

artla



April 2015





Dick Evans, *Morning Anticipation*, Acrylic on canvas, 30 x 48 inches



Dick Evans, *Yellow Green Black*, Acrylic on canvas, 40 x 66 inches

## ARTIST IN FOCUS

**12** Dennis Frates  
Imagine...

## FEATURED ARTISTS

**20** Lauren Szabo  
A Story To Tell

**26** Dick Evans  
Seeing Red!

## INTERIOR DESIGN

**32** Marc-Michaels  
Interior Design Inc.  
Design Gurus!

## CHARITY

**40** The Art Kids of  
San Diego County  
Empowering Young Artists

## LUXURY

**48** Rug Rats  
Six of the Best Rugs  
Money Has Bought!

**52** Art Directory

**54** Calendar

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**Publisher & CEO:**

Heidi Gray

**Art Director:**

Lisa La More

**Associate Writer:**

Tim Broughton

**Contributors:**

Patrick Williams  
Andrew Wheeler  
Kim Shaw  
Clyde Hunt  
Lindsey Weber

**On the cover:** Lauren Szabo, *Billboard #3*, Oil on canvas, 11 x 14 inches

Spring, as they say, is most certainly in the air, and for the world of art this means the start of the season of festivals, shows, and a plethora of openings around the world. Just a couple of notable events in April and May are the San Diego Art Walk and The Brighton Festival in England. Founded by local artists in 1984, the San Diego Art Walk now displays artwork from around the world. Moreover, this event actually lets the attendees bring their families and participate in interactive art installations on both festival days of April 25th and April 26th. Then, on May 2nd through May 25th, the wonderful Brighton Festival in the UK brings a swathe of amazing art to this beautiful seaside town. The Brighton Festival lasts for three weeks and attracts some of the most unique and innovative artists and galleries from all over the UK. It is an annual open-air exhibition and considered to be England's biggest mixed arts festival. In this month's magazine, we feature a trio of artists who themselves are definitely not strangers to the festival season: Dennis Frates, Lauren Szabo, and Dick Evans. These three artists bring a fresh vibrancy to art in their own distinct way and are perfect subjects for this spring issue of The ArtLA Magazine. We also feature the amazing design talents of Marc-Michaels, as well as the fantastic and inspirational achievements of The Art Kids of San Diego. What this charitable organization lacks in size, it most certainly makes up for in its dedication and enthusiasm in helping young artists achieve success. Finally, if your spring-cleaning involves replacing your rugs, then take a look at our selection of rare and expensive examples that one would most certainly not want to dirty! I hope you enjoy this month's magazine, and as always we welcome comments and feedback!

Heidi Gray

Co-Founder and CEO

# EMAILS



**ArtLA would like to thank all of our supports for their incredible emails. Please feel free to send your comments and suggestions to [contact@artla.com](mailto:contact@artla.com).**

Thanks for sharing what truly matters - creativity of the human spirit in many forms and ways. Congratulations! Let art be the way to understanding and peace!

**- Alfred F.**

I am so embarrassed to say that I have not clicked through on your emails to see the magazine. For some crazy reason I just thought you were advertising events and didn't even realize that there was a magazine. So today I did click through and

discovered the magazines. Wow! Wow! Wow! Fantastic. I loved the articles, the information about events all over the world...and the "Luxury" page is so fun to read. It really and truly is unbelievably awesome! Congratulations!

All the best...  
**- Carole L.**

I love your magazine!  
**- Jessy E.**

Thank you for your newsletter. I always read with great

pleasure your magazine. It is very nice and always interesting articles. Have a nice day and sorry for my bad English.

**- Vincenzo B.**

Thank you for the magazine! Beautiful and it sounds as though you are having fun! Take care and all my best to you all!

**- Stephanie P.**

I Love it Heidi. Thank you so much :)

**- Deborah S.**

A Window Between Worlds  
presents...

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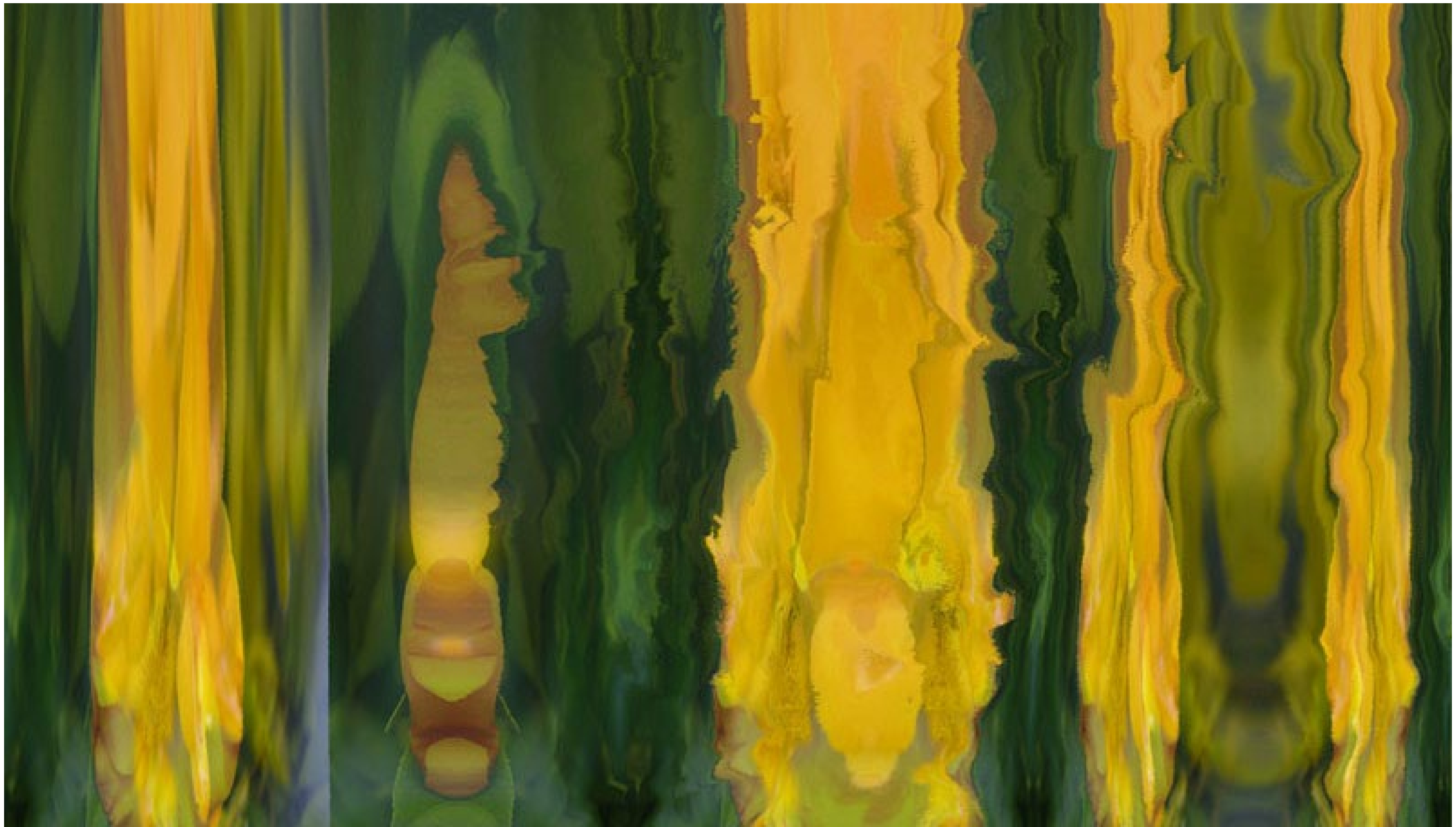
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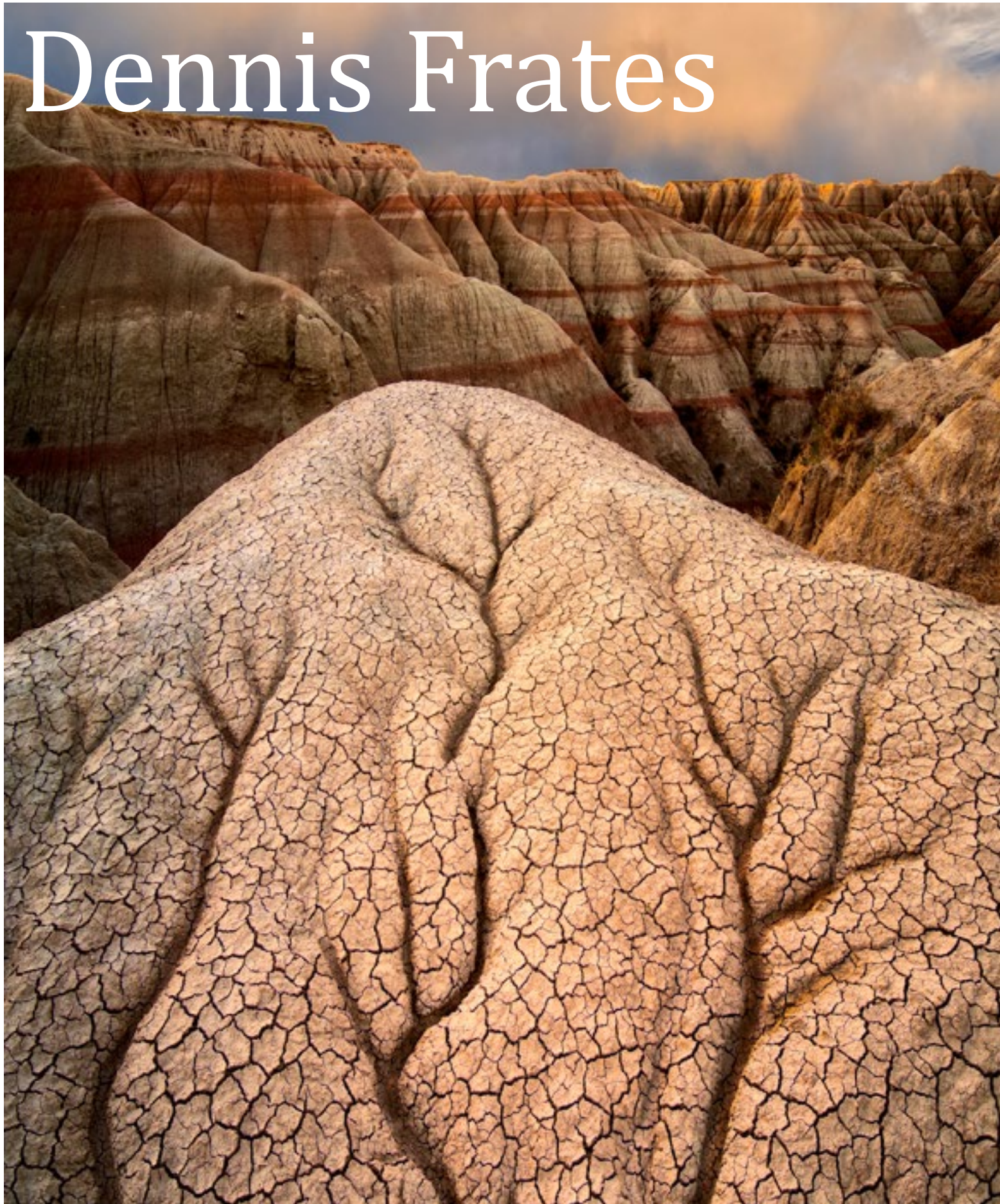


*Portal in the Golden Caverns, Digital, 48 x 48 inches*

ALLEN HIRSH



# Dennis Frates



*Erosions Beauty, Photography, 30 x 40 inches*



Imagine.....

*Round Waves, Photography, 30 x 40 inches*

**...A place where nature is unnatural, colors so intense that they almost tingle your skin, and all the inherent wonders of this world gather in a magnified celebration of beauty. That place exists in the lens of master photographic artisan Dennis Frates.**



# Dennis Frates

by Patrick Williams

The foundation of this talent came about when Dennis, as a child, would deliver newspapers, and his eyes would instinctively scan the environment for color, beauty, and intrigue. He managed to earn enough money from his newspaper deliveries to buy his first camera at the age of ten. This camera cost him \$100, and in no time this young lad's taste for the outdoors had him backpacking in remote wilderness areas with his camera always at the ready and clicking at any and every opportunity that his evolving eye would spot. It was from those innocent excursions that Dennis Frates has grown to become one of our most accomplished and admired exponents of landscape photography, and this week we are proud to present Dennis Frates as the April Artist in Focus.

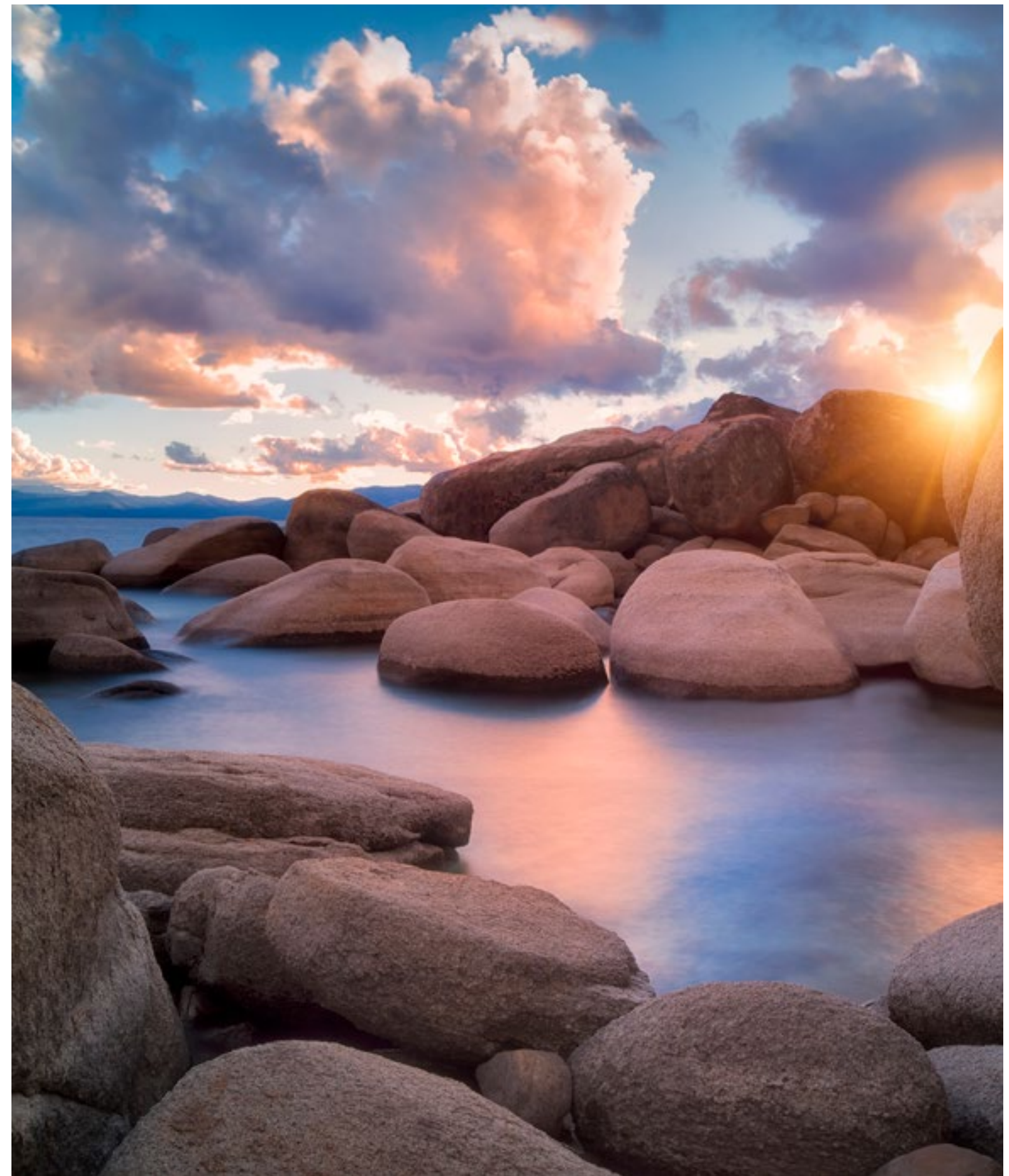
**ArtLA Magazine:** Many of your landscape photographs have an almost synthesized and symphonic quality, how do you achieve this?

**Dennis Frates:** When I photograph a scene, I look at every element in my viewfinder, and include only what is necessary to convey what I think the scene is saying to me. Everything must be in balance. The lighting has to be the best I can find, and seasonal timing must be right on. I try to include elements in my image that are unique, one of a kind events, like storms, peak wildflowers, or peak fall color, and unusual lighting that is sometimes very fleeting. There are many great photographs being made these days, but I'm not satisfied with my imagery unless it contains something uncommon. And I

am adamant that there must be something of interest in every part of the image, or at least every part of the image should support the main idea. I look for ways to portray scenes that have not been done before. I don't always achieve this, but when I do that's when I know I am producing fine art photography.

**ArtLA Magazine:** Please tell us a bit about how you decided to create the compendium of images in your book, "Oregon Unforgettable." Do you intend to make that a series featuring other states?

**Dennis Frates:** I did not create images of Oregon so that I could produce a coffee table book on the state. Instead I followed my passion and photographed what inter-



*Lake Tohoe Sunset, Photography, 24 x 30 inches*



# Dennis Frates



*Tahoe Sunset, Photography, 40 x 50 inches*

ested me around the state. It was only after many years of photographing Oregon, and had a large body of work from all corners of the state, that I was asked to submit images for this book. I have photographed in all the western states and Hawaii, but as of yet I have not explored the idea of doing a book elsewhere. I'm not really a stock photographer, so trying to create a collection of images in other states is not what interests me. I photograph in other states simply because I find a wide diversity of subject matter for my fine art compositions.

**ArtLA Magazine:** What has been the most difficult thing to overcome as a photographer?

**Dennis Frates:** I would have to say the loneliness at times. I travel extensively by myself to very remote areas for extended periods of time. I prefer to photograph with another photographer or my family, but this is not always possible. However, I realize that some of my best photography occurs when I am by myself.

**ArtLA Magazine:** The light, color and graphic quality of "Tahoe Sunset" are superb. Can you please tell us about the set up and production of this photograph?

**Dennis Frates:** This image was taken on a 10-day solo photo trip to Lake Tahoe. I grew up partially in Lake Tahoe and have a great

love for this area. I hiked to this spot several times over the days I was there, and scouted out several different locations to photograph for a return trip at sunset and sunrise. This shot was not the one I planned for. However, everything seemed to come together, and I just had seconds to decide. I needed a long exposure to soften the water,

and to place the rocks in a favorable position that mimicked the sky somewhat.

**ArtLA Magazine:** When you are not working, what do you do to relax?

**Dennis Frates:** I like to read, go to movies, workout at the gym, and travel. I have com-



*Arch Rock, Photography, 40 x 50 inches*



# Dennis Frates

bined travel with photography, but I always make time to be a tourist and just enjoy a location with my family.

**ArtLA Magazine:** What is the craziest thing you have ever done to get the perfect photograph?

**Dennis Frates:** Well, I can't recall any one particularly crazy event, but I will say this. Many of the people I know think I do some pretty everyday crazy stuff to get photos. For example, driving 12 hours a day by myself for more than one day to reach a photo destination; hiking out from a wilderness photo destination at dark with a flashlight by myself (one time getting lost); standing out on a rock in the ocean to get a shot with high waves crashing all around me (this was very scary); not to mention getting up well before dawn and staying out until dark for many days on a typical photo outing. All that being said, I love what I do!

**ArtLA Magazine:** The artwork titled "Arch Rock, Oregon" is also a stunning photograph. Please tell us about this image's history and how it came about?

**Dennis Frates:** This shot was taken from a very hard to find remote area on the Oregon coast. It is located way off the highway, and most visitors never see this arch. It is located in an area of private property and/or posted government land. So, you either have to approach by boat or get permission from property owners. This shot was made at sunrise, after trying many days to get a worthy image.

I am an extremely prolific photographer. It's a blessing and a curse, but I seem to see photographs everywhere I go. When on a landscape outing with other professional photographers I usually take 2 – 3 times more photographs than anyone else. Compositions appear in places that others wouldn't even consider. By spending a lot of time at a scene, I can usually pull out a good composition if I study it enough. It sometimes takes a great deal of time to produce a fine art photograph. I usually visit a location many times to get just the right shot.

**For more information about this extraordinary photographer, please visit <http://artla.com/DennisFrates/dashboard/gallery>**



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# LAUREN SZABO



*Vacancy, Oil on canvas, 24 x 48 inches*

## A Story To Tell

by Tim Broughton

Southern California born and bred artist Lauren Szabo is a talent whose paintings depict more than just images on canvas. Her style is innocently disarming, but with a studied capability that exhibits a skilled and structural approach that was in part nurtured by the tutorage of The California College of the Arts. In speaking with Szabo, one is struck by her focus, clarity and thoughtfulness not just in regard to her creative process, but also in her relationship with life. Each painting in her “Deconstruction” series tells a unique tale of what Szabo describes as “our unique human condition.”



# LAUREN SZABO

Szabo has recently completed a biographical video that allows the viewer to “meet” the artist in a more intimate way. As she mentioned, “The biographical video is a tool to communicate with a broader audience in a new and accessible manner. It was a great exercise to translate my story by utilizing the medium of video. I really wanted to do something special because I feel it allows people to get to know me and my approach to my craft a little better.”

Although Szabo will always have the theme of “deconstruction” lingering in her heart, she has been drawn to some new and intriguing creative ornaments. One such area is the art of typography. As she expressed to us, “This skill, particularly in advertising, has become a subject of interest to me, and I have been integrating it into my recent compositions. I am really excited about the possibilities that are available to me as I observe and explore this particular artistic discipline.”

Szabo has created a wonderful cornucopia of so many superb paintings in her career to date, so we are always a little cautious when challenging such an artist to name a favorite. It is, if you will, like asking a parent to pick a favorite child. Szabo, however, is adamant that the painting entitled “Indian



*Indian Canyon Road, Oil on canvas, 60 x 40 inches*

Canyon Road” represents a very special moment in her professional life, telling us, “It was a breakthrough for me on many levels. In terms of creativity, it was an exciting departure from my previous architecture and transportation sub-series. On a professional level, I was excited to see that other people also took note. Creative Quarterly (CQ) published this work of art, and as a result, I received CQ’s award for one of the “100 Best Artists in the Category of Fine Art.”

***“There is usually a larger story behind the pieces that I paint. The stories speak about the environmental issues we have generated such as agricultural pollution. While painting these scenes, I typically digest the history of a place in order to gain some insight into what it once was, and how the place evolved into its current state.”***



# LAUREN SZABO

Pertaining to her personal inspirations, Szabo names Xiaoze Xie, Richard Misrach, and Gail Potocki as some of her favorites. “I am interested in artists that value tradition while making a contemporary statement about how they see the world. These artists in particular use their work to comment on civil, environmental, and cultural issues, which is something I endeavor to do as well,” she said.

Going forward, Szabo has dreams of extending her “deconstruction” concept to a fresh, new level as she looks to the future in order to remind us of the past. She said that she would love to create a series on the many disappearing international landmarks and structures that are scattered around the globe, “especially those including the element of water.” Possible subjects include Venice, Italy during flooding, shipwrecks, glaciers, and other ice formations.

Szabo, although nowadays confident of her own abilities (and with good reason we think), is emotionally mature enough to always seek the opinion of a trusted individual in her life for feedback after she has created a new piece of artwork. For Szabo, this person is her studio mate, Colin Nitta. Szabo told us that he gives her honest critiques of her work, adding that, “we had ad-

acent studios while developing our Illustration Theses at California College of the Arts, and have been sharing a studio space in the Oakland Hills ever since we graduated. He is an oil painter himself, and knows my process and artwork extensively, which enables him to give insightful feedback.”

This artist, like so many great exponents of the visual arts, has experienced many highs in her life, and also dealt with her fair share of lows. We asked her if she could pinpoint an event that stands out as a pinnacle thus far in her artistic life. Szabo said, “Although I have sold my work internationally, exhibited in both solo and group shows, and placed in international competitions, none of these are the driving forces for why I paint. I feel most fulfilled when I have an intense painting session, and I feel that I have made progress in my abilities and produced art that is true to myself. Feeling connected with my artwork is the most rewarding experience for me because I love making art and cannot imagine doing anything else.”

**Lauren Szabo most certainly is an artist that tells many stories quite beautifully. To discover more about her, please visit <http://artla.com/laurenszabo/dashboard/gallery>**







*Junipers in a Yellow Mood, Acrylic on clayboard panel, 30 x 30 inches*

# SEEING RED!

by Andrew Wheeler



*Forms with yellow burst (triptych), Acrylic on canvas, 64 X 102 inches*

# DICK EVANS



# DICK EVANS

Dick Evans is not what one would describe as an uncomplicated character. As a highly accomplished artist, a respected art educator, and a natural creator, he is (to plagiarize Winston Churchill) “a riddle wrapped in a mystery inside an enigma.” As he told us, “I was thirty before I realized everyone doesn’t look at things the way I do. Sounds crazy, but it was quite a revelation to me. I’m not talking about the time that each of us has that “wow” moment when we realize red might be a different color to someone else. I’m talking about seeing with an intense visual awareness that is sometimes so strong it becomes exhausting! I am continually designing and organizing everything I see, virtually every waking moment, whether it is clouds in the sky or breakfast on the plate. It’s wonderful and grueling all at once.”

Evans clarified his perceptions about his personal creative instincts by telling us, “the more important part is to take that gift of acute seeing and put it into a form of expression that not only means something to me, but hopefully means something to others. For example, I just looked up from my computer and saw the various different sizes and colors of “post-its” and my white

pearl eraser as they sit on my desk, and was aware of the dramatic compositional questions afforded by those objects. See what I mean? Who else cares? Do I even care? What I do not care about is reproducing what I see in a photographic manner. What I do care about is getting to the essence of a visual image without the fetters of expected, learned reactions. To that is added the importance of the emotional response to an image. What can I express that is not simply restating the obvious, shorthand way of seeing that keeps us from running into things and missing the food with the fork.”

When we asked Evans to describe, as an educator how he balances his own creative tones with encouraging originality in his students, he told us that the question for him is how does he set aside what he wants to express and help the student to find what they want to express. “It’s been many years since I was a professor, but when I was, I found that originality in my students was best stimulated by the demonstration that each of us has a unique story to tell, and that a story can be of importance to others if it is presented in a unique way,” he said. Everyone has his or her own opinion about



Dick Evans, *Dancing on the Wind (diptych)*, Acrylic on canvas, 66 x 120 inches

what makes a great artist. When he was at college, Evans learned a lot from his professors. One of his most memorable mentors was Angelo Caravaglia at the University of Utah. Additionally, Evans said that as a professor, one of his students, who later became his wife, has had the greatest influence on his creativity. “She is a continual source for me to get an understanding of how my work reads to others.

When we asked Evans if he ever thought that some art veered too closely to the arena of “self-indulgence,” his answer was forthright and defined. “I consider most human activity that is not solely for survival to be self indulgent. The important thing here is what does it provide for others and what does it provide for the artist. I feel the most important recipient of an artist’s work is the artist himself. By that I’m referring to



# DICK EVANS

the expansion of oneself (personal growth) through expression. I learn so much looking at my own work. When I'm painting it simply flows out. When I have a chance to see the finished work is when I receive the value of having made it," he said.

Some artists paint in order to generate sales, and can "adjust" their talents from the perspective of keeping one eye on the commercial viability of their work and the other on pure creativity. Evans is not a subscriber to that ideology, although he does admit to travelling down the road more than once. "I have ventured into that trap on several occasions in my career; mostly in my early career, and always only briefly. It never works for me. My most successful sales have nearly always been of work that I did that was most personal to me. I find the most personal work is almost always the most universal, whether it is my own work or that of another artist," he told us.

Evans is well known for producing amazing artworks on a grander scale, and views this approach as being an extension of "difference" than "importance." As he explained, "a small painting can be seen in its entirety without moving the eyes. It can often allow

an easier psychological or emotional entry into the painting. A large painting requires moving through different "chapters" as the viewer looks at different parts. Perhaps it is analogous to comparing a poem to a novel. Each can be intense in its own way."

As an artist whose exhibition history can only be described as "enviable," Evans is expressly grateful for the opportunities that he has had. He mentioned to us, "One of the most interesting events was a very unique invitation by The Fine Arts Institute of Edmond, Oklahoma. They have an annual fundraising banquet that usually includes a group show of a number of artists. This year they proposed something different. On exhibit would be a number of my paintings that had been purchased by different collectors. Each collector, in turn, told why that particular painting was important enough to them that they bought it. I expected some of the reasons; however, most were completely unexpected and provided an incredibly important insight into what my work meant to others."

Finally, we asked Evans how a person that is constantly evaluating his environment with a critical artistic eye unwinds each day,



*Yellow Green Black, Acrylic on canvas, 40 x 66 inches*

he surprisingly told us that fly-fishing is his "meditation" of choice. He added, "The focus required is sometimes strong enough to stop the visual planning. However, I often later see in my work references landscape forms, textures and colors that I can trace back to my time on the stream."

**Dick Evans is a very thoughtful and analytical guy. To discover more about him, please visit <http://www.artla.com/dickevans88/dashboard/gallery>**



# MARC-MICHAELS

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Marc-Michaels Interior Design Inc., photo courtesy of Ed Butera

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# INTERIOR DESIGN INC.



# MARC-MICHAELS INTERIOR DESIGN INC.

DESIGN GURUS! by Kim Shaw

**M**arc Thee is the co-founder and principal of Marc-Michaels Interior Design, Inc., one of the most experienced, creative and accomplished interior design firms in North America. This full service design salon prides itself on its diverse abilities to turn a vision into a beautiful reality. Their capabilities allow them to pinpoint the most perfect design attributes required to amplify the aesthetic qualities of virtually every environment from residential to commercial spaces and even yachts.



Marc-Michaels Interior Design Inc., photo courtesy of Ed Butera



# MARC-MICHAELS

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## INTERIOR DESIGN INC.



Marc-Michaels Interior Design Inc., photo courtesy of Ed Butera

Marc Thee is the driving force behind this Boca Raton company's residential and commercial divisions. Marc leads a talented team of experts that are diligent, creative, and chichi when the delicate won't suffice. Marc and the firm have twice been named by Architectural Digest as one of "The Top 100 Designers in the World," and in 2002,

Marc received the highly prestigious "Designer of Distinction Award" from the Design Center of the Americas in Dania.

Marc and his team have developed a unique and innovative approach to interior design that is based around a seven-fold tier of phases, creating success from start to finish.





# MARC-MICHAELS

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# INTERIOR DESIGN INC.

For more information on Marc-Michaels Interior Design Inc.,  
please visit <http://www.marc-michaels.com/>

## 1) Programming

The first phase of Marc-Michaels' projects is the Programming Phase. This phase is pre-design and is critical to determine scope of work and identify the project team. Understanding the critical path of the project provides the basis of the project timeline. The client's aesthetic wishes for the project level of detail and finishes, function needs, furnishing style, budgetary requirements, and identifying preferred vendors are key to programming every project.

## 2) Conception

The first design phase is the Concept Phase. In many cases, this phase may be broken into two distinct milestones: concept and schematic design. Within the concept milestone, plan review, space planning, mood imagery, and initial material palette ideas are developed. Within the schematic milestone, interior sketches, elevations, ceiling designs, flooring patterns, furnishing mood and preliminary finish selections are developed for the key spaces.

## 3) Developing

Once the project team has fulfilled the Concept Phase, the Design-Developing Phase builds on those decisions reaching to the entire project scope, past that of the key spaces. This phase pushes the design concept into every corner of the project to develop and understand all of the interior spaces and how each space will function. At this point in the project, the main objective is to ensure the design and function needs are working together in harmony.

## 4) Resolving

After the Design Development Phase is completed, the project is at the point where the design can be resolved. Now all of the decisions of the clients and design team come together and the interior design documentation begin to take shape. A preliminary set of documents may be issued, including furniture plans, reference plans, ceiling plans, flooring and tile plans, lighting plans and interior elevations.

## 5) Detailing

Once the client has approved the design phases, the in depth detailing of the project's designs begins. In this phase, the interior design drawings are fully coordinated with consultants and vendors as needed. The detail work is required to ensure the design execution is created with absolute precision.

## 6) Documenting

After the design details are finalized and coordinated, the production of the working drawings are developed with the required construction information. In addition to the set of drawings, supplemental specification packages of plumbing, lighting, cabinetry, finishes and paint schedules are submitted.

## 7) Realizing

The final part of the process ensures that the implementation of the design is carefully executed by the design team. They work closely with the consultants and contractor, problem solving as needed, through all stages of the construction process. This phase also includes review of shop drawings and

other consultant coordination as the reality of the spaces comes to life. Installation of the furnishings and adding the final touches are the conclusion and most exciting milestone of the realization of the design for each project.

The proven results of this intelligent approach can be seen in so many of the outstanding projects that Marc-Michaels has created. With an international footprint that boasts projects such as model homes in Asia, high-end luxury residential towers in the Middle East, and private residences throughout other parts of the world, including Thailand, St. Martin, the Cayman Islands, the Bahamas, Puerto Rico, Canada, Sweden, Switzerland, and Belgium, Marc-Michaels is a company that stands solidly on its evident reputation as a top-tier design firm.

Looking into the future, Marc Thee himself is creating an exciting and unique range of branded signature products that utilize his years of experience and original creativity. These products will soon be released to the public, so watch this space!



# THE ART KIDS OF SAN DIEGO COUNTY



## EMPOWERING YOUNG ARTISTS

by Clyde Hunt

**The Art Kids of San Diego County creates numerous projects that not only challenge the artists to hit new highs, but also teaches them how to sell their artwork and earn money. Here are some of the artists that have completed the program along with examples of their creations:**

Born in 2003, The Art Kids of San Diego County has since grown and evolved into an enterprise that is instrumental in teaching young artists about art and the fundamentals of marketing and selling the artwork that they produce. Their core mission is to nurture young artists so they have the greatest opportunity to become professional artists. To date, nine such individuals have become bona fide professional artists as a result of this amazing program.

It is not only in the area of traditional painting that the aforementioned artists have excelled, but they have also been successful in the areas of murals, commissions for individuals and for businesses, face painting for private and community events, banners for events, and some have even hand painted a car for the Imperial Beach Fire Department. This particular vehicle won the 2014 Demolition Derby at the Del Mar fair grounds. Moreover, they have also used their talents for the general beautification of the San Diego area.

### Ily Alfred (13 Years Old)

Ily is an extremely gifted young artist. She is 13 years old and already paints at a college level.



*Wolf's Moon,*  
Acrylic on canvas,  
16 x 20 inches, \$175.00

### Ethan Barnett (10 Years Old)

Ethan is one of the 10-year-old twins that the organization has in the program. He has developed an amazing attention for detail and is improving with every painting he creates.



*Stars of Tomorrow,*  
Acrylic on flat panel canvas,  
16 x 20 inches, \$25.00

### Seth Barnett (10 Years Old)

Seth is an extraordinary artist that works very hard developing his artwork and thinks of things that most of us would not even consider. As an autistic child, Seth has additional challenges that he faces on a daily basis, but his enormous dedication and ability to overcome these difficulties has been enhanced as a result of his time in The Art Kids of San Diego County.



*Celebration of Color, Mixed media*  
on flat panel canvas,  
16 x 20 inches, \$100.00



# THE ART KIDS OF SAN DIEGO COUNTY



## EMPOWERING YOUNG ARTISTS

The Art Kids of San Diego County meets every week in a park. These promising students are able to learn and practice their craft, along with being provided materials and personal instruction at no extra charge. The program benefits from a corporate sponsor and is also privileged to be working with Blick's Art Store in Little Italy. This organization is the first group that Blick has asked to display work in the store. At present, they are the only young artist organization that holds official status as artistic contractors for the cities of Imperial Beach, CA and Coronado, CA.

For more information and to become involved,  
please visit <http://www.takosdc.com>.

### Quetza Cano (15 Years Old)

Quetza is an incredible artist at just 15 years old. She is recognized locally for her paintings of beautiful and colorful imaginary dragons.



*Master Dragon,*  
Watercolor pencils on bristol,  
8 x 12 inches, \$50.00

### Vanessa Schnurer (19 Years Old)

Vanessa is not only an artist and illustrator, but she is also an accomplished photographer. Her artwork started selling when she was 11 years old and has never stopped. She is in her senior year in high school and is involved in the CoSa Program at Coronado High School.



*Ready For Takeoff,*  
Photographic print (signed),  
11 x 14 inches, \$50.00

### Annie Devercelly (8 Years Old)

Annie is eight years old, and one of the newest additions to The Art Kids of San Diego County. She is extremely bright and loves to paint and draw.



*Purple Seas,*  
Acrylic on canvas,  
10 x 14 inches, \$50.00





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# Rug Rats

## Six of the Best Rugs Money Has Bought!

by Lindsey Weber

We typically use them as somewhat artistic and decorative household appendages, but for the most part, we utilize them as functional floor treatments that are quite simply just walked all over. Yes, rugs are items that most people have as a way to either protect or accent their beautiful flooring. However, there are certain types of rugs that have become some of the most treasured and desirable ornaments one could possibly own. Here we take a peek at some of the most revered carpets available, and rest assured these will not be placed on the floor of the entrance hall. No, for most of these demand climate controlled environments and protective glass casings mounted on the wall. So, please do not wipe your feet on these delectable collectibles.



### A TABRIZ CARPET, NORTHWEST PERSIA

A Great example of traditional Mahi field all-over-repeating pattern. "Turtle" design elements in the border add really nice weight to the piece. This is a classic turn of the century Tabriz Rug with well-balanced design with reconciled corners. A bargain when it sold for \$68,500.



### A PORTUGUESE ARMORIAL CARPET

This particular example is from the collection of Tobacco heiress Doris Duke (one of the world's most discriminating collectors of Oriental Carpets and Persian Rugs) and the Newport Restoration Foundation. It is very rare and valued at \$80,500.

### A 'MOHTASHEM' KASHAN CARPET, CENTRAL PERSIA

Mohtashem Kashan rugs are typically among the highest "grade" of Kashan carpets made post 2nd quarter 19th century and pre-1900 vintage. The execution, craftsmanship and quality demonstrate exceptional understanding of weaving. The beautiful colors with the high decorative value make this a steal at \$92,500.



### A SMALL MEDALLION USHAK RUG

This example dates from around 1600 AD. Rich in both color and symbolism, this double-niche medallion Ushak rug represents one of the finest forms of classical Western Anatolian weaving traditions. Rugs of this type are recognizable by their saturated brick-red fields and by their double niche composition, having one at both the top and bottom of the field. Prayer rugs generally employ a single niche or mihrab directing the worshipper towards Mecca, replicating traditional mosque architecture. \$158,500.





# Rug Rats

## Six of the Best Rugs Money Has Bought!



**A ZIEGLER MAHAL CARPET,  
CENTRAL PERSIA**

Ziegler Mahals are in high demand by decorators mainly due to the large print scale and palette. Popular colors include terra cotta and light blue. This rug, despite the soft and muted overtones, maintains good contrast and tone-on-tone quality. \$182,500.

### SILK ISFAHAN RUG

Our final rug could be called “The Rug of all Rugs,” just to be a cliché! Seriously, this rug fetched the highest price ever paid at auction (both per square foot and overall), and also the highest price ever paid even among a private sale. The rug was last sold in 1990 to tobacco heiress Doris Duke who then left the rug to the Newport Restoration Foundation after her death. Originally the rug was categorized as a Silk Kashan, but has since been re-evaluated as being what would more appropriately be considered an Isfahan dating to the early 1600’s: A Silk Safavid Carpet. The rug was reportedly sold to an anonymous buyer, a resident in Long Island, N.Y. for the bargain price of \$4,450,500. Needless to say, it’s not in the garage!



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Lauren Szabo, *Mare Island*, Oil on canvas, 36 x 18 inches

## ART CLASSES

LACMA  
5905 Wilshire Boulevard  
Los Angeles, CA 90036  
P: 323 857-6010  
Printmaking and Mixed Media  
May 16, 2 pm  
<http://www.lacma.org/art-classes>

## ART SUPPLIES

Art Supply Warehouse  
6672 Westminster Blvd  
Westminster, CA 92683  
P: 714.891.3626  
[www.artsupplywarehouse.com](http://www.artsupplywarehouse.com)  
Swain's  
537 North Glendale Avenue

Glendale, California 91206  
P: 818.243.3129  
[www.swainsart.com](http://www.swainsart.com)

Lenz Arts  
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Santa Cruz, California 95060-2749  
P: 831.423.1935  
[www.lenzarts.com](http://www.lenzarts.com)

## ART CONSERVATION

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Smith Art Conservation LLC  
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E: [info@smithartconservation.com](mailto:info@smithartconservation.com)  
[www.smithartconservation.com](http://www.smithartconservation.com)

## LEGAL

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Santa Monica, CA 90404  
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F: 310.998.5594  
E: [losangeles@calawyersforthearts.org](mailto:losangeles@calawyersforthearts.org)  
[www.calawyersforthearts.org](http://www.calawyersforthearts.org)

## TECHNOLOGY

Microsoft  
Microsoft Surface Pro 3  
[www.microsoftstore.com](http://www.microsoftstore.com)

Huion  
Huion H610 Pro  
[www.huion-tablet.com](http://www.huion-tablet.com)

Wacom  
Wacom Intuos Pen and Touch (small)  
[www.wacom.com](http://www.wacom.com)



# CALENDAR

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**New York, USA**  
Through June 7, 2015

**The Museum of Modern Art (MoMA)**  
*Björk*

The Museum of Modern Art presents a retrospective of the multifaceted work of composer, musician, and singer Björk. The exhibition draws from more than 20 years of the artist's daring and innovative projects and her eight full-length albums to chronicle her career through sound, film, visuals, instruments, objects, and costumes.

<http://www.moma.org>



**Sydney, Australia**  
Through July 12, 2015

**Museum of Sydney**  
*Towers of Tomorrow*

Constructed by Ryan McNaught, one of only 12 LEGO® certified professionals worldwide, this exhibition celebrates tall and extraordinary buildings from Australia and Asia. With several models standing over 3 meters high, with stunning architectural detail and playful use of colors and textures, each of these LEGO® structures is guaranteed to amaze. They'll also inspire the young and the young-at-heart to create their own 'towers of tomorrow'.

<http://sydneylivingmuseums.com.au>

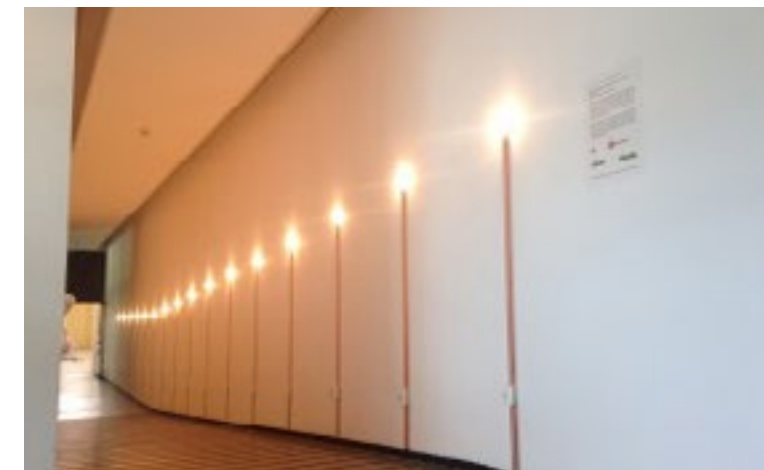


**Paris, France**  
Through June 29, 2015

**Musée du Louvre**  
*Poussin and God*

To mark the 350th anniversary of the artist's death in 1665, this exhibition at the Musée du Louvre sets out to review possible Christian readings of Poussin's painting and one of his signature features: his merging of the antique and Christian notions of the sacred.

<http://www.louvre.fr/en>



**São Paulo, Brazil**  
Through December 2015

**Museu de Arte Moderna de São Paulo**  
*Círios*

The artist Wagner Malta Tavares created this artwork inspired by the eponymous poem from Constatinos Kavafis. Along the wall, small incandescent LED lamps are placed every 50 cm distance from each other forming a line. The presence of visitors is part of the artwork because whenever someone walks along the way the lights go out.

<http://mam.org.br/en>



# CALENDAR

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**San Diego, USA**  
**April 25 – 26, 2015**

### **San Diego Art Walk**

Producers of San Diego's Original Fine Art Festivals, and Mission Federal ArtWalk, April 25 - 26, 2015, and ArtWalk NTC @ Liberty Station, August 15 - 16, 2015 bring together all facets of the arts for free public celebrations. Founded by local artists in 1984, these events now attract artists from across the globe, and art lovers travel to San Diego to immerse themselves in all things creative during these festivals. More than just art events, the festivals give attendees the opportunity to bring their families and participate in interactive art installations.

<https://www.artwalksandiego.org>

**Brighton, UK**  
**May 2 – 24, 2015**

### **Brighton Festival**

Now in its 49th year, Brighton Festival is an innovative commissioning and producing festival, which continues to win critical acclaim for its ambitious and daring program. As England's biggest curated mixed arts festival, Brighton Festival attracts some of the most innovative artists and companies (and some of the most adventurous audiences) from the UK and around the world.

<http://brightonfestival.org>

**New York, USA**  
**Ongoing exhibition**

### **Guggenheim**

*A Long-Awaited Tribute: Frank Lloyd Wright's Usonian House and Pavilion*

This presentation, composed of selected materials from the Solomon R. Guggenheim Museum Archives, pays homage to these two structures. Aware of his lack of architectural recognition in New York City prior to the 1953 exhibition, Wright declared: "this house and the pavilion alongside it . . . represent a long-awaited tribute: the first Wright building[s] erected in New York City."

<http://www.guggenheim.org>

**Beverly Hills, USA**  
**Through May 30, 2015**

### **Gagosian Beverly Hills**

*Anthony Caro*

Gagosian Beverly Hills is pleased to present fourteen early sculptures by the late Anthony Caro, some of which have never been seen in the United States. The exhibition has been prepared in close collaboration with the Anthony Caro studio.

<http://www.gagosian.com>



thanks for viewing

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