City*, *Tibet: Treasures from the Roof of the World*, and *Mummies: Death and the Afterlife in Ancient Egypt... Treasures from the British Museum*, all of which include rare and priceless artefacts that had never before travelled to the United States.

The **California Art Club's Annual Gold Medal Exhibition** also has a place on this prestigious list. The *111th Annual Gold Medal Exhibition* was on view at the Bowers this past summer and the *112th* exhibition is scheduled to be shown this coming summer. Keller, an enthusiast of the Club, opened the Bowers' exhibition space to display the works of CAC artists. **Peter Adams**, President Emeritus of the California Art Club, says of his longtime friend Peter Keller, "I have never known anyone in the art world to be such a visionary and with the ability to create such imaginative exhibitions. He got things done on a high level with quick and thorough negotiations and with incredible speed. He did indeed transform the Bowers Museum into a world-class institution."

Keller began life in Allentown, Pennsylvania. He went on to study geology, first at **George Washington University** and then earned a Ph.D. from the **University of Texas at Austin** in 1977, specializing in the geology of northern Mexico. Prior to joining the Bowers, Keller was the director of education at the **Gemological Institute of America**, the world's largest institution for gemology. He then held the post of curator of mineralogy and later associate director for public programs at the **Natural History Museum of Los Angeles**. He joined the Bowers Museum in 1991.

During Keller's tenure at the museum, he received



numerous awards and recognitions. In June of 2021, marking the 30-year anniversary of Keller's presidency, the museum celebrated the occasion by naming the main access to the Bowers Museum, the "Peter C. Keller Entrance." In honour of his commitment to traditional world cultures and art, on December 4, 2022 the California Art Club posthumously presented its highest recognition to Dr. Keller, the **William and Julia Bracken Wendt Award**, which was accepted by **Thuy Nguyen**, Chief Financial Officer who served under Keller for twenty-three years. Nguyen commented, "Peter was a perfectionist, a very hands-on boss and a

visionary. Most of all, he was a very caring leader, always supporting and treating staff like family."

Keller also lived his life globally with worldwide travels, riding camels in the Sahara Desert, travelling to the South Pole, and exploring untouched villages including many in Papua New Guinea with his wife and muse, **Signe Keller**, and his close friend, **Edward P. Roski Jr.**, President and Chairman of **Majestic Realty, Co.**

Keller is survived by his wife, children, and grandchildren. In lieu of flowers, Keller's family asks that donations be made to the Bowers Museum at [www.bowers.org/donate](http://www.bowers.org/donate). These funds will be used to continue his legacy and grow his favourite permanent collection exhibition, *Spirits & Headhunters: Art of the Pacific Islands*.



## IN MEMORIAM

M. STEPHEN DOHERTY  
(1948–2022)

THE CONTEMPORARY, TRADITIONAL ART WORLD LOST ONE OF ITS MOST COMMITTED AND knowledgeable proponents when **Michael Stephen “Steve” Doherty** suddenly passed away this past November. He was born in 1948 in New Orleans, made his home in New York for thirty-four years, and eventually settled in Waynesboro, Virginia. Doherty majored in art at **Knox College** in Galesburg, Illinois and graduated summa cum laude, Phi Beta Kappa. He then earned a Master of Fine Arts degree in printmaking from **Cornell University**. Doherty first worked as an art teacher in public schools, a community college, and at Knox before beginning his lifelong career in publishing.

Doherty became well-known in the fine art and museum worlds as the Editor-in-Chief of *American Artist* magazine, a post he held from 1979 to 2010, developing the publication into a highly-respected monthly periodical focusing on representational art. He touched the careers of a long list of artists with the editorial choices he made, presenting the creations of emerging artists to a national audience and featuring the achievements of masters. In addition, Doherty was frequently asked to judge important

art competitions throughout the U.S. During this period, he also launched three related magazines: *Watercolor* and *Drawing*, both of which reported on current work by leading artists, and *Workshop* magazine that shared the lessons and techniques being taught in top painting classes of the day. Doherty’s dedication to *American Artist* inspired him to generate art events with top artists in special locales, one hosted by **Christopher Forbes** at Balleroy Chateau in Normandie, France, and another on Trinchera Ranch in Colorado. These unique adventures resulted in colourful articles that enriched the magazine.

From 2011 to 2018 Doherty served as Editor-in-Chief of *PleinAir*, a magazine published by **Streamline**. Eric



**Rhoades**, CEO of Streamline Publishing says of his friend Stephen Doherty, “He has known and interviewed every major living artist in the past fifty years, including Andrew Wyeth. He has thousands of friends in the art world and will be deeply missed.”

While working as an editor, Doherty also wrote numerous books on subjects including still-life, landscape painting, and plein air, published by **Watson-Guptill Books** and **Monacelli Studio**. But his involvement with

the world of representational art went further than this. Doherty also painted in this tradition, and exhibited his work at the **Bryant Galleries** in New Orleans, **The Century Association** in New York City, and the **Cabell Gallery** in Lexington, Virginia.

Doherty also led a full personal life, involved with the Waynesboro community where he lived, singing in a church choir, serving on the board of directors of the **Shenandoah Valley Art Center**, and volunteering at the **Wayne Theater**. He also spent many happy hours gardening with his wife of fifty-two years, **Sara Doherty**. He is survived by his wife, a daughter, son, and four step-grandchildren.

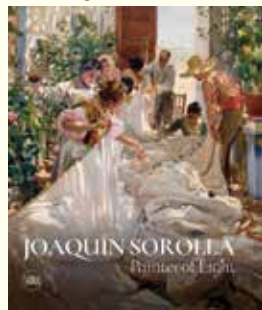
## Book Reviews

### Joaquín Sorolla: Painter of Light

Editors: Micol Forti, Consuelo Luca de Tena

Publisher: Skira Editore (12/06/2022)

208 pages, hardcover; \$45.00



Joaquín Sorolla y Bastida (1863–1923) was one of the most beloved and appreciated artists of his day. In 1908, he was hailed as “the greatest living painter in the world” for his extraordinary technique and the pleasing nature of his subjects, rising to a level of fame that very soon went well beyond national borders.

*Joaquín Sorolla: Painter of Light* recounts the extraordinary stylistic development of this ambitious

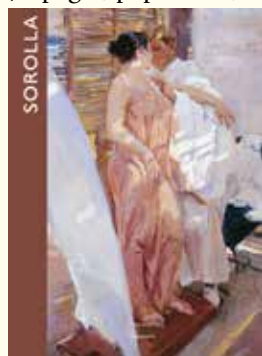
and determined painter, who made art his reason for living. Sorolla’s magnificent and passionate artistic journey was one of joy, suffering, satisfaction, and research. His main pursuit and innovation in painting was the study of light, rigorously captured from real life and en plein air, gradually evolving into an immediate, spontaneous and sophisticated language.

### Sorolla

Introduction: José María Faerna

Publisher: Polígrafa (3/21/2023)

72 pages; paperback; \$11.95



Joaquín Sorolla y Bastida (1863–1923) was celebrated as a painter of light and hailed as a “modern of the moderns” by famed collector Duncan Phillips. This bright and colourful monograph reproduces 60 of the artist’s key paintings, all of which attest to Sorolla’s ravishing ability to capture the way light acts on a variety of surfaces, such as textiles, architecture, plants, the ocean, and naked skin. Spending his early years in his native Valencia, Madrid, and

Rome, Sorolla soon garnered the recognition of artists of similar merit such as John Singer Sargent and Anders Zorn. However, wider success would elude Sorolla until acclaimed exhibitions in London, New York, and Chicago, held between 1908 and 1911. This addition to Polígrafa’s Modern Masters series is an affordably priced and essential introduction to the brilliant work of one of Spain’s greatest painters.

### Collecting Impressionism: The Role of Collectors in Establishing and Spreading the Movement

Editors: Le Men, Segolene, Faizand, Felicie

Publishers: Silvana Editoriale

280 pages; softcover; \$40



Collectors played an essential yet misunderstood role in the success of Impressionism. Even though they were not immune to economic and social woes, they were often engaged in defending this artistic movement that they had helped come to life, each according to their times. From assembling a collection to donating it to a museum, from supporting artists within the borders of France to publicizing the movement internationally, from the first intimate private showings to the questions

raised by the presentation of these works in museums, collectors were present at every stage of the development of Impressionism, from the dawn of the movement to the middle of the 20th century. This volume aims to re-examine and reassess the importance of collectors in the political, social, and economic contexts of their times.

### Vermeer and the Art of Love

Author: Aneta Georgievska-Shine

Publisher: Lund Humphries

160 pages; hardcover; \$43.63



*Vermeer and the Art of Love* is about the emotions evoked in those elegant interiors in which a young woman may be writing a letter to her absent beloved or playing an ingenue in the presence of an admirer. But it is also about the love we sense in the painter’s attentiveness to every detail within those rooms, which lends even the most mundane of objects the quality of something extraordinary. In this engaging and beautifully illustrated book, Georgievska-

Shine uncovers the ways in which Vermeer challenges the dichotomies between ‘good’ and ‘bad’ love, the sensual and the spiritual, placing him within the context of his contemporaries to give the reader a fascinating insight into his unique understanding and interpretation of the subject.

## Bulletin Board

### For Professional Artists in Need of Emergency Financial Aid

The Artists’ Fellowship has a history that dates back to the Helpful Aid Society in 1859. Today this New York-based non-profit continues its benevolent mission to help support professional artists and their families who are in dire need of financial assistance resulting from emergencies

such as medical bills that need to be paid, studio fires, natural disasters, and deep economic hardship. The Artists’ Fellowship is not a grant, but a form of fellowship to help those whose primary living is made through the visual arts. For more information, visit [artistsfellowship.org](http://artistsfellowship.org).



## Membership News

The Tehachapi Arts Commission awarded the following prizes at their 2nd National Art 2022 Tehachapi Exhibition.

**Debra Holladay** – Best Still Life

**Jennifer Burgen** – Best Urban Painting

**Junn Roca** – Best Landscape Painting

**Charles Muench** – Best of Show

SLOPOKE Fine Art of the West awarded the following prizes at their 2022 Exhibition and Sale.

**Elisabeth Pollnow** – Best Sculpture

**Whitney Gardner** – Best Painting

**Naomi Shachar** – Best Wildlife Award

**Eric Bowman's** *Broken Morning* is going to the Masters of the American West exhibition and sale at the Autry Museum in February 2023.



Nikita Budkov  
*New Dress, Reading in Malibu*  
Oil on panel 9" × 12"

**Nikita Budkov** had four paintings selected as semi-finalists at Art Renewal Center. Budkov also received a Figurative Award of Excellence from Oil Painters of America's Western Regional Exhibition at the Southwest Gallery in Dallas, Texas, for *New Dress, Reading in Malibu*.



**Warren Chang** was featured in *International Artist* magazine's April/May 2022 issue #144 in the article, "Social Realism," which discusses his recent paintings capturing elements of life in California over the past two years.

Warren Chang  
*Essential Worker*  
Oil on canvas 32" × 24"



Albert Handell  
*At Waters Edge*  
Oil on linen 20" × 24"

**Albert Handell** was awarded the Herman Margullis Award for Excellence donated by Dianne B. Bernard and the Art Spirit Foundation for his pastel, *Enduring Brilliance*, at the Pastel Society of America's 50th Annual Exhibition. The exhibition will be on view at the Butler

Institute of America Art in Youngstown, Ohio, from March 1 through May 30. Handell also won a Bronze Medal at the OPA National Convention for his painting *At Water's Edge*.



Debra Huse  
*Chesapeake Morning Glow*  
Oil 24" × 30"

**Debra Huse** earned the Best Use of Light Award at Plein Air Easton for *Chesapeake Morning Glow*. Huse was also awarded PleinAir Salon's Best of Show for *Colorful Competition II* and *Surf Symphony*.



Michelle Jung  
*Magnolia Bloom*  
Oil on canvas 48" × 36"

**Michelle Jung** was juried into Miami Art Week, America's foremost contemporary art fair as a solo artist. Over twenty new paintings from her *Floral Portraits* series were exhibited November 30 through December 4 at the Mana Wynwood Convention Center. Jung was also juried into the CIAR Fall 2022 artist residency on Cuttyhunk Island in Massachusetts.

**Kim Lordier** had a solo show at Rieser Fine Art, Carmel, California, in August/September to celebrate the 25th Anniversary Year of the gallery.



**Calvin Liang** was featured alongside thirteen additional artists in the book *Beautiful Landscape Painting Outdoors* published in March of 2022.



Charles Muench  
*High Plains Drifters*  
Oil on linen 24" × 36"

**Charles Muench's** painting; *High Plains Drifters* was included in the 2022 Coeur d'Alene Art Auction in Reno, Nevada, in July. Muench also won Best of Show at the 2nd National Art 2022 Tehachapi Exhibition.

**Michael Obermeyer** won the Director's Choice Award and the Hilbert Museum of California Art Award at the 24th Annual Laguna Beach Plein Air Painting Invitational Gala.



**Camille Przewodek** won Best Figure & Portrait painting at the PleinAir Salon in May of 2022.

Camille Przewodek  
*Riley*  
Oil on panel 20" × 16"

**Molly Siple**, MS, RD and Artist Member is delighted to announce the publication in October of the second edition, after twenty years in print, of her book, *Low-Cholesterol Cookbook for Dummies*, available on Amazon in book and Kindle form.

#### ERRATA – SUMMER 2022

##### 1. Table of Contents; Page 3

The author of the article, Tales from the Past: California Art Club's Illustrious History – Kathryn Woodman Leighton 1875 – 1952, is Daniela Ionescu.

##### 2. Page 14

Kathryn Woodman Leighton (1875-1952), Lake George, Eastern Sierra, California's, photographed by Joseph Bartolomeo, Courtesy of Shannon's Fine Art Auction.



Michael Situ  
*Laguna Sunset*  
Oil on canvas panel 12" × 16"

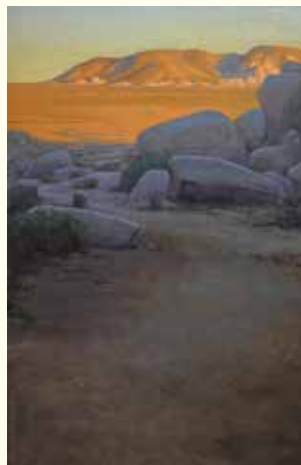
**Michael Situ** received the Shirl Smithson Founders' Award of Master Excellence for a Master Signature Member for his painting *Laguna Sunset* from the Oil Painters of America 31st National Juried Exhibition at the Steamboat Art Museum, last June 3 to August 27, Steamboat Springs, Colorado.



Sandra Shaw  
*Tanforan Memorial*  
Bronze

On August 27, the Tanforan Memorial sculpture by **Sandra Shaw** was unveiled at the Tanforan Assembly Center Memorial Plaza in San Bruno. The six-foot tall sculpture is the focus of a permanent memorial plaza that commemorates the 8,000 men, women, and children who were gathered at this site on their way to internment camps during World War II. The sculpture depicts two Japanese-American children waiting curb side to be bused to the nearby Tanforan

Assembly Center. The figures are based on photographs of the Mochida family taken by Dorothea Lange in 1942.



**Mason Williams** earned the Landscape Award of Excellence for his painting *Dusk in the Hinterland* at the 2022 Oil Painters of America Convention.

Mason Williams  
*Dusk in the Hinterland*  
Oil on canvas 36" × 24"



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CALIFORNIA ART CLUB NEWSLETTER

Winner of 2009 MarCom Gold Award for  
 Creative and Outstanding Newsletter  
 Winner of 2010 Hermes Platinum Award from the  
 Association of Marketing and  
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To join the California Art Club contact Manager of Membership  
 at 626/583-9009 or visit [californiaartclub.org/join](http://californiaartclub.org/join).

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 Elaine Adams

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Information for the *California Art Club Newsletter* may be submitted through any of the following methods: via e-mail to [cacnewsletter@californiaartclub.org](mailto:cacnewsletter@californiaartclub.org), subject line: "Newsletter"; or phone the CAC at 626/583-9009. Images may be sent as a high-resolution file attachment. The Editorial Team will attempt to represent artwork in the highest standard possible. Colour accuracy cannot be guaranteed. Submission deadlines for the quarterly issues are:

- Spring, January 15
- Summer, April 15
- Fall, July 15
- Winter, October 15

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CALIFORNIA ART CLUB

# Newsletter

WINTER 2022/2023



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## CAC Program Calendar at a Glance

SAVE THE DATES — RESERVE NOW!

R.S.V.P. 626/583-9009 or [cac@californiaartclub.org](mailto:cac@californiaartclub.org)

Program details appear on pages 19 through 23,  
and may also be viewed online at [californiaartclub.org](http://californiaartclub.org)

### Exhibitions

Through | **Excellence in Traditional Fine Art**  
January 6 | **Competition: Expressions Gestures,  
and Feelings**  
CAC Virtual Gallery

Through | **Monumental Miniatures 2022**  
January 22 | California Art Club Gallery at The Old Mill  
San Marino, California

### Programs

January 28 | **Paint/Sculpt-Out & Painting Demonstration**  
with Signature Artist John Budicin in  
Conjunction with *Exploration of the San*  
*Gabriel Mountains* Exhibition  
10:00 a.m. to 2:00 p.m.  
San Dimas Canyon  
San Dimas, California

January 28 | **Collectors' Circle – Exclusive Spotlight Tour:**  
**Art and The Fenyes Legacy**  
4:00 p.m. to 7:00 p.m.  
Pasadena Museum of History  
Pasadena, California

February 18 | **Art Insiders – Conversations in**  
**the Atelier**  
11:00 a.m. to 1:00 p.m.  
**Special Guest – Signature Artist John Cosby**  
CAC Headquarters  
Pasadena, California

March 11 | **California Art Club General Membership**  
**Meeting – Learn and Mingle**  
**With a Special Presentation TBA**  
11:00 a.m. to 1:00 p.m.  
Online/Virtual

April 15 | **Art Insiders – Conversations in**  
**the Atelier**  
11:00 a.m. to 1:00 p.m.  
**Special Guest – Signature Artist**  
**Carolyn Lord**  
CAC Headquarters  
Pasadena, California