



## March General Meeting

On March 7, the PAA held its General Meeting at AMOCA, the American Museum of Ceramic Art, in Pomona, CA. Founded in 2003, AMOCA has a history dating back to 1969. It currently comprises a permanent collection of over 10,000 pieces including California pottery, Southern California ceramics and dinnerware, Mettlach ceramics, industrial ceramics, factory made ceramics, ancient vessels from the Americas, fine porcelains of Asia and Europe, and functional and sculptural contemporary ceramics.

PAA members toured the current juried exhibit, *Fahrenheit 2024*, which included amazing and boundary-pushing ceramic objects by 100 artists. While ceramics can seem like such a sturdy, inflexible material, many of the works we saw seemed ethereal

and almost weightless. Clay is even being used with 3-D Printers to create extremely fine and detailed textures and surfaces! We also visited the exciting studio workspaces and kiln areas.



**Yes, these are ceramic...**



The ceramic studio has offered classes to the public since 2011. The studio currently offers semi-private and private studio rentals for artists with ceramic experience, artist-in-residence opportunities, and classes and workshops for all levels of experience. It looked like a lot of fun, and murmurings were heard about taking classes there or at local ceramic studios—our heads full of such wonderful images and ideas!

We wrapped up with lunch at *Bardot* in Claremont before making the trek back to Pasadena.

## Pae White Installation at CMC

The stunning, interactive art experience, *Qwalala*, was unveiled in September 2024 on the Claremont McKenna College campus. This extraordinary glass wall sculpture was created by American artist and PAA member, Pae White. The massive sculpture, measuring 268 feet long, has two archways where people can pass through, making it a piece of public art that the public can experience as well as view. PAA members were able to see this marvelous work after the General Meeting—but if you missed that meeting, it is well worth a drive out to Claremont to walk through this amazing sculpture.

Comprised of more than 1,500 glass bricks, each weighing nearly 40 pounds and hand-forged by Italian artisans in a palette of 26 colors, the name *Qwalala* is derived from the Pomo tribal word describing the meandering path of the Gualala River on the northern coast of California.

*Qwalala* was displayed from 2017–18 on the Island of San Giorgio Maggiore in Venice, Italy as a satellite exhibition during the Venice Biennale that year.



## Alexandra Poer

Alexandra describes:  
“Contemporary art is often abstract, experimental and process-based.”

Her life’s work and expression is often abstract, experimental and process-based. Her relationship to contemporary art began in 1982, as a Polytechnic School 9th grader, when she had the great fortune of being placed in the class newly added to the curriculum: Contemporary Art History. In it they read *The Shock of the New*—and with each page turned she had a light-bulb moment. She was forever changed, and it was at this time she decided to pursue an art history major in college.

She attended Sarah Lawrence College her freshman year. Although she only stayed one year, she made the most of it, both through her art studies and as an intern in a New York City art gallery responsible for opening the



mail. Instead of the gallery-opening invites going into to the trash, which was typical, she pocketed them and hit the scene, crashing, exploring, and learning.

She transferred to Scripps College and earned her degree in Art History, with a minor in Studio Art. Post-graduation she moved to Paris, where she continued to connect the dots between art, history and culture.

It was upon her arrival home, in 1993, without any formal training, that Alexandra accidentally began her culinary career. Much like a contemporary artist, her relationship to her work is abstract, experimental and process-based. In summary, her life, her career and so much of what feeds her creativity is informed by, through and because of contemporary art.

## Art Auction is coming!

See more at <https://pasadenaartalliance.org/2024/03/artwork-for-art-auction-2024>



➡ See also Page 7

## PAA's Big Little Books

In today's world of computers and Google, it's hard to imagine that the PAA book committee created six "Big Little Books" using nothing more than pen and paper. Maybe even harder to imagine is that these hints and quotes make no reference to microwaves, iPhone, iPad, texting, Netflix, X (formerly Twitter), Tesla, AI, or anti-aging products. Absolutely nothing to click!

Before Facebook and social media, the word about the books was spread locally by Jack Smith in a syndicated column in the LA Times, eventually receiving national attention in the Christian Science Monitor, "House and Garden," and the Johnny Carson Show.

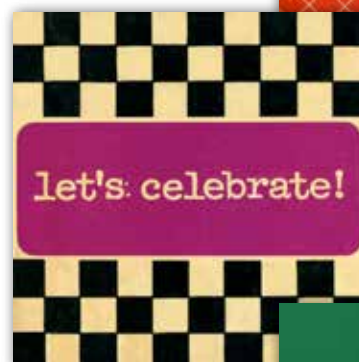
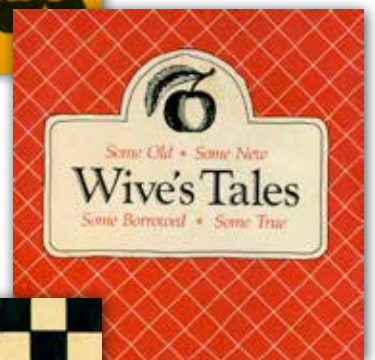
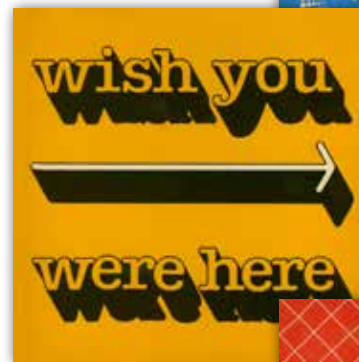
From a beginning with much hope and few expectations, Jane Wright & Doreen Hambleton headed committees to create both *All Things Wise and Wonderful*, published in 1975, and *To Talk of Many Things*, out in 1977. Three more books quickly followed: *Wish You Were Here*, 1979; *Wives' Tales*, 1982; *Let's Celebrate*, 1980. Eventually, 262,400 copies of these five books sold with a gross of \$665,000. The net proceeds went to grants and exhibitions.

After a hiatus of 12 years, *More Things Wise & Wonderful* was published in 1994, and once again Jack Smith's rave review prompted super sales: "A collection of quaint remedies and homespun advice interspersed with cynical aphorisms." The aphorisms cinched it.

Just as the creation of these books reflected the times, so did the hints and quotes:

- ◆ For those who still iron: *Keep sprinkled clothes in the freezer before ironing.* – (All Things, 1975.)
- ◆ *Never eat more than you can lift.* Miss Piggy – (More Things, 1994)
- ◆ *Sharpen a sewing machine needle by stitching through sandpaper.* – (Wives' Tales, 1982)
- ◆ *I am a marvelous housekeeper. Every time I leave a man, I keep his house.* Zsa Zsa Gabor. – (More Things, 1994)
- ◆ *Soak silverware in sour milk to make it shine.* – (Wives' Tales, 1982)
- ◆ *I have made this letter longer than usual because I lack the time to make it shorter.* Blaise Pascal – (Wish You Were Here, 1979)

After almost fifty years, one can still find titles online. For instance, Let's Celebrate goes for \$36.00 on eBay.





### Did You Know?

*(Can you believe that **two** of our members lived in Iran in the volatile '70s?)*

■ We arrived in Iran, January of 1976.

For three years we lived in Teheran at an apartment on 20<sup>th</sup> Street just below Park Saie.

We worked for a Persian Architecture firm, and when the opportunities arose, traveled within Iran from the Caspian Sea to the Persian Gulf.

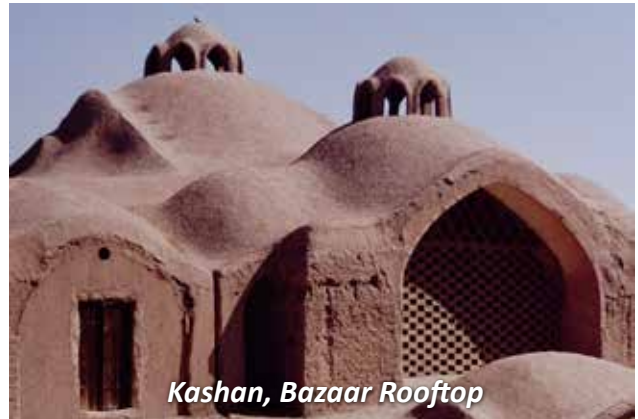
We took many slides, but sadly, only a few arrived with us upon our return to the US in November of 1978. Most of the surviving photos were taken during a summer road trip in 1978.

On January 16, 1979, the Shah fled Iran and fourteen days later, the Ayatollah Ruhollah Khomeini, the spiritual leader of the Islamic revolution, returned after 15 years of exile and took control of Iran.

—Susan Crawford



*Kashan Oasis Gardens, Bag-e Fin 1590 AD*



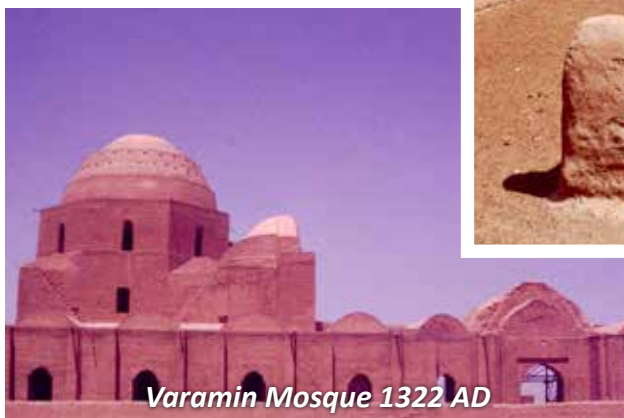
*Kashan, Bazaar Rooftop*



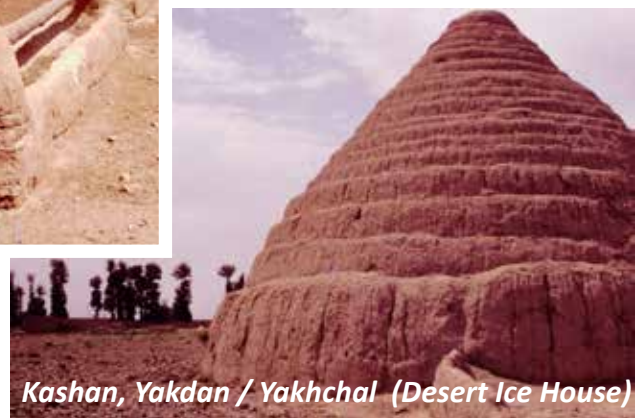
*Kashan Desert adjacent, Caravansari Kashan Desert*



*Nan – Typical bread of Teheran*



*Varamin Mosque 1322 AD*



*Kashan, Yakdan / Yakhchal (Desert Ice House)*

## Did You Know?

*(Can you still believe that **two** of our members lived in Iran in the volatile '70s?)*

■ In 1970, Bob and I went off to Iran with Kate, 3 months and Tom, 2 years. A six-month tour extended to 6 years—3 years in Isfahan and 3 years in Tehran. Bob worked for the Population Council, a Rockefeller NGO, I kept house, a full-time job. In the beginning, we were the only American family in Isfahan, and we had to adjust to no phone, sporadic electricity, and water outages, but some American habits persist.

When my mother visited, she eagerly awaited the afternoon call of the muezzin from the mosque across the street. It meant the time had come to crack open the delicious Armenian Vodka for her daily martini.

When we left, times were very restless, but the rise of the Ayatollah was a complete surprise to us.

—Kathy Gillespie





### **Patron/Auction is almost here!**

Back in January, PAA members met at the home of Mary Urquhart, where a frenzy of signing, customizing, and envelope stuffing of Patron Letters took place. This activity launched the 2024 PAA Art Auction! Thanks to all who contributed their time to this essential event.

Now we are nearing the finish line, and many more members have been working hard: picking up donated art, planning food, entertainment, and decorations for the venue (the fabulous Santa Anita Park). Even more help will be required the day and night of the event, so there is still time to join the fun and get to know members better through the shared work of the Art Auction.

Members are also encouraged to check in with friends they invited to this event. It will be easier to bid on the wonderful art if they have downloaded the Handbid app. Is there anyone *you've forgotten* to invite? There is still time to contact them and add them to the list of attendees! Some of the art can be found here: <https://pasadenaartalliance.org/2024/03/artwork-for-art-auction-2024/>.

Planning meetings will be held after the April 4 General Meeting at the Armory. Please plan to attend: sign on to help where needed, and if already committed, meet with your 'teammates' to schedule your volunteer time for the April 13 event. Everyone is promised plenty of time for fun, food, and libations with friends old and new. Let's work together to make this event a pleasurable and successful Auction!

*Here's a glimpse at some of the fabulous Auction offerings:*



## Coming Exhibitions From PAA Grantees

### March

March–February 2025	Self Help Graphics	<i>Pachucxs Revisited</i>
March–March 2025	Hammer Museum	Hammer Projects
March–January 2025	Ruth Chandler Williamson Gallery, Scripps College	<i>Ceramics Convergence: Signature Work from the Fred Marer and Forrest L. Merrill Collections</i>
March 15–August 31, 2024	LACE	Screening Room Series

### April

April–June 2024	Coaxial Arts	Artist Residencies: Persia Beheshti and Nat Decker
April 11–August 17, 2024	ArtCenter College	Undergraduate visual art scholarships and <i>Kwame Brathwaite</i> Exhibition

### May

May–October 2024	Mt. Wilson	<i>Of Sea and Sky: Video by Rebeca Mèndez, Works on Paper by Stephen Nowlin</i>
May 26, 2024–Jan 2025	LACMA	Simone Leigh
May–July 2024	JOAN	<i>Sofía Córdova: The Wreck and Not the Story of the Wreck</i>

