

## **RESUME**

### **Syd Dunton**

Syd Dunton is a creative woodworker who places his Studio furniture on the fine line of art and function. His innovative employment of marquetry in both his 3-dimensional sculpture and his 2-dimensional wall art are meticulous in their support of an abstract statement and reveal an artist passionate about his artwork; one who is always reaching out to new ideas while displaying a solid technique in a genuinely original body of work.

His love for art in many mediums has been witnessed as he first taught Jewelry Design in several colleges only to move into teaching Ceramics at Foothill College where he was employed for 13 years. The sculptural qualities found both in the working of wax in the casting of metals and in the malleability of clay led Syd naturally to wood. For it is the sculptural quality in his woodworking that others see, comment on, and collect. The importance of line is always present in his work, be it a strong sense of movement, or a subtle presence that is discovered while appreciating his work.

“In all my work, I try to use only those woods I know are from environmentally sustainable forests. Many of my woods come from trees blown down by hurricanes, or other acts of Nature,” Syd says. Unorthodox dyeing techniques, gilding, or ebonizing are often incorporated for special effects. Usually he applies multiple coats of polyurethane to offer a natural protection to the wood.

The high degree of professionalism Syd Dunton brings to his work gives each piece credibility and uniqueness, yet there is a thread weaving itself through his work as he explores his medium.

*'A printmaker by training, prone to flights of installation and participatory art, my images tend more toward implication than the explicit.'*

Barbara Lee Furbush Atmos Press / Studio Pacific Grove Art Center #7  
[www.bfurbushart.com](http://www.bfurbushart.com) 310 562-3155

## **Artist Statement**

Returning to the Peninsula has transformed the artwork of Barbara Furbush whose impressions have continually invoked the human presence. Dwelling high over the Monterey Bay invites engagement with the protean dance of sky and water. Barbara's images are atmospheric – inspired by Rothko, more than Ligare. In both cloud and body images, it is the ephemeral that she chases in her prints with ink veils layered on paper or in using experimental materials such as clay pressed into sheer cloth.

Barbara stretches the boundaries of printmaking into installation and participatory works. The evolution of ideas into these more encompassing works was a spontaneous growth from her investigation of body-printing and the psychological implications of those shadow-forms in a living space. Her works often encourage participation of observers by setting up materials and instructions as art works to be played out for the duration of an exhibition. These works often seem child-like but create moments of deep self-reflection. The themes of the works explore the truths we have learned, the way we hear things, our feelings about intense topics, and how we see our selves.

## **Biography**

Barbara Lee Furbush earned a BA from the University of Maryland in Art History & Studio Art. Moving west Barbara studied with Dick Swift and John Paul Jones (UCI) and received an MFA in Printmaking at California State University, Long Beach in 1985. Exhibiting regularly in Los Angeles for over 30 years, her works are found in public and private collections in Washington DC, Los Angeles, and Monterey. Barbara opened the Atmos Press / Studio in 2012 at the Pacific Grove Art Center. Barbara is a member of the California Society of Printmakers and the MPC Printmakers.

## **Mission**

At Atmos Press / Studio Barbara's mission is to engage everyone in the artistic process by directing participatory & community projects, and to create a basic understanding of the printmaking processes for those who are curious about these arcane techniques.

## **Encounters of a Ship at Sea and Altered Dictionary**

### **Catie O'Leary and Vanessa Woods**

The two books in this exhibition are a collaborative continuation of an on-going mail art exchange between Vanessa Woods and Catie O'Leary. We simultaneously collaborated on the two altered books, sending them back and forth through the U.S. Postal Service. Vanessa picked the Victorian album in which we inserted 2½ x 3½" collaged cards and Catie picked the small dictionary altering each letter of the alphabet with collage using antique engravings.

### **Catie O'Leary**

#### **Bio**

After seeing a Jess exhibition at the Berkeley Art Museum, I abandoned all other art forms for collage. The engraved illustrations are my material as well as my inspiration. I have shown at the Jack Fischer Gallery and Braunstein/Quay Gallery in San Francisco and have been in numerous exhibitions in the San Francisco Bay Area as well as the Oberpfalzer Kunsterhaus in Fronberg, Germany. Most recently I was a visiting artist at the American Academy in Rome. A California native, I received my MFA from Lone Mountain College in San Francisco. I live and work in Pacific Grove, California.

[www.catieoleary.com](http://www.catieoleary.com)

### **Vanessa Woods**

#### **Bio**

Vanessa Woods graduated with an MFA with honors, from the San Francisco Art Institute. Her artwork and films have been exhibited internationally including Jack Fischer Gallery in San Francisco, Stanford Art Spaces at Stanford University, The Walker Art Center in Minneapolis, and The Institute of Contemporary Art in San Jose. Woods has been the recipient of numerous awards including a Murphy and Cadogan Fellowship from the SF Arts Commission, a Film Arts Foundation Grant, and the San Francisco Art Institute's MFA Fellowship. She has also been awarded residencies at Djerassi, the Headlands Center for the Arts, the MacDowell Colony and in Pont-Aven, France, through the Museum of Pont-Aven.

[WWW.VANESSAWOODS.COM](http://WWW.VANESSAWOODS.COM)

## **Brandin Baron**

[www.brandinbaron.com](http://www.brandinbaron.com)

Instagram: @brandinbaron

### **CURRENT GROUP EXHIBITIONS**

*The Crow Show*, Arts Illiana Gallery, Terre Haute, IN. Feb 2– April 20, 2018.

<http://artsilliana.com/SalesGallery>

*The Bitters 2: We're Fucked*, Whitdel Arts Center, Detroit, MI. February 23rd – April 14th, 2018.

<http://www.whitdelarts.com>

*Investigating Identity*, Concordia University Ann Arbor, Kreft Center for the Arts, Ann Arbor, MI. March 6 – April 6, 2018.

<https://www.facebook.com/KreftGallery/>

*Fresh Art 2018*, Marin Society of Artists, San Rafael, CA. March 8– March 31, 2018.

<https://www.marinsocietyofartists.com>

*National Juried Exhibition*, Willard Arts Center, Idaho Falls, ID. March 15 – June 3, 2018.

*Red, White and Blue*, Brookline Arts Center, Brookline, MA. March 16 – April 20, 2018.

<http://brooklineartscenter.com/gallery/2018exhibitions>

*San Diego Legends*, The Studio Door Gallery, San Diego, CA. April 6- 29, 2018

*Built for Books*, Pacific Grove Library, Pacific Grove, CA. April 6-July 6, 2018.

*Artworks Northwest*, Umpqua Valley Arts Association, Roseburg, OR. May 4-June 24, 2018.

## ***Donna Gross- Bio***



I am a fine artist living in Santa Cruz, Ca. My roots began in Los Angeles where I grew up and lived until 1988. After graduating from nursing school and working for a year in the city of my birth, I made my exodus and travelled and worked in my field. I practiced my career in nursing for 10 solid years before starting my family. Now my children are grown and off to college and I find myself at my easel everyday. I found the obsession of pastel painting about a year ago and haven't stopped. Everything is good in my world with a stick of chalk in my hands! Mostly I am drawn to landscapes but can be inspired by figures and the occasional still life. Viewing life through artist's eyes has brought great joy to me. It is with gratitude that I share this joy with you.

### ***Artist Statement***

As an emerging artist , I am choosing to see my surroundings differently. Whereas before I glimpsed at the face of my loved one or a stranger on the street, today I see shape, value, texture, movement, and thus emotion and narrative. I imagine how I might render these observations and then I practice and I fall short. I do not surrender to the voice of comparison. I carry on in a spirit of curiosity and gratitude that I may find my way. On that journey I ultimately find a part of myself undiscovered.

### ***Curriculum Vitae***

Pacific Grove Library "Built for Books"  
April - July 2018

Pastel Society of Southeast Texas : Art of the Pastel National Exhibition  
April/ May 2018

Arizona Pastel Artists Association : 2018 Open Juried Pastel Exhibition  
March/ April 2018

Central Coast Plein Air Painters Exhibition : Art, Love, and Wine  
February 2018

~ Excellence in Pastel Award

### ***Membership***

Pastel Society of the West Coast  
Santa Cruz Art League

## David Gregory

309-472-6666 | davidgregorystudio.com

David Gregory is a traditional realist painter working in watercolor and oil with an emphasis on landscapes and cityscapes, though he also paints still-lives, portraits, and trompe l'oeil (French for "fool the eye"). He has been a painter for over forty years and has exhibited widely in both solo and group exhibitions. Over four thousand of his paintings can be found in public and private collections in the USA and abroad. He is a signature member of the Hawaii Watercolor Society.

David was born in Canton, Illinois, in 1947. He began his art training while studying architecture at the University of Illinois, but an exhibit of landscapes by art professor Billy Morrow Jackson ignited a desire to study painting. He enrolled in Jackson's classes and continued to receive private critiques and mentoring in Jackson's studio after leaving the university.

David lived in Mendocino, California, for several years, but has returned to his native Midwest. He now lives in Peoria, Illinois, with his wife Renée.

**PUBLICATIONS:** *MENDOCINO, Paintings by David Gregory, Words by John Bear.* Flying Bear Press, 2011. 96 pages hardbound, 77 color plates, ISBN 978-0-9838172-0-8

### SELECTED SOLO EXHIBITIONS

- 2017 **Quad City Arts, *Paintings Inspired by Carl Sandburg's Poetry***, Rock Island, IL
- 2016 **Galesburg Civic Art Center, *Paintings Inspired by Carl Sandburg's Poetry***, Galesburg, IL
- 2014 **Indi Go Gallery Artist Co-op Gallery**, Champaign, IL
- 2014 **Quad City Botanical Center**, Rock Island, IL
- 2013 **Burgess Hall Art Gallery**, Eureka College, Eureka, IL
- 2011 **Panache Gallery**, Mendocino, CA
- 1997 **Gallery One**, Mendocino, CA
- 1994 **INMA Gallery of Fine Art**, Al-Khobar, Saudi Arabia
- 1985 **Farnsworth Gallery, *David Gregory, American Realist***, San Francisco, CA
- 1984 **John Pence Gallery, *Works on Paper***, San Francisco, CA
- 1984 **American Institute of Architects**, Oakland, CA

### SELECTED GROUP EXHIBITIONS

- 2018 **Rock Island Art Guild Fine Arts Exhibition**, FIGGE Museum, Davenport, Iowa
- 2017 **Hawaii Watercolor Society Open Exhibition**, Honolulu Museum Academy of Art, HI
- International Watermedia 2017**, Cottonwood Center for the Arts, Colorado Springs, CO
- Arts in Harmony International Show**, Elk River, MN
- 2016 **Chautauqua National Exhibition, *What If?***, Eastern Kentucky Univ., Richmond, KY
- Saga Fine Art, *Bijou***, Monrovia, CA
- 2015 **Hawaii Watercolor Society Open Exhibition**, Honolulu Museum Academy of Art, HI

**Cherie Stock** Email: [elsmixedmedia@redshift.com](mailto:elsmixedmedia@redshift.com) Website: [mixedmedia-artist.com](http://mixedmedia-artist.com)

Art was her first love. She clearly recalls her first artistic experience at four years of age. The arsenal of lipsticks on her mother's vanity looked like bright red and pink paint tubes and the bedroom wall was a perfect canvas. Her mother was less than impressed with the final result so, with no further artistic encouragement, Cherie eventually pursued a career in nursing. Her interest in painting continued however and during the mid-seventies, while living in Pacific Grove and working as a registered nurse, her paintings were exhibited in a Cannery Row gallery. In addition, she hosted and produced a weekend radio interview program at KLRB Carmel that led to a fulltime on- air position at KMBY Monterey. This jump-started an illustrious radio career in San Diego and Los Angeles where for over 15 years she was an on-air music personality and host of a movie and music celebrity interview program.

In 1987, missing the beauty and artistic communities of the Central Coast, she returned to Pacific Grove and was hired as public relations director at Natividad Medical Center in Salinas.

In 2008 she retired to pursue her passion for painting full- time from her home in Oak Hills which she shares with her husband Bob and four adopted felines ("studio muses"). But immediately following retirement, she endured years of multiple surgeries and a battle with breast cancer. "It was the healing power of art that helped me through those tough times," says Cherie, "That period of time made me more determined to follow my passion and just have fun." The time spent in her studio experimenting with a variety of mediums combined with her use of vibrant color and an array of subject matter led to local recognition, awards and gallery representations. **She has become one of the Central Coast's premier alcohol ink artists** "I've taken some art classes, most recently with Dick Crispo, and have benefited from online tutorials. I love the challenge of alcohol inks. These intense liquid pigments are applied on a nonabsorbent medium like Yupo paper. The inks can be manipulated with brushes or pieces of sponge and felt and by tilting the paper to mix and control the flow of ink. "It's a very organic process. Alcohol ink is a tricky medium that is both frustrating and fantastic and has become my signature work..

#### **Awards/ Juried Exhibits**

**Nov 2017 Commissioner's Prize Avery Gallery Fall Art Competition**

Black History Month Celebration Seaside's Avery Gallery March/April 2018

**March 2017 Pacific Grove Art Center Dyke Gallery Show *Intuitive Act of Art***

**2016 First Place** Central Coast Art Association All Member Juried Show

2015 Sunset Center's Inaugural Annual Juried Fundraising Art Auction and Exhibition

**2015 Featured Artist** Steampunk Art Magazine

2001 Pacific Grove Art Center Group Show

**2012 People's Choice Award**, Inspirit Gallery, Carmel Valley for Found Art Assemblage

#### **Galleries**

##### **Current**

Cheryl Watts Gallery, Cannery Row

La Boutique, Moss Landing

620 ON THE AVENUE, Pacific Grove

##### **Past**

Bob Limber Art Gallery, Cannery Row

Gallery Tonantzin, San Juan Bautista

Campos Art Gallery, Carmel

**BRAD NEAL**

[www.bradnealstudio.com](http://www.bradnealstudio.com), 949-887-1389

## **ARTIST STATEMENT**

### **MEDIUM: Mixed Media – Ink and Watercolor on Paper**

I look for compelling places, both iconic and ordinary, to represent in my drawings and paintings in ways that will intrigue and inform the viewer of my work. The structure and geometry of architectural settings and natural and urban landscapes have interested me my whole life. The play of light, the balance of color and texture, the organization of space and form and how people use and animate a place all play a part in my visual vocabulary in capturing the essence of an environment.

My art is grounded in realism and has been influenced by the subjects and suggestive line work in the etchings of James McNeill Whistler and the spontaneity and delight that I see in the paintings of John Sargent and Joaquin Sorolla. Their work makes an emotional connection and has inspired my efforts as an artist to put the viewer in the moment, to arouse a strong feeling about a particular setting, figure or location.

My process for ink and watercolor drawings begins from life and/or photographs with a rough pencil study or sketches to design the composition, major shapes and values of the image I am creating. Occasionally, I will add watercolor to this process to evaluate potential color directions.

I then do a more refined layout drawing of my preferred study in pencil on 140 lb watercolor paper. Using an extra fine point 005 Micron pen with black archival ink, I gradually build up the shapes and values of my subject with ink line work that varies from precise and detailed to loose and agitated depending on what ultimately I want emphasized with tonal gestures, refined detail or color in the piece.

When the ink base drawing is completed, I paint it directly with watercolors using a limited palette which varies with the setting and subject. This allows me to build on color highlights and reinforce light and dark textural values drawn in ink with washes of paint. For me, the mix of media produces a wonderful balance of textural definition and detail with the transparent color and spontaneity of watercolor in the drawing.