PASADENA ART ALLIANCE

PAA Artifacts
October 2023

New Members Enjoy a Tour at the Weisman Foundation

On September 21, a large group of new members & their sponsors visited the Frederick R. Weisman Foundation Villa to tour his amazing art collection. We enjoyed hearing from an incredibly informative docent. Some of the amazing works include Picasso, Miro, Magritte, Calder, Rauschenberg, Johns, de Kooning, Francis, Still, Rothko, Warhol, Lichtenstein, Ruscha, Good, Hanson, de Andrea...just to name a few! We then went to lunch in Beverly Hills (of course!). Other than a terrible morning commute to the Weisman Foundation estate in the Holmby Hills (built by Gordon B. Kaufmann), a good time was had by all. Thanks to new member Lynne Sullivan for setting up the tour for us!

https://www.weismanfoundation.org/home/foundation/

2023 / 2024 PAA BOARD

EXECUTIVE COMMITTEE

President: Annaly Bennett
Vice President: Carolyn Morton
Treasurer: Patty Zuber
Corresponding Secretary: Carolyn Siegel
Recording Secretary: Yvonne Zaro

BOARD

Archives: Rita Flynn
Assistant Treasurer: Catherine Coquillard
Benefit Chairs: Stephanie Fox, Susan Reynolds, & Gwen Robertson
Current Events: Kathy Gillespie & Kris Pilon
Development: Erin McDonald
Ed in LA: Linda Brownridge & Carla Walecka
Ed Outside LA: Clare Tayback & Elsa Behney
Grants Chair: Kirsten Molz
Grants Assistant Chair: Lizzie Salvati
Guardian Angel: Mia Dean
Hospitality: Bette Cooper & Sarah Culhane
Impact Award: Scarlett Osterling
Internal Communications: Chandra King
Membership: Janice Bea
Nominating: Sonia Singla
Program: Judy Penner & Sarah Deschenes
Publicity/Social Media: Robin Stever
Special Events: Tamara Tolkin & Diane Wittenberg
Web Coordinator: Nancy Foster
Talent Pool: Barbara Davis, Betsy Greenberg, Liza Kerrigan, Laura O'Connor, & Leslie Prussia.

PASADENA ART ALLIANCE

PAA Artifacts
October 2023

Lynne Sullivan

Art has been a significant part of Lynne's life for as long as she can remember. Her grandparents and parents greatly appreciated the arts, and her uncle was a significant collector of Contemporary, African, and Native American art. It was always fun to be in his home and family dinners occasionally included an artist on two. She began buying art after college.

Lynne was born and raised in West Los Angeles (Brentwood) and has lived in Los Angeles almost her life. At Palisades High School, she completed eight semesters of ceramics and briefly contemplated a career as an artist. During college, she changed course to study economics, earning a BA from UCLA and an MBA from USC. She began her professional career as a real estate lender, first with Continental Illinois National Bank in Chicago, then Union Bank in LA. After five years in banking, she joined Zelman Development Company and later developed 19 industrial buildings in the San Gabriel Valley. Most recently, she spent twelve years as an SVP at City National Bank where she worked in many capacities, mostly real estate related, but also including spearheading a corporate art program.

After her son was born in 1992, she moved to La Cañada where she lived before finding her way to the Lower Arroyo area of Pasadena. Lynne has two grown children and two grandchildren. Her son is a captain in the Pasadena Fire Department & lives in Los Alamitos with his wife and a 2-and-a-half-year-old son. Her daughter lives in Dallas with a four-year-old daughter. Her interests include traveling, going to museums, sports, cooking and enjoying life with her soon to be husband, Dennis.

Did you know...??

The woman at the far right on this photo is Benazir Bhutto. This is the cover of the *Daily Jang Jang* newspaper from March of 1989. It was the largest circulation newspaper in Pakistan in 1989, when this issue came out. Recognize anyone else besides Benazir? Yes—that is the redoubtable Kris Pilon at the top, third woman from the left, seen here at a party in the Old City of Lahore celebrating *Basant*, a welcoming of Spring. Kris was the librarian for the American School of Lahore for a stint. She was present during the election of Benazir Bhutto to the position of Prime Minister, a joyous occasion for most Pakistani women that was, sadly, short-lived.

PASADENA ART ALLIANCE

Pasadena Art Alliance Reaches $1 Million Milestone in Support of ArtCenter College of Design

For nearly 50 years, PAA has funded scores of student scholarships and exhibitions in support of its educational mission.

First published in the June 15 print issue of the Pasadena Outlook.

ArtCenter President Karen Hofmann (right) presented an honorary ArtCenter donor pencil to Pasadena Art Alliance President Annaly Bennett in recognition of a $1 million giving milestone. PAA has supported ArtCenter student scholarships and exhibitions with grants for nearly 50 years. [© ArtCenter College of Design/Juan Posada]Pasadena Art Alliance (PAA) has become one of the most generous financial supporters of ArtCenter College of Design with a recent grant that brings a nearly 50- year record of giving to more than $1 million. The PAA ArtCenter partnership began in 1976, the same year the College opened the campus in the hills above the Rose Bowl. ArtCenter President Karen Hofmann acknowledged the $1 million giving milestone at a special ceremony at PAA's annual meeting on June 1st in Pasadena.

"We are deeply grateful to the Pasadena Art Alliance for this extraordinary history of giving to ArtCenter" said Hofmann. "Supporting our students through scholarships to increase access to an art and design education is a very meaningful way to support the next generation. PAA's sponsorship of our exhibitions for so many years has helped us reach new audiences and made an impact on the cultural landscape of our region."

The Pasadena Art Alliance's partnership with ArtCenter has directly impacted scores of students.

"I am the first in my family to finish college and I want my children to be inspired," said Elysabeth Bell who graduated in Spring 2022. "Both my parents were immigrants to this country and wanted to give us a better life. Getting my degree will not only help me, it will help my children continue to pursue the better life that my father risked everything for by escaping communism."

Bell is now teaching painting workshops for ArtCenter's Integrated Studies Program while in graduate school at the Claremont Colleges.

The students who received PAA scholarships throughout the years identify as first generation American, first-generation college students, single parents, men, women, White, Latino/Hispanic, Black/African American, American Alaskan Native and Asian. Many have become successful exhibiting artists including Crystal Whitehead, Julio Torano, Filip Kostic, Case Esparros and Jose Flores while others have gone on to pursue graduate degrees. The scholarship recipients have aspired to be art teachers, gallery owners and fine artists, to inspire positive change and be in a position one day to help other students achieve their dreams, as the PAA has helped them.

The honorary ArtCenter donor pencil recognizing the milestone was presented to Pasadena Art Alliance President Annaly Bennett. The pencil will be displayed on donor walls on both campuses and positioned among the College's most generous supporters such as The Rose Hills Foundation, Fletcher Jones Foundation and individuals including Alyce de Roulet Williamson and Adelaide Hixon.

The $1 million milestone tipping point was reached with a recent PAA grant of $32,000 to the College that included $17,000 to support exhibitions and $15,000 to fund Fine Art student scholarships.

In the nearly 50 years of supporting ArtCenter, PAA has donated $422,775 to support student scholarships; $514,500 to support the College's Exhibitions program and another $67,366 was dedicated to a general restricted fund.

The Pasadena Art Alliance's mission is to foster the appreciation of contemporary visual art in Southern California. PAA annually supports deserving visual arts organizations throughout Los Angeles County through grants and awards programs.

PAA has recently supported the following upcoming ArtCenter exhibitions:

Advance of the Rear Guard: Ceeje Gallery in the 1960s

In October 2023, ArtCenter College of Design will open *Advance of the Rear Guard: Ceeje Gallery in the 1960s*, an expansive, historical survey of artists affiliated with Ceeje Gallery, a groundbreaking but under-acknowledged venue that fostered remarkable diversity and equity in Southern California's then-nascent contemporary art

landscape. Organized by independent, Los Angeles-based curator Michael Duncan, *Advance of the Rear Guard* will be presented at ArtCenter's 4,600-square-foot Alyce de Roulet Williamson Gallery. During its 22-week run, the exhibition will showcase approximately 70 paintings, drawings, sculptures, and photographs by more than 30 artists. ArtCenter's presentation of *Advance of the Rear Guard* will help ensure that Ceeje Gallery's legacy of inclusivity and creative risk-taking– a seminal but under-examined chapter in Los Angeles's cultural record, and in art history generally– is preserved, celebrated and more fully understood by scholars, artists and the public.

Devin Troy Strother: Gumbo Aesthetic

Devin Troy Strother works across a variety of creative modes; including sculpture, neon, installation and mixed media. He is known for incorporating pop culture imagery alongside humor and language in his pieces. It is through channeling satire that Strother has created a conceptual framework by which to explore conversations on the intersection of racial prejudice, kitsch and high art. His work draws on references ranging from stand-up comedy and music to Henri Matisse's cutouts and Joseph Cornell's intricate assemblages. Through works such as *that 1996 jordan leaned back with that mccracken (a surprised jordan with a flat top very very rare)* (2014), Strother interrogates stereotypes of the Black entertainer as a means of reclaiming representation and identity often fetishized in mainstream media. The exhibition *Gumbo Aesthetic,* scheduled to run at ArtCenter DTLA, will present a survey of the artist's work and practice from the early 2000s to the present. Comprising works ranging from paintings, sculpture and collage, the show will trace the ways in which Strother has developed a practice that navigates and engages conversations on race from his own perspective— one that is informed by his experience of coming of age in a predominantly white neighborhood in the 1980s.

PAA has supported these recent exhibitions:

Kim Schoenstadt: Enter Slowly, The Legacy of an Idea

Enter Slowly, The Legacy of an Idea presented a new series of work inspired by Schoenstadt's research of E-1027, an iconic house by 20th century architect, designer, and artist Eileen Gray. In 1926, Gray began building a personal residence in Roque-Cap-Martin, France to share with her lover, the architect and writer Jean Badovici. The house, given the enigmatic name E-1027— E standing for Eileen, 10 for J (Jean), 2 for B (Badovici), and 7 for G (Gray)— is now recognized as a modern masterpiece. Yet it has also become a symbol of injustice towards Gray and indicative of gender bias and discrimination towards women in professional roles. Not only did Badovici wrongly take credit as co-architect; but more infamously, Le Corbusier (who was a frequent guest)

painted over Gray's original designs with murals of his own (c. 1938–39). Schoenstadt's installation consisted of several large-scale wall murals, sculptures and floor treatments inspired by the original and subsequently misinterpreted architecture and color-block motifs of Gray's interior. *Enter Slowly, The Legacy of an Idea* provided a means to not only explore the legacy of Gray and E-1027, but also to examine issues underrepresented artists face when breaking into the field in which they are not typically represented. The project demonstrates the synthesis of a memory and the possibilities for error through acts of restoration and reinterpretation. As the artist states: "I never lived in her head, nor can I ever understand how she would respond to the house. She is a phantom and created a house that was haunted by ghosts in all genres of history, from famous architects, to Nazis, to purposeful neglect. These figures all live in the house in some way."

Cantos of the Sibylline Sisterhood

Cantos of the Sibylline Sisterhood was an exhibition of works by contemporary female artists who draw on the realms of science fiction, fantasy, spirituality and mythology as grounds for the experimentation and investigation of identity and agency. Featuring a group of intergenerational artists, the exhibition pays special attention to works that navigate a means out of, or parallel to, the various iterations of female identity that are part of our history, present and future. Creating and often simultaneously critiquing new realities, these artists are invested in a strategy of feminist art practice focused on creating work that eschews binary, oppositional positions for fluctuating and situational platforms that allow for slippages, unfixed expressions, and alternate meanings. *Cantos of the Sibylline Sisterhood* featured work in a wide array of media by a diverse range of artists exhibiting together for the first time. With works by emerging and established artists conjuring scenarios that range from the near-possible to the wildly fantastic. Many of the artists also reference and challenge established fables and allegories that are as diverse as they are ingrained in our cultural backgrounds.

Victor Estrada: Purple Mexican

Work by Victor Estrada, in his own words, investigates "the relationship between subjectivity, identity, aesthetics, and change." For more 30 years, this Los Angeles-based artist produced paintings, drawings, and sculptures that navigate the realms of pop and conceptual art. A Latinx artist, his work draws heavily from our region's unique cultural landscape, including Southern California art collectives ASCO and *Los Four*. Informed by Chicanx politics and 1980s punk rock, Estrada's surreal forms push the boundaries of abstraction while also teasing the viewer with eruptions and viscera of his own identity. While his work in other media has attracted a degree of attention, the artist's drawings most clearly and hauntingly articulate the trajectory of his history and engagement with the cultural and political landscape. Focusing on work created due the

past three decades, the exhibition featured approximately 40 works on paper and several of Estrada's amorphous sculptures. The exhibition was curated by Marco Rios and organized by Julie Joyce, vice president of Exhibitions and director of ArtCenter Galleries; and Christina Valentine, curator of Exhibitions and associate director of ArtCenter Galleries.

Additional exhibitions supported by PAA include Julia Christensen: Upgrade Available that took place from Sept. 2020 until July 2021; SKY presented from in 2020 and TOMES in 2019.

ArtCenter Exhibitions is a program of public-facing curated spaces. The programs seek to ignite emotional resonance, provoke intellectual dissonance and conjure unexpected pathways of thinking by connecting art and design with the social, scientific, humanitarian and poetic dimensions of our time.

Founded in 1930, ArtCenter College of Design is a global leader in art and design education. ArtCenter offers 11 undergraduate and 10 graduate degrees in a wide variety of art and design disciplines. In addition to its top-ranked academic programs, the College also serves the general public through a highly regarded series of year-round online and on campus extension programs for all levels of experience.

PAA's Student Artists

During the "Fringe" preparations, the PAA was fortunate to have several Art Center students volunteering to help with decorations and set-up. One of these students, Trinh Tran, not only helped tremendously before the auction, but also donated two artworks to the fundraiser. Kris Pilon and David Cuatt were glad to later attend Trinh's first solo exhibition at the Art Center South campus on September 23, 2023. Entitled '***falling, touching, embracing',*** this collection features a wide variety of techniques in pastel hues, juxtaposing the fragility of natural leaves, the steadfastness of tree trunks and the sinuousness of the human body. The work is well crafted and imaginative. We look forward to following this young artist as she grows and develops her style.