

*The City of Ventura*

# Municipal *Art* Collection

In May of 1999, the City Council established the Municipal Art Acquisition Program to document the history of visual art in Ventura through the annual purchase of important works of art created by area artists. The collection provides increased access to art of the highest quality and of distinctive merit through its display in the public areas of City Hall and other municipal buildings. Featured artworks must be created by artists residing in Ventura County or who have made a direct contribution to the history of art in Ventura County.

## The Municipal Art Acquisition

Committee, a sub-committee of the Public Art Commission, oversees the purchase of works in a variety of artistic media. The Public Art Commission plans to expand the collection in future years.

*Cassandra C. Jones*

Rara Avis Orchids, 2007, Archival C-Print



# THE COLLECTION

*Meredith Brooks Abbott* (b. 1938)

*Oranges Against Shadows*, 1999, oil on canvas.



Meredith Brooks Abbott continues the American Impressionist legacy through her luminous paintings of California landscapes and still life. She studied and learned from several recognized American Impressionist painters – Douglass Parshall, Richard Meryman and Clarence Hinkle.

Abbott's family-owned, fifty-acre ranch in Carpinteria is the landscape found in her plein air paintings. With an affinity for nature, Abbott is active in the preservation of threatened environments in California. She is a member of the Open Airing Klub (OAK), a group of painters whose subjects are endangered areas threatened by development. Abbott is also a member of numerous arts associations including the Santa Barbara Arts Council, Plein Air Painters of America, and the California Art Club.

*Richard Amend* (b.1949)

*Blue Trees*, 2001, mixed media/rice paper.



There is stillness, the capturing of a singular moment, and a particular quality of light that challenges Richard Amend in his creative

process. The artist says of his work, "These are intensely observed yet detached views of moments in psychological time." A career in the film industry has enabled Richard to travel widely, and in the process of photographing sites for various cinematic projects, he found new opportunity for exploring expressionistic pattern painting. Crossings and points of passage are somewhat thematic; windows, doorways, road crossings, and openings in the forest are recurrent elements in his work.

Possessing a Masters degree in Fine Arts, Richard Amend has exhibited his work nationally and internationally in Milan, Italy, Los Angeles, as well as in Ventura County. He has received numerous commercial awards, and prestigious corporate and private commissions in New York, Los Angeles and in Europe.

*Catherine Day Barroca* (b. 1969)

*Materia Prima*, 2006, bas-relief.



Artist Cathy Day Barroca creates art with a focus on storytelling, and, because there are many ways to tell a story, she expresses herself through a variety of media. A painter and printmaker, she currently works primarily in lithography, intaglio and wood-block relief cuts. The unusual work *Materia Prima* was created from a bas-relief technique in which marks are cut into the wood and then

repeatedly rubbed with oil color, eventually producing the warm, ephemeral yet graphic image that you see.

Barroca holds a Master of Fine Arts Degree in painting and printmaking from the University of Kansas and has been teaching art at Ventura College for almost a decade. Active and well regarded in the arts community, she completed *Portrait of a Neighborhood*, a 100-foot mural located in the Avenue Library for the Public Art Program in 2001, and is featured in many prestigious art collections such as the Spencer Museum of Art in Lawrence, Kansas. The artist also currently works in residential murals.

*Paul Benavidez* (b. 1949)

*Life Self-Portrait Study I of II*, 2004, chalk on paper.



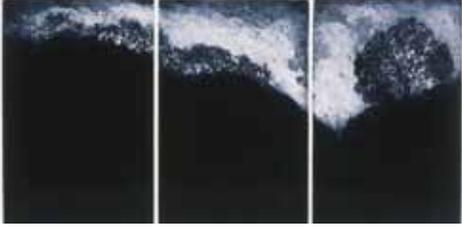
As an artist, Paul Benavidez is interested in what is going on at the leading edge of art and culture. "I see art playing a central role in our evolution as an intelligent species. Art has a refreshing effect upon society... creating fresh, fertile ground for new ideas to flourish." The artist began winning awards and academic recognition for his exceptional portrait drawings back in the 1970s. Although his artistic expression has

expanded recently to include thought-provoking conceptual pieces, he continues to build enormous respect within the community for his chalk portraits.

Benavidez holds a Bachelor of Arts degree from the U.C. Santa Barbara Art Studio and has been the recipient of numerous City of Ventura arts grants. His work has appeared in exhibitions at the Carnegie Art Museum, San Buenaventura Artist Union Gallery, the Upfront Gallery, Studio Channel Islands Art Center, and Art City.

*Catherine Jessie Botke* (b. 1951)

*Midnight Storm*, 1997, *aquatint*.



For this innovative and eclectic artist, atmosphere is more significant than realistic detail. Although Catherine Jessie Botke belongs to a

remarkable, and famous family of artists from whom to draw her inspiration, she has developed her own inimitable style and technique. (This artist is the granddaughter of Jessie Arms Botke and Cornelis Botke, and sister-in-law of Frances Botke.) "In the morning I look south to that same hill and there is usually a long horned cow or two making distinct outlines waiting for the sun to come up. I tend to texture and detail my drawings, but as I finish them in a print they always make me happier when they are stripped to a more bold and simplified illusion."

Catherine Jessie Botke is a graphic artist working in printmaking and drawing, drypoint, intaglio, monoprints, and some watercolor and oil. She was born in Ventura County and attained a BA in printmaking from the UC Santa Barbara. She has shown her work at significant local venues such as the John Nichols Gallery, Buenaventura Art Association Gallery, Carnegie Art Museum and the Museum of Ventura County. Winning first place in the Santa Paula Art & Photography Exhibit in 2000, is among her many artistic achievements.

*Cornelis Botke* (1887-1954)

*In Wheeler Canyon*, c. 1930s, *etching*.



This well-known local landscape painter, etcher and printmaker immigrated to Chicago in 1906. He had been a student at the Dutch school for Applied Design in Haarlem, and continued his studies at the Art Institute of Chicago. He and his wife, the artist Jessie Arms Botke, moved to Santa Paula, California in 1927. They became actively involved in the art world as members of the California Art

Club, the California Society of Etchers, and the Foundation of Western Art among other organizations. The late Cornelis Botke received numerous prizes and honors for his work, and many pieces are now in the permanent collections of national public institutions.

*Jessie Arms Botke* (1883-1971)

*Two White Peacocks with Flowers*, c. 1962, *oil and gold leaf on board*.

Jessie Arms Botke was one of the most celebrated decorative painters of the twentieth century. Born in Chicago in 1883, she studied at the Art Institute of Chicago. She moved to New York City in 1911 to work under the guidance of Albert Herter. During a brief trip to Chicago in 1914, she met Dutch-born



artist Cornelis Botke whom she married in 1915. In 1927, she and her husband settled in Wheeler Canyon near Santa Paula. Botke developed a special talent for depicting birds while preparing tapestry cartoons for Herter Looms in New York City. "It was love at first sight and has been ever since," she recalled.

Throughout her career, Jessie Arms Botke was active in art associations including the California Art Club, the California Water Color Society and the National Association of Women Artists. She received numerous awards and exhibitions nationally for her work, which can be found in the permanent collections of museums throughout the United States including the University of Chicago and the Museum of Ventura County.

*Christine Brennan* (b. 1965)

*Untitled*, 1999, *oil and gold leaf on masonite*.



Dreamlike and enigmatic, Christine Brennan's artwork features a host of symbolic and allegorical references. Her images allude to the unconscious mind and draw the viewer into an alternate realm of stories and associations. As a painter and

printmaker, Brennan works in oil on paper or board, and hand colored linoleum block prints. She never sets out to illustrate a specific theme or story, but creates each image on impulse, changing and shaping along the way. Her work is deliberately untitled. Rather than projecting her own interpretations onto the viewer, she prefers the individual to engage with the work on their own terms bringing their personal experiences to it.

Christine Brennan has a Bachelor of Fine Arts degree in illustration from Rhode Island School of Design. She is currently represented by galleries in Los Angeles, Ventura County and Santa Fe, New Mexico and has participated in numerous exhibitions from Washington State to Vermont.

*Horace Bristol* (1908-1997)

*Joad Family Applying for Relief*, 1938, *gelatin silver photograph*.



"I like to look back on my work and call it simply storytelling" said photojournalist Horace Bristol. "The greatest pleasure to me lies in the satisfaction of having told stories that otherwise might not have been told." A photographer for national publications such as *Time*, *Life* and *Sunset* from the 1930s through the 1950s, Bristol revealed to Americans the experience of the Depression, World War II, and

the rise of urban modernism. The Joad Family Applying for Relief is a classic shot from Bristol's collaboration with John Steinbeck that led to the writing of the Pulitzer Prize winning

novel, *Grapes of Wrath*. In the late 1930s, Bristol planned a book project and photo essay for *Life* magazine about the plight of Oklahoma farmers forced to work as migrant labor in California due to the farm devastation caused by the Dust Bowl. John Steinbeck accompanied him to write the captions for the project and, out of this experience, Steinbeck developed his characters for *Grapes of Wrath*.

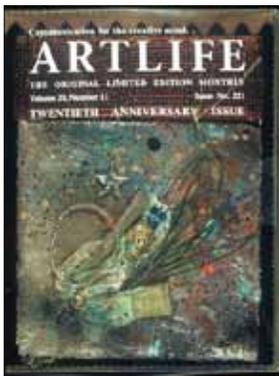
*Joe Cardella* (b. 1945)

**Publisher/Art Director/Contributing Artist**

**Art/Life, vol. 15, Number 6, Commemorative Issue, 1995, mixed media volume.**

**Art/Life, vol. 19, Number 2, Issue No. 200, Commemorative Issue, 1999, mixed media volume.**

**Art/Life, vol. 20, Number 11, Issue No. 221, 20th Anniversary Issue, 2001, mixed media volume.**



After earning a BFA degree in Design from Syracuse University School of Art and participating as an active member of the experimental art community in New York City during the early 1970s, Joe Cardella relocated to Santa Barbara where he failed to find a similar niche for himself in the local art community. A conceptual and progressive artist, Cardella catalyzed his frustrated need to connect and

dialogue with other like-minded artists into *Art/Life*. He says, "*Art/Life* is not meant to be a monologue, but a conversation among creative people, all of whom are vital, interested, and alive." This "conversation" manifests itself each month into a bound limited edition volume in which each page displays an original poem or a work of art fashioned from a diverse array of media and reproduced by hand. As publisher/editor/contributor, Joe Cardella arranges the pages into a cohesive whole, establishing striking and perceptive patterns. Since its inception in 1981, *Art/Life* has evolved into one of the longest continually published art/literature periodicals in the world, enjoying an international audience. Many prestigious institutions such as New York's Museum of Modern Art, Boston Museum of Fine Art, and the Getty Trust collect the volumes.

*Jacquelyn Cavish* (b. 1944)

**California Aqueduct, 2000, acrylic on canvas.**



"I paint from my observations of the contemporary local scene, looking for color, irony, drama, and I find it everywhere," says the artist. Originally a watercolorist, Jacquelyn Cavish became

impatient with the requisite drawing preparations. She says, "I began to paint alla prima with acrylic on canvas. The immediacy

of the process has a great appeal for me, especially in plein air painting." Her artwork has been described as having a vibrant and dynamic sense of spontaneity with a strong emphasis on color and pattern. This extraordinary gift for brilliant color and unique composition springs, she suspects, from the strong influence of Gauguin and Japanese Ukiyo-e on her work.

Jacquelyn Cavish, who earned an M.F.A. degree from UC Santa Barbara, now teaches art history and studio art classes at Oxnard College. She is also a founding member of the California Gold Coast Watercolor Society, past President of the Oxnard Art Association and is Curator of Art for the Ventura County Maritime Museum. Her work has been widely exhibited.

*Michele Chapin* (b. 1955)

**Desert Flower, 1992, California soapstone.**



Michele Chapin's sculptures are inspired by the human figure and "found" objects that she constantly searches for. She collects and quarries many of the beautiful and unique rocks used in her work from outlying Southern California deserts. "When I have a rock that I have chosen, I work on it by feeling the connection between myself and the rock," explains Chapin. "I feel that a rock is by definition a masculine material – but the shapes that I create are almost

invariably very feminine and organic. My predominant goal is to make a rock be the most beautiful thing that it can be." In 1995, Chapin founded Stoneworks Studio as a working, open-air studio and sculpture garden. Chapin has won numerous awards in competitions and mounted frequent exhibitions of her work throughout Ventura and Santa Barbara Counties.

*Gayel Childress* (b. 1940)

**Ventura Pier and the Holiday Inn, 1989, collage and acrylic.**



Award winning Ojai artist Gayel Childress works in diverse media and is known for her innovative use of color and her energetic flair for experimentation. Her goal, she says, is to capture the spirit of a subject.

Through the treatment of her subject matter, which can range widely from landscape to figurative to still life to abstract, she exhibits a skillful and dynamic sense of color and design and reveals her characteristic sense of whimsy.

Childress, who actively supports artists and arts organizations has exhibited widely and her work is represented in collections throughout the US and Europe. She is a member of the Gold Coast Watercolor Society and a founding member of the Ojai Studio Artists.

*Carlisle Cooper* (b. 1919)

**Proud Lady, 2000,**  
*acrylic gesso and paint on masonite board.*



The revelation of the human condition and “the problem of man’s relationship to truth and the problem of man’s soul psyche remaining individualistic and triumphant over the mechanized and computerized era” are permeating themes in the paintings of Carlisle Cooper. His use of bold colors and expressionistic brushwork reveal the inner qualities of his figurative subjects. Works by Cooper have been exhibited in cities throughout the United States

including Chicago, Los Angeles, Seattle, and Ventura. Born in North Carolina, Cooper received his Masters of Arts from the Art Institute of Chicago. As an instructor of fine art at Ventura College, Cooper has taught over 4,000 students.

*Lynn Creighton* (b. 1938)

**Madeline, 2005, Bronze**



Creighton’s exuberant, graceful and modernist sculptures “about women learning to celebrate their own lives from a deep inner connection to the creator” are directly informed by her continued interest in spiritual and transformational work that both empowers women and serves a higher purpose.

Creighton holds a BA and an MA in art from CSU Northridge and has studied figurative sculpture in Martine Vaugel Atelier, France. An art instructor for more than 30 years, Creighton currently teaches at California Lutheran University and Moorpark Community College. She is an active member of many arts organizations, among them: the Southern California Women’s Caucus for Art, the LA Institute of Contemporary Art, and the Contemporary Craft Council. She is widely exhibited – most recently in Beverly Hills, California; New York City, New York; Highland Park, Illinois; Santa Fe, New Mexico; Des Moines, Iowa and many more.

*James Danisch* (b. 1942)

**Shallow Bowl with Searching Hand, 2002, wheel thrown porcelain, colored englobes, 24k gold luster.**



Jim Danisch has done a great deal to influence contemporary American art. He has worked as a professional ceramist and photographer, taught ceramics at Ventura College as well as in international venues, and authored two books and numerous articles on ceramic techniques. He has also conducted yearly eco-tours to Nepal and India where,

by working with local potters, he has sought to conserve traditional arts.

Danisch maintained his Ojai studio for many years where he created exceptional, often experimental, works and

explored the possibilities of the medium from teacups to monumental architectural sculpture. Presently, his focus is primarily on wheel-thrown translucent porcelain chosen for its light-catching qualities as well as on large-scale sculpture commissions in both porcelain and stoneware. The surfaces of these works are richly textured, printed and painted, using techniques that the artist has developed over many years. He says, “The challenge is to make an everyday object that transcends the trivial and continues to provide new connections over many years.”

*Michael Dvortcsak* (b. 1938)

**Ventura: The Land and Its People, 2000, oil on canvas.**



Michael Dvortcsak, whose studio is in Ojai, is a former professor of fine art at the UC Santa Barbara. His credentials include a bachelor of arts and master of fine arts from UCSB. His work has been featured in museum exhibitions nationally. Works by Dvortcsak can be found in the permanent collection of institutions such as the Museum of Contemporary Art (MOCA) in Los Angeles, the Walker Art Center in Minneapolis, the San Diego Museum of Art, the Santa Barbara Museum of Art, and the Huntington Hartford Foundation in New York.



Dvortcsak’s Municipal Art Collection mural, titled *The Land and Its People*, includes both a landscape and a figurative work. In describing the subject Dvortcsak states, “The mural is a timeless composite of Ventura – of the land and its people. One panel is devoted to an aerial view of Ventura, from the Conejo Grade to the Ventura River. The adjacent panel shows a cross-section of the people, past and present, who comprise our community and make it work. They are inspired by: business, family, government, transition, heritage, labor, the marriage of Europe and the Americas, and construction.”

*Robert Engel* (b.1949)

**From Two Trees, 1999, oil on canvas.**



Nature provides artist Robert Engel with an inexhaustible source of inspiration and expression. Engel paints the landscape en plein air as well as from memory in the studio – always with a visceral response. “My drawings are a visual meditation on the mystery and wonder of existence,” explains Engel.

The artist has worked professionally in painting, drawing and ceramics for 25 years. He completed his formal education in fine arts at Cal State Fullerton. The artist has won numerous awards for his mixed media drawings and his work has been purchased for private collections all over the world and locally for the Bank of A. Levy collection.

## Robert C. Eyberg (b. 1949)

**Before It's Erotic, its Chaotic**, 1996, kiln formed painted industrial glass.

Mayor's Arts Award – Medicine Bag, 2005



Robert Eyberg has been a professional artist since his graduation from the University of Nebraska with a bachelor's degree in fine art in 1972. For years, Eyberg exhibited three dimensional color field painting in several galleries in New York. By 1977, he moved his

studio to Ventura and began receiving commissions for stained glass work. After studying glass blowing techniques at Pilchuk School in Washington, Eyberg began to blow glass in order to give a sculptural dimension to his flat glass panels. Eyberg has exhibited widely in New York and Southern California galleries and has received numerous awards for his work.



In 2005 the City of Ventura commissioned Robert Eyberg to create artwork to be presented as awards for the Mayor's Arts Awards. One of these limited edition works has been added to the permanent collection.

## Alberta Fins (b. 1931)



**Filtered Vision**, 1999, print on paper.

Multi-media assemblages, prints, and acrylic painting are the materials and techniques of choice for this highly prolific and provocative artist. Alberta Fins' innovative work uses re-designated partial images and deliberate brush-strokes, to comment on the human condition. She believes that art is about being inventive, searching and daring. It should disturb, upset and also enlighten. She explains, "When I work, I think of what I feel inside, of what I have to say. These feelings start welling up, and there comes a time when it all comes out....Art is about integrity and being honest."

Alberta Fins was born in Newark, New Jersey, and after moving to Los Angeles County in 1965, she studied art at UCLA. She has lived and worked in Ventura County since 1985 and is an active member of the Los Angeles Printmaking Society and the Ojai Studio Artists. She has participated in dozens of national and international exhibitions, including the Taipei Museum in China, and received numerous awards for artistic achievement.

## Bruce Freeman

**Chaise Lounge**, 1983, limited edition serigraph



This Ventura native known for his infectious passion for art, wine and life is inspired by the "lights, shadows, colors and moments" of local landscapes

"that expose themselves so distinctly." A popular instructor of serigraphy at Ventura College for 19 years, Freeman promotes art making as an important means of self-fulfillment. He creates limited edition graphics published through the Design Factory and exhibits internationally. His work is part of City of Oxnard Municipal Art Collection, Museum of Ventura County, Bank of A. Levy Collection and many corporate and private collections. Board President of Focus on the Masters, Freeman is also a winemaker at Ojai Vineyards.

## Theodore T. Gall (b. 1941)

**Virtual Reality/Plaza Carnival Fantasy**, 2004, bronze sculpture.



Heroic and psychologically provocative, Ted Gall's sculptures are among the most compelling figurative works found in public and private collections today. The human form, placed in thought-provoking situations, has been the primary focus of his work throughout his career. The artist says, "What I have to offer the viewer of my work is not only the visual and tactile; equally important are the feelings and emotions that my sculpture can evoke." In addition to being visually fascinating, Gall's sculptures are often interactive as well, with kinetic parts of the works opening up to reveal an intriguing interior to the sculpture as well.

Gall studied at the Art Institute of Chicago and the American Academy of Art. He has also served as consultant to the Art Institute and the Illinois Arts Council. His sculptures, which range in size from mere inches to monumental, can be found in public, private, and corporate collections all over the world.

## Parmlee Gomez (b. 1951)

**Intrusive Idea**, 2004, graphite on paper



Santa Paula artist Parmlee Gomez draws inspiration for her art from the traditional customs and folklore style of the Spanish culture. Although a multi-media artist, she maintains a special connection to drawing. She says, "For me the true experience of creative expression has always been drawing; it's immediate and more direct, which pushes me forward."

Teaching art has long been a passionate interest for Gomez. Strongly committed to making a unique contribution to local youth, she has, since 1981, provided hands-on opportunities for the exploration and implementation of the visual arts standards in drawing, collage, and painting through educational programs such as Ventura County's Artist-in-the-Classroom, Focus on the Masters Creative Center, Carnegie Art Museum, Barranca Vista Center, Ventura College Community Services and many more.

Gomez designed the first "Dancin' in the Street" poster for the City of Ventura and a commemorative poster for the dedication of the Ventura Pier. In addition to the many exhibitions of her work, her original drawings have been recognized by the World Business Academy, Year In Perspective, which published thirty of her drawings. Her artworks can be found in numerous public and private collections.

*Donna Granata* (b. 1963)

Gerd Koch, 1993, *photograph* &  
Sally Weber, 1999, *photograph*.



Highly respected painter-turned-photographer Donna Granata discovered her love for portraits while studying for eight years under renowned porcelain painter Blanche McBroom. As an art and art history student at Ventura College, Granata purchased her first

camera while traveling to Europe studying under Gerd Koch. She graduated from Brooks Institute of Photography in 1993 receiving the Departmental Award in Commercial Photography. Using a Polaroid 4 x 5 format, she began to paint with black and white acrylics on her portrait photographs, creating ethereal and moody images, much prized, exhibited and collected.

Granata is the founder of Focus on the Masters (FOTM), an educational program documenting many of the contemporary artists of our time. Her work has been published in fourteen consecutive *Photographers Forum's Best of Photography Annuals* by Serbin Publications, selected through international competition. Her photographs have been displayed throughout Santa Barbara, Ventura and Los Angeles counties and in selected shows in New York, Chicago, and Las Vegas.

*Vivika Heino* (1919-1995) &  
*Otto Heino* (b.1915)

**Small Wood-Fired Bottle, Wood-Fired Slab Plate with Irises, c. 1980, & Applewood-Ash Glazed Pot, Blue Plate, Celadon and Copper-Red Pot, Ojai Nest Wood-Fired Pot, Yellow Vase, c. 1998, ceramic**



Ojai ceramic artists Vivika and Otto Heino are internationally renowned for the technical and aesthetic mastery of their work. They use simple forms, flawlessly thrown, as a vehicle for their varied glazes, which they developed through years of experimentation and study.

• **Ceramic Plate with Iron Blue Glaze**

The speckled nature of this glaze makes the plate resemble a nighttime sky.

• **Ojai Nest Vessel**, wood-fired ceramic with slip decoration

Otto received a gold medal at the International Ceramic Exposition in Vallauris, France, for a vessel of this style.

• **Ceramic Bottle with Applewood Ash Glaze**

Otto uses the ash from apple tree trimmings, gathered in the orchards of his native New Hampshire, as an ingredient in this glaze. The ash creates the distinctive cratered effect.

• **Ceramic Bottle with Pale Yellow Glaze**

This glaze, formulated by Otto after several years of trial and error research, replicates a pale yellow glaze, highly prized in Japanese and Chinese ceramics, for which the formula was lost in the twentieth century. Otto's vessels of this style are sought after by collectors in Japan and Korea.

• **Ceramic Vessel with Celadon Glaze overlaid with Copper Red Glaze**

The vivid color and loose application of the glaze on this piece reflect the influence of Japanese ceramic artists, such as Shoji Hamada, in the Heinos' work.



• **Small Wood-fired Bottle**

This bottle is decorated only with a "slip" of diluted clay. The glaze is created by a chemical reaction of the clay and the wood smoke at high temperature inside the wood-fired kiln.

• **Wood-fired Slab with Iris Decoration**

Vivika used many plant motifs in her work, inspired by the lush garden surrounding their Ojai studio. Irises were among her favorite designs.

*William Hendricks* (b. 1957)

*Tambor*, 2000, *photograph*.



A California native, William Hendricks has traveled extensively all over the world. He feels his "travels have made him aware of how swiftly traditional texture and cultural nuance vanish in the face of developing technology." For many years

the Island Nation of Cuba has captured his imagination, as well as the focus of his camera lens. Producing thousands of evocative and beautiful images that reflect a fascination for this rich culture, William Hendricks responds to customs and rituals that define the spiritual life of a community.

William Hendricks possesses a Bachelor of Arts and a Master of Science Degree from the Brooks Institute of Photography in Santa Barbara. He has taught photography for over ten years at Ventura College, and his work has been featured in notable publications such as *Photographers Forum* and the *L.A. Times*.

*Lee Hodges* (b. 1950)

*Approved*, 2001, mixed media on paper.



"How thankful I am for the gift of creativity which has brought me such joy and fulfillment. My goal as an artist is to create beauty and glorify God, to produce work that is artistically inventive, spiritually uplifting, and thought provoking," explains Lee Hodges. She filters her own spirituality through the artistic process, creating a collage that juxtaposes faith and the traditionally

secular space of the gallery.

Lee Hodges attained her bachelor's degree from the UC Santa Barbara. Her selected exhibitions include the Lutheran Women's Conference in Hawaii; Sacred Art Show in Texas; and the Jubilee 2000 Juried Show 1999. For over a decade, Lee Hodges served as the Executive Director of the Buenaventura Gallery.

*Hanna Lore Hombordy*

*End of the Rainbow*, 1999, clay, underglaze and glaze, fired with nails



When it comes to making art Hanna Lore Hombordy follows a clearly established internal process. She says, "I make the same artistic judgments whether I am designing a commercial product, a sculpture, or a series of 'houses.' Consideration of materials, methods, and the elements of design are all involved. Imagination is the catalyst."

Her experience in two-dimensional design, coupled with an interest in architecture and an expertise in clay, has brought a unique excitement to her art. The award winning work *End of the Rainbow* exemplifies this culmination and was featured in issues of *Clay Times* and *Pottery Making Illustrated*.

Hanna Lore Hombordy holds a BFA, with honors, from the School of Art & Design, Pratt Institute, in New York. Her early professional work in New York involved creative and graphic design, but since arriving in Ventura in 1973, her work has been predominantly with clay. Known for her experimentation and the development of innovative techniques, she generously shares her knowledge in workshops and classes, and is a frequent contributor to clay art periodicals. Hombordy's work can be found in numerous museum collections, including the National Design Museum of the Smithsonian.

*Dorothy Hunter* (b. 1929)

*Mojave*, c.1986, oil on paper

Dorothy Hunter, originally from Maryland, describes her current artwork as "abstract impressionism," but this characterization comes as the result of a long artistic evolution. Her early work was comprised mostly of realistic watercolor landscapes, but then she shifted to oils while retaining key watercolor



techniques, such as thinning her oil paint into semitransparent washes. This interest in delicate transparencies was reinforced during her years living in Okinawa.

Hunter, who is almost entirely self-taught, drew influence from the work of American Modernists Jackson Pollock and Mark Rothko. Although her work then made a transition to abstract, her primary inspiration remained the landscapes of nature and the variations of season, weather, and light. Her creative process demands a free subconscious, and starting with a general feeling of color and form, she then lets the painting take its own course. "I become a tool which manipulates the brush, while some other force within me creates the painting. It is a very mystical experience."

Her paintings have hung in many prestigious venues, including the Baltimore Museum of Art, the Corcoran Gallery in Washington DC, and the Smithsonian. Since coming to Ventura in 1984 she has exhibited at the Carnegie Museum, the Buenaventura Art Association and was recently honored as a featured artist for the Focus on the Masters Tuesday Talk Series.

*Connie Jenkins* (b. 1945)

*October: Waiting for El Nino*, 1997-98, oil on canvas.



There has for centuries been a discourse on the supremacy of art versus nature, but Connie Jenkins' work expresses the convergence of these ageless themes. She hikes to the source of streams near her canyon home to document the effect of the changing seasons in a political testament

to the depleted wilderness. Temporal events or scenes, with an environmental theme, are staged and photographed, and then transformed into her works of oil on canvas. The photo-realistic precision emphasizes a profound connection with the cycles of the natural world and the beauty of the California landscape. The land itself is formed by uplifted rock, and subsequently worn down by water in an endless cycle of birth and death. Connie Jenkins places this universal concept at the forefront of her vision and ours.

Born in Texas, Connie Jenkins studied at the University of Colorado and moved to Southern California in the 1970s. A professor of fine art and design since 1974, Connie is an instructor of drawing, painting and design at Ventura College. Her work has appeared in over forty exhibitions and is included in the collections of notable organizations including Bank of America, City of Santa Monica and Prudential Insurance.

## Frances Johnson (b. 1924)

*Clouds that Free the Spirit*, mid 1990s, *pastel on matboard*.



Frances Johnson says she supports the Municipal Art Acquisition Program because it is a commendable and extremely important endeavor, which preserves and protects the works of art.

To the public viewer it gives joy and better understanding of the artist's intent. Of her work *Clouds that Free the Spirit*, she says, "I was walking on a trail where the clouds rose up above

the mountains, and all of a sudden gathered emotions that had to be expressed . . . recorded as visual experience. My work is not literal or detailed, but an abstraction of feelings that I find many people can relate to as emotional impressions."

Frances Johnson's work has been widely exhibited in prominent galleries and museums including the Running Ridge Gallery in Santa Fe, New Mexico, the Museum of Ventura County, and the Santa Barbara Museum of Art. Her work can also be found in the Smithsonian Museum, the City of Ojai Art Collection and the Ventura County Museum of History and Art.

## Gerri Johnson-McMillin

*Caribbean Sun*, 2006, *fishbone, monofilament, glass beads*

*Giant Green Anemone*, 2007,

*fishbone, monofilament, glass beads*



Known primarily for her fishbone vessels and knotted fiber sculptures, Gerri Johnson-McMillin has been practicing fiber art for more than thirty years. The ocean is currently the primary source of inspiration for the intricate vessels she

calls "jewels of the sea." She says, "In working with the bones I feel I am weaving life back into the fish, experiencing their migratory path throughout the world, only to have me send them on another journey as another form."

A resident of Southern California since 1954, Gerri Johnson-McMillin's artwork can be found in numerous public and private collections such as the Long Beach Museum of Art as well as the Museum of Ventura County. Her artwork has been exhibited nationally and is a frequently honored in juried competitions. She has been an artist in residence at Studio Channel Islands Art center since 1999 where she has served as the organization's president and where she was instrumental in developing the Fiber Art Studio.

## Cassandra C. Jones

*Rara Avis Orchids*, 2007, *Archival C-Print*

*Wax and Wane*, 2007, *Video installation*



Artist Cassandra C. Jones uses found photographs in an entirely new way. Her artwork is the result of gathering thousands of other people's snapshot photographs. She then organizes, adjusts, deconstructs and/or constructs

the resulting arrangements to present them in new visually and intellectually surprising ways. The work, *Wax and Wane*, was designed to follow the path of the moon through the night sky while simultaneously mapping its progressive phases. Jones used 900, remarkably similar, found photographs, organized them to re-create the full cycle of the moon, and then presents them in a rapid progression of still photographs – a form she calls "Snap Motion Re-Animation." In *Rara Avis* Jones has created digitally collaged images. The intensely visual pink flowers blooming on a white background are constructed entirely of appropriated images of flamingos meticulously reconstructed and digitally printed into an ornate pattern.

Jones graduated from California College of the Arts with a BFA and earned an MFA at Carnegie Mellon University. Her artwork has been exhibited in venues throughout America, Canada and Europe, including the Andy Warhol Museum and the Portland Institute for Contemporary Art. Since 2004 she has been invited to participate in over 25 experimental film/video exhibitions, festivals and tours for her "Snap Motion Re-Animations." Jones is the recipient of numerous fellowships and residencies, notably the Heinz Endowment Fellow at the Virginia Center for Creative Arts and in 2007 she was one of five artists invited to do a residency and exhibition at the Egon Schiele Art Center in the Czech Republic.

## Ellis Jump (b. 1933)

*Ketchican*, 2002, *alabaster*



After earning his MFA from UC, Santa Barbara, Ellis Jump traveled throughout Europe studying from an astonishing list of European master sculptors, including Russian cubist Osip Zadkine, British modernist Henry Moore, and Swiss formalist Alberto Giacometti. Jump spent five years accumulating rare and specialized skills and processes from these European "greats" before returning to California to become a teacher and mentor himself. Armed with invaluable knowledge, he took a teaching position at Ventura Community College where he developed a highly successful sculpture program and

taught art for the next thirty-seven years.

Philosophically, his approach to his own art is based on close scrutiny of undisturbed nature. In carving stone, he allows the material to dictate the form, responding to the texture and pattern already inherent in the stone. Ketchican was inspired by a salmon fishing trip to Ketchikan, Alaska, where he was taken by the totems. This work of art expresses the experience of totems, salmon, and, of course, the stone itself.

Ellis Jump is currently living on Bainbridge Island in Washington and is working in bronze. His artwork can be found in numerous private collections throughout the United States.

*Norman Kirk* (b. 1924)

*Passing Storm*, 1999, watercolor on paper.



Having explored a broad spectrum of styles and media throughout his career, Norman Kirk devotes his principal work to watercolor landscapes. He skillfully weaves large areas of white paper through his work, enhancing the passage of negative space with delicate pencil work.

Since 1982, Kirk has taught watercolor painting at Ventura College. Schooled in the classics at the Cleveland Museum of Art, Kirk continued his studies at the Los Angeles Art Center School of Design, U.C.L.A., and Chouinards. He is an esteemed member of the National Watercolor Society, Watercolor West, and the Gold Coast Watercolor Society. Works by Norman Kirk have been exhibited extensively in museums and galleries such as the Museum of Ventura County, Los Angeles County Museum of Art, and the California Museum of Science and Industry. Kirk's work is included in the collections of the National Park Service, United States Department of Defense, and the City of Ojai.

*Gerd Koch* (b. 1929)

*Mystical Place Where They Walked By – Olympia*, 1992, oil on canvas.



Gerd Koch is an artist of inspiration, one whose exemplary skills in design, color, light, and mood have moved and taught other painters. Well-known for his landscapes of Ojai chaparral, Koch has expanded his interests to include the mystical and metaphysical character of nature in ethnic and ancient cultures – often inspired

by Greek mythology. Since his arrival in California in 1952, Koch has been an art activist in the Ventura region, starting the Artists Commune Tree Ranch in Ojai. A year later, he began teaching art and art history and has since taught at Santa Barbara Community College, Ventura College, and California State University Channel Islands in Camarillo. Koch states, "Each student has a different gift, a different perspective, a different technique. As a teacher, I try to nurture that, give some guidance and provide the space to experiment."

Koch has exhibited extensively throughout Southern California at renowned museums and galleries. Works by Koch can be found in national public collections including the University of Montana, the Santa Barbara Museum of Art, and the Long Beach Museum of Art.

*John C. Lewis*

*In the Rain (La Feria)*, 2000, photograph



This artist with a passion for documenting the people, places and events encountered during his travels captures a modern scene – Mexico City's amusement park named La Feria in Chapultepec Park – with a century old camera. His great-uncle E.G. Lewis used this same panorama swing-lens Kodak No.1 to record the growth of the city he founded (Atascadero). A graduate of Brooks Institute of Photography, Lewis also works with high-tech cameras believing that to explore photography's historic development from film to digital expands the medium. His images are widely collected – most notably by the J. Paul Getty Museum and the Museum of Ventura County.

*Paul Lindhard* (b. 1946)

*Picasso Lady*, 1997, Picasso marble.



In 1984 Paul Lindhard established the gallery and stone sculpture studios of Art City in downtown Ventura, and he has become an inspirational force for the visual art community. Lindhard calls this piece "stone informed" in that he selected the marble, and then developed the form of the work from the line, shape and colors within it. He describes *Picasso Lady* as the spirit of "classicism meeting wild stone pattern."

Paul Lindhard has received numerous prestigious, public and private commissions and awards, including Wind Spirit at the Nebraska State Capitol Building, and the Holocaust memorial at Hollywood Forever Memorial Park. This highly prolific artist has produced sculptural works for museums and galleries throughout the United States, including the Santa Barbara Museum of Art, Richard Mann Gallery in Los Angeles, San Francisco Arts Commission Gallery, and the Ted Otis Gallery in New York. He has a Bachelor of Fine Arts degree from UC Santa Barbara, and he has been a fine arts instructor (sculpture) at Santa Barbara City College.

## Katherine Chang Liu

Field Notes #24, 2001, *monotype*.



Katherine Chang Liu, who is widely regarded as one of the West Coast's leading artists, draws inspiration from both the Modernist aesthetic and ethos and her Chinese heritage. Through her use of Chinese brushstrokes, subtle collage,

and realistic imagery as well as through her inherent sense of line, rhythm and composition, the artist's delicate abstractions produce rich surfaces that reveal a distinctive self-portrait. She says, "I believe that we pick up peripheral information from all our incidental exposure, and these small pieces of information, whether visual, verbal, literary, or even musical, continuously reshape our perceptual mind. My imagination, as a result, is constantly stimulated and enriched by this compounded experience."

Katherine Chang Liu, born in China and educated in Taiwan and the US, received her Master of Science degree in biochemistry from the UC Berkeley. She has held many solo, invitational exhibitions of her work in the United States, Canada, Australia, Taiwan, Hong Kong, France, and Finland and has served as an invited juror for over eighty national, regional and statewide art exhibitions and competitions. She is a former recipient of a National Endowment for the Arts grant, and has had her work featured in numerous art books and magazines.

## Sherry Loehr (b. 1948)

*Green Bird at La Posada*, 2002, *acrylic on canvas*.



This award-winning painter is best known for a remarkable aesthetic style she calls "Contemporary Realism." Sherry Loehr employs a unique approach to the traditional still life by creating fascinating

background patterns achieved through stenciling, collage, and texturing. These imaginative backgrounds provide an exquisitely modern contrast to the classic realism of the painting's subject, creating a rich and dramatic visual feast. Loehr's special techniques and work have been featured in national art magazines such as *Southwest Art Magazine*, *The Artist's Magazine* and books on water media such as *The Complete Best of Watercolor* by Schlemm.

Sherry Loehr, who lives and works in Ojai, found inspiration for *Green Bird at La Posada* while walking past the Posada Hotel in Santa Fe, New Mexico, where she was struck by the beauty of a branch of crab apples. She also notes that Posada comes from the word "posa," meaning "well," a place people gather to refresh themselves. "I think that art too functions this way, giving people an opportunity to pause and refresh themselves." Sherry Loehr earned a BFA degree in English and Art from the University of Colorado and an MA in Art Education from Columbia University. She is a signature member of the National Watercolor Society and the California Gold Coast Watercolor

Society. Loehr has won many awards including "Best in Show" for the California Gold Coast Watercolor Society's 1995 exhibition, and three consecutive "First Place" awards for the Annual Buena Ventura Art Association Juried Competition. Her work was also included as part of the National Watercolor Society's traveling exhibition.

## Bill McEnroe (b. 1922)

*Old Money*, 2004, *pastel*.



Raised near Boston, Bill McEnroe received his early art training at the Boston Museum School of Fine Arts. After serving four years in the Navy during World War II, he moved to California where he earned a BA in art from CSU, San Jose and an MA from Stanford. His professional life was pure creative overachievement as he explored the roles of scenic designer, workshop director, book illustrator, guest lecturer, and author. He did all of this in addition

to his thirty-two year stint as professor of painting and art history at Ventura Community College.

Although proficient in working in a wide variety of art media, McEnroe is most known for his "fractured prism" pastel paintings. The concept for these works resulted from his accidentally taking a role of film twice, creating double exposures that so intrigued him that he began painting pastel works with similar overlapping geometric forms.

Bill McEnroe, whose work has been featured in several national art publications, has been painting for sixty-five years with more than forty shows and numerous awards to his credit. He is a signature member of the National Watercolor Society, the Northwest Watercolor Society and the Northwest Pastel Society.

## Katherine McGuire (b. 1958)

*Catalina Street V*, 2002, *watercolor on paper*.



Katherine McGuire has established herself as a highly respected watercolorist with a sensitive eye for the local landscape. Enchanted with images of quintessential Ventura, particularly the diverse people

and characteristic architecture of ordinary neighborhoods, her subtle and airy treatment of vintage buildings and idyllic vistas portray Ventura as a place of dreamy charm. "I love the hillsides, the ocean, the Spanish architecture. I think I notice details in Ventura that are often overlooked because it's so different from where I grew up – there are no palm trees in Iowa."

Katherine McGuire, who has been fascinated with art since childhood, earned a BA in fine arts from the University of New Mexico. She is a member of the Buena Ventura Art Association and former co-chair of the Historic Committee for the Midtown Ventura Community Council. Her art has been exhibited at the Carnegie Art Museum, the Museum of Ventura County, and, among other spaces, the Ojai Center for the Arts.

*Debra McKillop* (b. 1950)

*Migration #8, 1996, mixed media on paper.*



Much-admired for her visual reflections on the nature of time, artist Debra McKillop explains, "Time has been a recurring theme in my creative explorations, and a constant source of inspiration. I am fascinated by various ironic and often contradictory themes." To that end, she allows each

theme to suggest a certain mood, palette, or medium. Then she begins to compose on paper or canvas, allowing the process of art making to follow its course.

*Migration #8* is part of a series honoring an event involving huge flocks of robins that landed in her neighborhood during a storm, triggering insights on the nature of time as it relates to the natural cycles of migration. The light of this piece is reminiscent of the look of the day at the moment they "lifted off."

McKillop found her artistic footing early in the game, winning her first art contest at the age of three. Since earning a B.A. in art & photography and an M.A. in Art, McKillop has exhibited her work throughout the United States and Europe. She has been an important influence for emerging artists in her position as a popular studio and business art instructor as well as in her work as a competition juror and as a former City of Ventura, Public Art Commissioner.

*Jane McKinney* (b.1943)

*A Break in the Hedge, 1998, pastel on paper.*



Artist Jane McKinney evokes a sense of the beautiful and the sublime in her atmospheric landscapes. Using soft pastels on paper, she conjures lush landscapes inspired by morning and evening light and shadows. "These drawings are meditations for me as I do them," McKinney says, "and I hope people who see them also recognize and enjoy their dreamlike quality."

McKinney received her master's degree in English from Wake Forest University in North Carolina. Upon moving to California in 1971, she studied at the Brooks Institute of Fine Art for three years. McKinney continues the arts tradition not only as an artist but also as an arts educator. She currently teaches sculpture to Ventura County School District students through the Artist-in-the-Classroom program. She has received numerous awards for her work from juried exhibitions at national museums and galleries as well as locally at the Museum of Ventura County. Her paintings can be found in private collections throughout the United States.

*Tom McMillin* (b. 1936)

*Channel Island Series, mid-1980s, magnetite and plexiglas.*



Tom McMillin's aesthetic expression is a direct result of his deep connection to "natural phenomena and the systems intrinsic in nature." His experiences growing up on a farm as well as his position as a licensed sea captain have given

McMillin a valuable and entirely individual insight into natural environments. The sea, in fact, has been the primary stimulus for his artwork for the past twenty years.

McMillin earned an MFA in ceramics from USC in Los Angeles, and, after working successfully as a professional artist for a time, took a teaching position at CSU Northridge where he trained and mentored emerging artists for the next thirty-five years. He was characterized by one of his students as "magical" – someone who could "shift your whole paradigm." Now a professor emeritus, McMillin has moved his studio to Studio Channel Islands Art Center where he formerly served as president and is currently Artist-in-Residence.

Devoted to nature, much of his work over the years has resulted in dynamic sculptural installations aimed at informing the viewer of environmental concerns. His award winning creative output has been shown extensively, exhibiting at such prestigious venues as the LA Institute of Contemporary Art, LA County Art Museum, Museum of Contemporary Art in Chicago, PS1 in New York, and Banff Center for the Arts in Canada.

*Mary Michel* (1921-2002)

*Iceland Poppies, 1993, acrylic on canvas.*



Mary Michel is best known for her oil and acrylic paintings and serigraph prints. Concerned with revealing the essence of natural forms, Michel uses a technical style permeated by bold flat color abstractions and balanced by elegant

curvilinear forms as exemplified in *Iceland Poppies*. "Usually one thing about a particular flower will move me to work with a composition," states Michel. "The moth orchid has that cascading quality, or the poppies have that translucency...I am not as interested in getting the detail of the flower as in getting what I feel is its essence."

For twenty years, Michel was a fine arts instructor at Ventura College. In addition, Michel has been an invaluable asset to the Ventura community donating her art works and prints to innumerable non-profit organizations for fundraising purposes. Paintings and prints by Michel have been widely exhibited and can be found in institutional and private collections including the Thousand Oaks Municipal Collection and the Museum of Ventura County.

*Sally Miller* (b. 1923)

*Incoming Sea*, 2002, watercolor on paper.



Because of an early fascination for shape and color, Sally Miller has enjoyed a lifetime of pleasure and personal achievement through painting. Miller is known for her ability to take something that is visually complex and distill it into simple,

clean shapes, using economical and purposeful brushstrokes. She finds painting on location in oils or watercolors exciting and challenging, capturing the subject as quickly as possible and then returning to her studio to complete the work. After many years of sailing and boating, Miller has developed a strong affinity for the ocean and the natural beauty surrounding it. Her painting, *Incoming Sea*, exemplifies her tender understanding of the coastal environment.

Sally Miller has proven to be a significant member of the local art community through her support of artists and arts organizations. She is an active member of the Buena Ventura Art Association, the Santa Paula Society of the Arts, the Ventura County Artists Guild, and The Plein Aire Painters, and is a signature and founding member of the California Gold Coast Watercolor Society. A popular instructor, Sally taught adult art for Ventura Unified School District for many years and now gives classes in plein aire painting. She offers demonstrations and critiques and occasionally judges for various art groups in the county. Sally's work can be seen at the Buena Ventura Art Association Gallery, and Santa Paula Society of the Arts.

*Michael Moore* (b. 1967)

*Sandstone – Universal Landscape*, 1996, photograph.

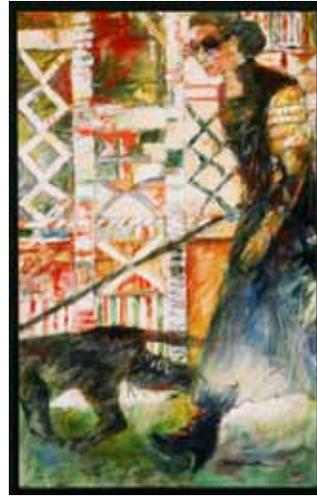


Extensive international travel for photographic commissions has encouraged Michael Moore's universal perspective to flourish, and yet he sees beauty in environmental forms all around us. He says, "As I seek to understand our relationship with the earth, I find as many answers in my own back yard as I do abroad. It's not where you go, but the experience you have that makes nature universal." That which can sometimes appear ordinary is transformed into the extraordinary when it is captured by this artist's unique photographic vision. "Amongst the diversity I have discovered a common body of color, texture, form and light – a visual language of global equivalence. My continuing goal is to link the soul of the viewer to the soul of the land."

Michael Moore has been a contributing photographer to *National Geographic Adventure*, *Santa Barbara Magazine*, *Islands*, and *Caribbean Travel & Life*. He has participated in numerous high profile exhibitions, and was winner of the Captain John Noel Award for Mountaineering Photography.

*Chloe Murdock*

*Walking the Dog*, 2001, acrylic on canvas



Aside from generally leaning toward the realm of abstraction, Chloe Murdock is reluctant to put a label on her artwork. Nor does she put limits on her source of inspiration. Finding stimulation everywhere, she seems able to turn just about any subject matter into a work of art. Known for the use of vivid colors and electrified textures, she infuses her paintings with a certain edgy beauty. Viewers are also drawn to the enigmatic and metaphorical narratives that so often seem to be present in her work.

Always deeply interested in art, Murdock took instruction from a number of important teachers and participated in important art movements. She studied with Suelo Serisawa, a leading figure in west coast Modernism, during that significant time when the west coast was emerging as a thriving center in the realm of American art.

Nationally, Murdock's painting and drawings have been shown in juried museum and gallery exhibits such as the Los Angeles County Museum of Art, the San Francisco Museum of Art, and the Downtown Gallery in New York. Locally her artwork has been featured at the Museum of Ventura County, the Government Center, the Downtown Art Walk and many more.

*John Nava* (b. 1947)

*Portrait of Kelley M. (with Mavis)*, 1997, oil on canvas.



Figurative painter John Nava weaves his work with an innate sense of light, a contemporary realist style, and classic old master traditions. "I want to make the figure appear in a stunning way. I want to make it beautiful," he states. Nava received his

Bachelor of Arts from UC Santa Barbara and Master of Fine Art from the Villa Schifanoia in Italy. His work is exhibited in museums and galleries throughout the United States, Europe, and Japan – including the National Museum of American Art in Washington, D.C. and the Museum of Contemporary Art in Los Angeles. In 1999, the Archdiocese of Los Angeles commissioned the artist to create a series of large-scale tapestries for the Cathedral of Our Lady of the Angels in downtown Los Angeles.

## John Nichols

Large Ball – Fagan Canyon, 2006, *Photograph*



A Santa Paula photographer primarily known for his exquisite black and white photographs, Nichols struck out into new territory with this color photograph series focusing on

threatened rural landscapes and those who labor in them – themes shared with ruralist painter Gail Pidduck. He has provided long-term community leadership for the Museum of Ventura County and Santa Paula's Murals Projects, Historical Society and Theatre Center. Owner of John Nichols Gallery and founder of the curatorial and exhibit design firm Sespe Group, the artist is a frequent curator or judge for art shows and author of *The St. Francis Dam Disaster*.

## Paula Odor (b. 1927)

*Thrift*, 1999, *watercolor*.



This highly evocative work describes a multi-layered perspective of human experience in visual terms, but for Paula Odor the impulse for creativity is primarily instinctive. While painting in the park near downtown Ventura's historic Mission, Odor took a break and walked passed one of the colorful thrift stores in the area. The vision of light on a windowpane, and the rich tapestry of objects within reacted with her sense of

aesthetic pleasure. She says "I try to make a painting so that a person sees something for the first time. We look at things every day and yet we never really see them."

Paula Odor is a watercolor painter who has been a resident of Ventura since 1955. She has a Bachelor of Science degree in Ad Design, and a Master's in Art from New Mexico Highlands University, and has taught art in public schools. She has exhibited her work widely in galleries and museums such as the Carnegie Art Museum, and the Buena Ventura Art Association. She is active with several art organizations such as the California Goldcoast Watercolor Society and the Ventura College Friends of the Arts.

## Susan Petty (b. 1940)

*Palms, Poles, and Optical Illusions*

2000, *transparent watercolor on paper*.



Exhibiting her work professionally since 1977, watercolorist Susan Petty is well known for the light and form evoked in her paintings. Petty's subject is found in the local landscape as well as in still life settings and flowers. Work by Petty has been exhibited widely in museums and fine art galleries throughout southern California, including the Ventura County Museum of History and Art. *Of Palms, Poles, and Optical Illusions*

she says, "The monochromatic palette gives a feeling of simplicity to this complex image. The palms live at the County Fair Grounds. These are trees painted disappearing into fog or 'seasonal haze'. I so often see them in light which emphasizes both the intricacy and the majesty of their shapes."

## Richard Phelps (b. 1933)

*Big Blue*, 1993, *acrylic on canvas*



Richard Phelps' artistic process is patient, allowing impressions and ideas to incubate – often for years. He is stirred by the delicacies of the mood and environment around him, by the flux of nature, the power of subtle light changes, the repose or tranquility of a setting.

He says, "The form an image takes on canvas is dependent upon the palette I mix, the music around me, and the first few unconscious strokes I make. The flow of the paint makes suggestions and I find myself both acting and reacting to what appears." His work evolves as an abstraction of the forces that move him. *Big Blue* is a serene work, a captured moment of light that is about to fade or move.

Born in Montpelier, Idaho Richard Phelps expressed an early interest in art, and, except for the years he spent in the military, has continuously painted and been active in galleries and competitions. After receiving an MA in art from San Francisco State University he promptly took a position as an art instructor at Ventura Community College. He considers his twenty-eight years of teaching art a cherished period of time, calling it a "selfish job" because he always drew such inspiration from the students.

Now retired, Richard Phelps lives in Tennessee with a view of the Smoky Mountains and a barn for a studio.

## Joseph Pisentin

CR 9.00, 2000, *Tradigital Etching*

CR 8.01, 2001, *Tradigital Etching*



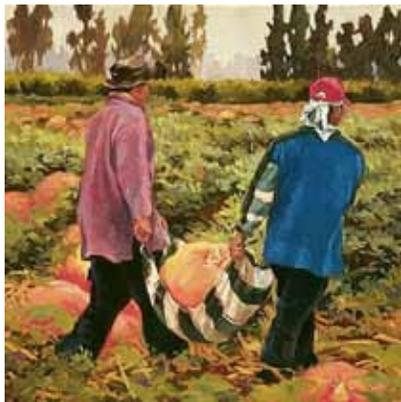
Personal vision becomes bold experimentation in a process this professor of painting and drawing for thirty years at Malibu's Pepperdine University calls "tradigital printmaking" that combines traditional printmaking techniques with digital, collage and embossing elements.

The California native and Stanford University graduate studied under the renowned artist Nathan Olivera and the California College of Arts and Crafts. His works has appeared in solo and mixed exhibitions in Japan, Thailand, South Korea, Costa Rica, Spain, The Netherlands, India and widely throughout North America.



## Gail Pidduck (b. 1950)

*Two Men and a Pumpkin*, 2003, *oil on canvas*.



Gail Pidduck thinks of herself as a ruralist painter. She believes her childhood on a citrus ranch in Santa Paula and employment, in her youth, by Burpee Seed Company greatly influenced her work as an artist. Pidduck holds a deep appreciation for the croplands and open spaces of a rural

setting. Although she is also known for her portraits and still lifes, her most recent focus has been to create plein aire paintings depicting the California she knows, one that honors the landscapes and people of Ventura County's agricultural environment. The painting *Two Men and a Pumpkin* sprang from this inspiration.

Pidduck, who holds a BA in art from Brigham Young University, has exhibited her work nationally in several group and solo shows, including the esteemed Museum of Ventura County. She is also the recipient of many awards, including Best in Show for the City of Thousand Oaks Annual Art Show and a first place award in the Santa Paula Art Show. Her highly sought-after work can be found in private and public collections throughout the nation.

## Elisse Pogofsky-Harris (b. 1941)

*Birthday of the World*, 1991, *oil on paper*.



The compelling paintings of Elisse Pogofsky-Harris are steeped in personal symbolism and art historical allusions, creating an ephemeral world where multi-layered dreams and reality overlap. She admires baroque painters, particularly Caravaggio, whose energetically manipulated drapery complements and emphasizes human gestures and feelings. Drapery, with an absence of the figure, becomes a dramatic icon for deeper consideration.

In the artist's own words, "The alienating influence of the technological age has created in me the need to construct my own world of mystery and romance. I want these works to provide a mirror, where my stories allow viewers to reflect on their own stories."

Elisse Pogofsky-Harris was born in Chicago, Illinois and has a Bachelor of Science in Design from the University of Michigan. She has participated in solo and group exhibitions at The Carnegie Art Museum, The Frye Museum in Seattle, Washington.

## Carol Rosenak (1926-2002)

*Chairs Series IV*, 1992, *oil on paper*.



Known for her hyper-realist style, Carol Rosenak considered still life painting her best, most evolved work. With perfect linear precision and a heightened vibrancy of color, her interior scenes

juxtapose everyday items such as pushpins and chairs with delicate flowers and vases.

Educated at the Chicago Art Institute, Rosenak began her professional art career in Chicago. Moving to Ventura in 1972, she established herself as an active member in the visual arts community. She won numerous awards for her work throughout Southern California and her works have been featured at the Museum of Ventura County. She is also the recipient of many awards, including Best in Show, the Thousand Oaks Arts Council Cultural Center, and the Laguna Beach Museum of Art.

## Teal Rowe

*Freedom Wing*, 2004, hand sculpted glass



Teal Rowe describes glassmaking as the “ultimate alchemy” because the results of each new work depend on a whole range of uncontrollable variables. “There is no way to know what the mix of colors, temperature, and the day’s atmosphere will produce.”

Being born into a family that included both ranchers and artists triggered, in Rowe, an artistic sensibility deeply

informed by nature. Her initial interest in painting and drawing was transformed into a passion for glassmaking when she attended a workshop with glassmaker Ed Broadfield in Oregon. Captivated by the art form, she went on to apprentice with master glassmakers Susan Ford and Pino Signaoretto. However, it wasn’t until she studied with the great Dion Rosin from Murano, Italy that she began creating solid glass sculptures. Known for their ethereal grace and exquisite “painterly” feel, her glass artworks are widely collected.

Teal Rowe has been successfully producing award-winning, hand blown glass artworks since 1994. With a deeply ingrained work ethic, she continues to study and learn new techniques, pushing her own boundaries as well as those of her chosen medium.

## Stephen Schafer

*Carwash on the Avenue*, 2000, infrared photograph

*Tony’s Pizza*, 2004, infrared photograph



These photographs by Stephen Schafer are part of an ongoing series, exploring roadside Americana – a subject matter that has fascinated him since childhood. He says, “ My images are not about the things that used to be, but rather about the few places in the world that haven’t changed. These are illustrations of one-of-a-kind American places that still exist and thrive.”



Educated at Brooks Institute of Photography, he specializes in film, digital, and infrared photography. Since 1987 he has been creating documentary and artistic exhibits from projects that have taken him from the Americas to Asia, Europe, Africa and the Middle East. The beneficiary of many honors and awards, his work has also been instrumental in the success of many worldwide marketing campaigns. Stephen Schafer founded his photographic studio, Schaf Photo, in 1990.

## Helle Scharling-Todd (b. 1945)

*Glacial Melt*, 2004, laminated glass.



Instead of exhibiting her art in galleries and museums, most of Helle Scharling-Todd’s creations have been permanently installed in public places throughout Europe and the United States, and, because of that, will be viewed and enjoyed by thousands of people. She says, “Public art is a duet with architecture and an inspiration for the public. I want to add a spiritual dimension to a functional

place.” With a focus on glass, mosaics and murals, Scharling-Todd studied art in Denmark, Germany, Italy and Mexico. She also earned a degree in art history from the university of Aarhus in Denmark. Locally her extraordinary artwork can be found in numerous places, including the Olivas Adobe, Ventura’s Santa Clara Senior Center, the Wright Library, and the Port Hueneme Library as well as part of Ventura’s Westside Community Enhancement Project.

The work *Glacial Melt* expresses a unique effect created through a process Scharling-Todd developed and calls “erosion.” This process of layering the glass and then selectively eroding back through the layers gives this glass piece a strange, rough and sophisticated beauty reminiscent of deep water or ice.

## Douglas Shively (1896-1991)

*Fall Colors – Cuyama*, 1987, oil on panel.



A Santa Paula resident for nearly a century, Douglas Shively contributed to the community as a banker and a rancher, but was best known as a California Impressionist with a talent for graceful and vivid landscapes. As an artist, Shively was largely self-taught. Although he took

formal studio courses, he felt he learned most by working with George Demont Otis, Paul Sample, Ralph Holmes and other significant landscape painters of the 1930s and ‘40s. A prolific and disciplined artist, he generally completed a painting in two days, covering the entire canvas on the first with lights and darks and basic shapes, and then crafting the details of a natural setting on the second. Often he incorporated innovative techniques such as painting in the skies with his thumb. As a skillful colorist, his landscapes appear natural and dramatically vivid. His work was so esteemed that between 1930 and 1985 he sold nearly a thousand paintings, many of which presently exist in private and public collections.

Douglas Shively was a member of the California Art Club, the Buenaventura Art Association, and the Santa Paula Art Association. He founded the Santa Paula Art and Photography Competition, which is now the longest running show of its kind in California. He is also well remembered for his many civic contributions, such as providing the seed money for the Santa Paula Library and Santa Clara Valley Hospital. In 1968 the Santa Paula Chamber of Commerce named him Citizen of the Year.

## Duane Simshauser (b. 1937)

Raven Reflecting, 1998, acrylic on canvas.



Duane Simshauser works in the genre of assemblage, in which he applies paper and various types of materials to large canvases. To Simshauser, "Birds offer interesting shapes, patterns, and attitudes. Crows and ravens are also featured in literature and legends. They have demonstrated intelligence as well as adaptability."

Simshauser earned a Bachelor of Arts from Eastern Washington University and

continued his fine art studies at Ventura College under the guidance of Gerd Koch. Simshauser has exhibited his award-winning work throughout Ventura County.

## dm Spaulding

A Scroll, 1997, rope, patinaed copper, oiled fabric on wood.



Originally a sculptor of bronze figures, dm Spaulding has evolved into an artist who assembles his sculptures using found objects such as rope, thin metal and other assorted detritus. He elegantly combines these pieces into works of art that, as a whole, stir unique images, trigger unexpected metaphorical associations, and provoke reflection. He explains, "My art is sculpture. It communicates through tactile shapes and human-warmed materials, which have been in

dialogue with our hand and eye before this human age began. Ropes, bamboo, and rawhide, copper, vines, and chains, stones, oiled fabric, tea-leaves, enduring bronzes and temporal papers coated with our complexions to give us a self-image."

dm Spaulding's work was greatly influenced by living in Japan, where he worked as a teacher and school principal for 18 years. His use of the Japanese aesthetic, which uniquely employs the use of "positive" and "negative" space, has created a provocative complexity in his work. He has exhibited widely in California, Japan, New York and Connecticut.

## John Suttman

Neu Chair (#4 of 10), 2005, painted steel.



Artist John Suttman's elegant and imaginative metal furniture asks viewers to rethink the appearance of functional items. Beginning with classical and traditional motifs and patterns, Suttman, literally, bends familiar shapes into contemporary, one-of-a-kind or limited edition works. The design of these sophisticated and often whimsical works does not always begin with a clear plan and, in fact, often includes intuitive forging sessions whereby the

spontaneous, early shaping of the steel suggests the direction for the work. Suttman's Neu Chair, which takes a seat on the playful edge of contemporary art, is deceptively sturdy, and, in fact, entirely functional. What appears to be the graceful organic fragility of this steel structure is an illusion created through the use of an age-old patina technique designed to leave the impression of antique wood.

John Suttman, who studied fine arts at the University of New Mexico and apprenticed for the distinguished American sculptor Paul Suttman, is the former owner/designer of a production jewelry company. His art furniture and decorative ironwork have been exhibited nationally and can be found in numerous public and private collections.

## Cheryl Ann Thomas (b. 1943)

Relic #44, 2005, porcelain clay



Award winning contemporary ceramic artist Cheryl Ann Thomas creates conceptual work with a focus on honesty. Her process begins with coiling delicate porcelain clay ropes hundreds of layers high. Then, at a point where many ceramic artists would choose to integrate

the layers by smoothing away the appearance of the coils, Thomas allows them, as well as her fingerprints, to remain visible as an honest record of her interaction with the materials. She subsequently fires (or over fires) the pieces, celebrating in the unpredictable slumping or even collapsing of the vessel or sculpture. She says, "I don't predetermine anything. I like the idea of that fragile, unpredictable, dangerous edge. Like life."

Thomas, who was born in Santa Monica, earned a Bachelor of Fine Arts degree from Art Center College of Design. Her artwork has been exhibited in many Ventura area galleries and museums as well as the Frank Lloyd Gallery in Santa Monica. Her work can currently be found in the prestigious Thirteen Moons Gallery in Santa Fe, New Mexico.

## Myra Toth

Deja Vu, 2000, paperclay and wood.



Of particular interest to Myra Toth is the investigation of the infinite possibilities of form, clays, glazes and techniques that are available for the personal expression of the ceramic artist. This interest, combined with her

own distinctive sense of fantasy and reality, manifests into the sculptural imagery of her work.

This award-winning artist earned a Master of Arts degree in ceramics at San Francisco State University and continued her studies with the famous master, Antonio Prieto, and with the witty iconoclastic ceramic artist Robert Arneson. Myra's artwork has been published in *Ceramics Monthly* and *Arts and Antiques* magazines and has been exhibited nationally in shows and galleries. Myra has also done much to support artists and arts organizations. She is one of the founding members of ARC, the first women's gallery in Chicago and has worked for many years as a popular Ventura College art instructor. She maintains her private Pyramid Studio in Ojai.

## Beatrice Wood (1893-1998)

### Double Handled Urn with Lustre Glaze,

c. 1980, ceramic lustreware.



One of America's most famous ceramic artists, Beatrice Wood lived and worked in Ojai from the 1940s until her death at age 105. Her trademark metallic "lustre" glazes are created by reducing the oxygen inside the kiln while at high temperature. The process is unpredictable, and Wood often fired her pieces several times until she achieved an effect she liked. The

simple, classic form and golden glaze make the Municipal Art Collection's double handled urn resemble an ancient treasure. Wood also created wry figurative works and humorous drawings. Her celebrated autobiography, "I Shock Myself," chronicles her many adventures, including her involvement with Marcel Duchamp and the avant-garde in New York in the 1920s and her experiences as a follower of the philosopher Krishnamurti in Ojai in the 1940s.

## Hiroko Yoshimoto (b. 1943)

Yellow Rose for Teiko II, 1999, pastel, charcoal, and 22K gold leaf on paper.

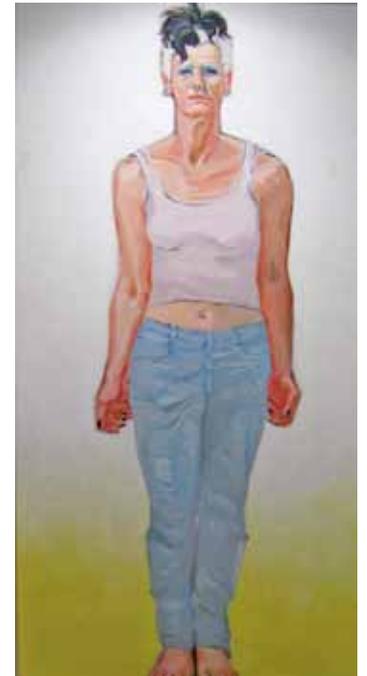
Portrait of MB Hanrahan, 2004, oil on paper



Throughout her career, artist and teacher Hiroko Yoshimoto has explored the relationship between intangible thoughts and feelings and tangible, visual forms. Yellow Rose

for Teiko II is part of Yoshimoto's "Offering Series." The yellow rose is representative of the artist's late mother and symbolizes "farewell." Gold-leaf drawings permeate the "Offering Series," with their flat shapes referencing medieval altars for prayer offerings.

Possessing a Master's Degree in art with honors from UCLA, Yoshimoto continues the teaching tradition as an art instructor at Ventura College. Yoshimoto has received numerous awards and exhibited her work internationally in museums and galleries including the Ventura County Museum of History and Art and the Tokyo Municipal Art Space in Japan. Works by Yoshimoto can be found in international institutional and private collections.



# THE COLLECTION

Since 1999, many individuals have offered their expertise in recommending artists and their work for inclusion in the Municipal Art Collection as members of the Municipal Art Acquisition Committee, a subcommittee to the Public Art Commission. The Public Art Commission and Cultural Affairs staff would like to acknowledge these past members for their time and dedication in making the collection what it is today, an important documentation of the artistic wealth in Ventura County.

### **Municipal Art Acquisition Committee Members**

1999 – 2012		
Joy Berger	Bruce Freeman	Debra McKillop
Scott Boydston	Matthew Furmanski	Marlene Miller
Joyce Cantrell	Jasminka Gabrie	Xavier Montes
Joe Cardella	Anne Graumlich	John Nichols
Jacquelyn Cavish	Wendy Halderman	David Rivas
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Carlisle Cooper	Gerd Koch	Jackson Wheeler
Kara Davis	Nathan Laramendy	Hiroko Yoshimoto
Ingrid Else	Paul Lindhard	
Dawne Fowkes Cushing	Vicqui McCaslin	



**Ventura’s Municipal Art Collection is exhibited in Ventura City Hall**

501 Poli Street,  
in the downtown Cultural District.

For more information visit  
**[www.cityofventura.net](http://www.cityofventura.net)** or call **(805) 658-4793**.

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