

Rose Garden Chapel Gallery
California Baptist University (CBU)



Image: Virginia Katz, *A Fleeting Present*, 2022
watercolor on facial tissue

PRESS RELEASE

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PROSPECTIVE MEMORY

September 21 - November 18, 2022

Opening Reception: Wednesday, September 21, 2022, 6:30 p.m. - 9:00 p.m.

Riverside (August 22, 2033)—CBU’s Rose Garden Chapel Gallery presents *Prospective Memory*, an exhibition of work by 12 artists, curated by Quinton Bemiller. The exhibition’s title is a term used to describe things we intend to remember for the future. Unlike memories of the past, prospective memory implies goals and hopes for an uncertain road ahead. This includes themes of personal identity, environmentalism, internal and external conflict, spirituality and transcendence. *Prospective Memory* features painting, drawing, sculpture, ceramics and installation, with an emphasis on personalized approaches to abstraction. The artists are **Michael Aschenbrenner, Quinton Bemiller, Rochelle Botello, Daniel Callis, Ryan Callis, Jane Chafin, Ann Isolde, Virginia Katz, A.M. Rousseau, Seda Saar, Juan Thorp and Devon Tsuno.**

Michael Aschenbrenner’s clay tablets feature the results of experimental firings, glazes and oxidations. He moves in and out of abstraction while referencing iconic images related to war, conflict and the human condition. A Vietnam War veteran, Michael Aschenbrenner is a two-time recipient of grants from the Pollock/Krasner Foundation and his works are in the permanent collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art and the Palm Springs Desert Art Museum, among others.

Quinton Bemiller’s paintings are conceptions of space and time that often relate to landscape, nature, and ideas associated with locations. As a fifth-generation Southern Californian, Quinton Bemiller connects his painting process to life experiences in the context of landscape. He has received individual artist grants from the Cities of Los Angeles and Pasadena. He is currently Dean of Arts and Humanities at Norco College, in the Riverside Community College District. Quinton Bemiller has curated numerous exhibitions, having served as the Director of the Norco

College Art Gallery, the W. Keith & Janet Kellogg Gallery at Cal Poly Pomona University, and the Co-Owner/Co-Director of Project_210.

Rochelle Botello's sculptures and drawings are idiosyncratic and playful, while at the same time addressing dichotomies of stability/instability, fragility/strength and control/relinquishment. Using paper, wood and tape, Rochelle Botello transforms these humble materials into expressive forms that seemingly have a life of their own. Rochelle Botello will have solo exhibitions at Torrance Art Museum and Oxnard College in 2023.

Daniel Callis' paintings and sculptures are poetic statements on personal and cultural experiences. Christian and Islamic narratives inform the work, with patterns, materials and processes metaphorically referencing networks, connections and the potential for unity and redemption among all people. Daniel Callis had a solo exhibition at Long Beach Museum of Art in 2019 and is Professor of Art at Biola University.

Ryan Callis' paintings recall surfing, driving on Pacific Coast Highway and stories of wondering and wandering. A joyful energy pervades his paintings, which ride the line between abstraction and representation. His paintings create a visual representation of experiences, while blending formal aspects of 20th Century Modernism with the light heartedness of 21st Century popular culture—what L.A. Times critic David Pagel described as Arthur Dove with an emoji.

Jane Chafin's paintings have the boldness and elegance of Matisse's late cut-outs with the intensity and jitteriness of Yayoi Kusama. Jane Chafin describes her art practice as “a protective buffer zone between me and the chaotic world around me.” She uses Photoshop to sketch and work out compositional solutions to her paintings, which hang loose—no supports—like personal banners. Jane Chafin was the director of Offramp Gallery 2008-2016.

Ann Isolde's paintings are both experimental and carefully executed. Working with ideas that range from feminism to environmentalism to personal narrative, her recent paintings are small yet rich with content. Biomorph forms and surrealist techniques mix with hard-edge geometry and lavish color to offer profound statements about the human experience. Ann Isolde was active in the Feminist Studio Workshop and assisted Judy Chicago in the creation of *The Dinner Party*, 1979. She is a past president and longtime member of the Southern California Women's Caucus for Art.

Virginia Katz's practice is guided by a philosophical questioning of our relationship with the environment amid its current state of crisis. This practice manifests in four distinct bodies of work: relief paintings, mixed media monoprints, watercolors and site-specific interventions in the landscape itself. For this exhibition, Virginia Katz will exhibit new landscape paintings executed in watercolor on facial tissue, which “represent the cycle of decline and impermanence that exists in all things – even the paintings themselves”. In 2021, Los Angeles County Museum of Art (LACMA) acquired five unique prints by Virginia Katz, some of which were previously exhibited at the Pasadena Museum of California Art.

A.M. Rousseau's multidisciplinary practice includes painting, drawing, sculpture and photography. Line is the central theme in almost all these works, and A.M. Rousseau investigates the physical, expressive, and conceptual possibilities of this element with ceaseless curiosity.

A.M. Rousseau has exhibited at Jason Vass, Andi Campognone Projects, Lancaster Museum of Art and History, CMay Gallery and is the recipient of a National Endowment in the Arts Fellowship.

Seda Saar's artistic output ranges from her work as an accomplished interior designer, concept designer, themed entertainment designer and fine artist. Her geometric sculptures and paintings play with perception, light, space and color to create meditative experiences. In the sculptures, transparent colored Perspex (cast acrylic sheets) and mirrors are constructed to create minimal forms that are illusionistic and mesmerizing. Seda Saar studied Interior Architecture at London Metropolitan University, which informs her art practice.

Juan Thorp's drawings and paintings incorporate humor and absurdity, ranging from bizarre narratives of personified animals to abstractions. The common theme is the artist's tendency towards the surreal, which leaves the door open to almost anything. In this exhibition, Juan Thorp's abstractions are featured, which are created through automatism, allowing the artist to develop drawings and paintings of suggestive forms. These works range from ink line drawings to digital media and gouache paintings. They seem to have the visual aesthetic of Pop Art or comics, but with a spirit that harkens back to Dada.

Devon Tsuno's practice addresses the intergenerational experiences of Japanese Americans, including trauma, displacement, water and labor politics, gentrification, and where one chooses to live. This exhibition features an installation of black and white wallpaper representing the Los Angeles River, and *Watershed I*, a single framed, spray paint and acrylic painting on handmade paper, with abstracted shapes of water reflections. Devon Tsuno is an Associate Professor of Art at California State University Dominguez Hills and is represented by Residency Art Gallery. A fourth generation native Angeleno, he has recently been selected to design an installation as part of the Wilshire/Rodeo Metro Station, scheduled to open in 2025.

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