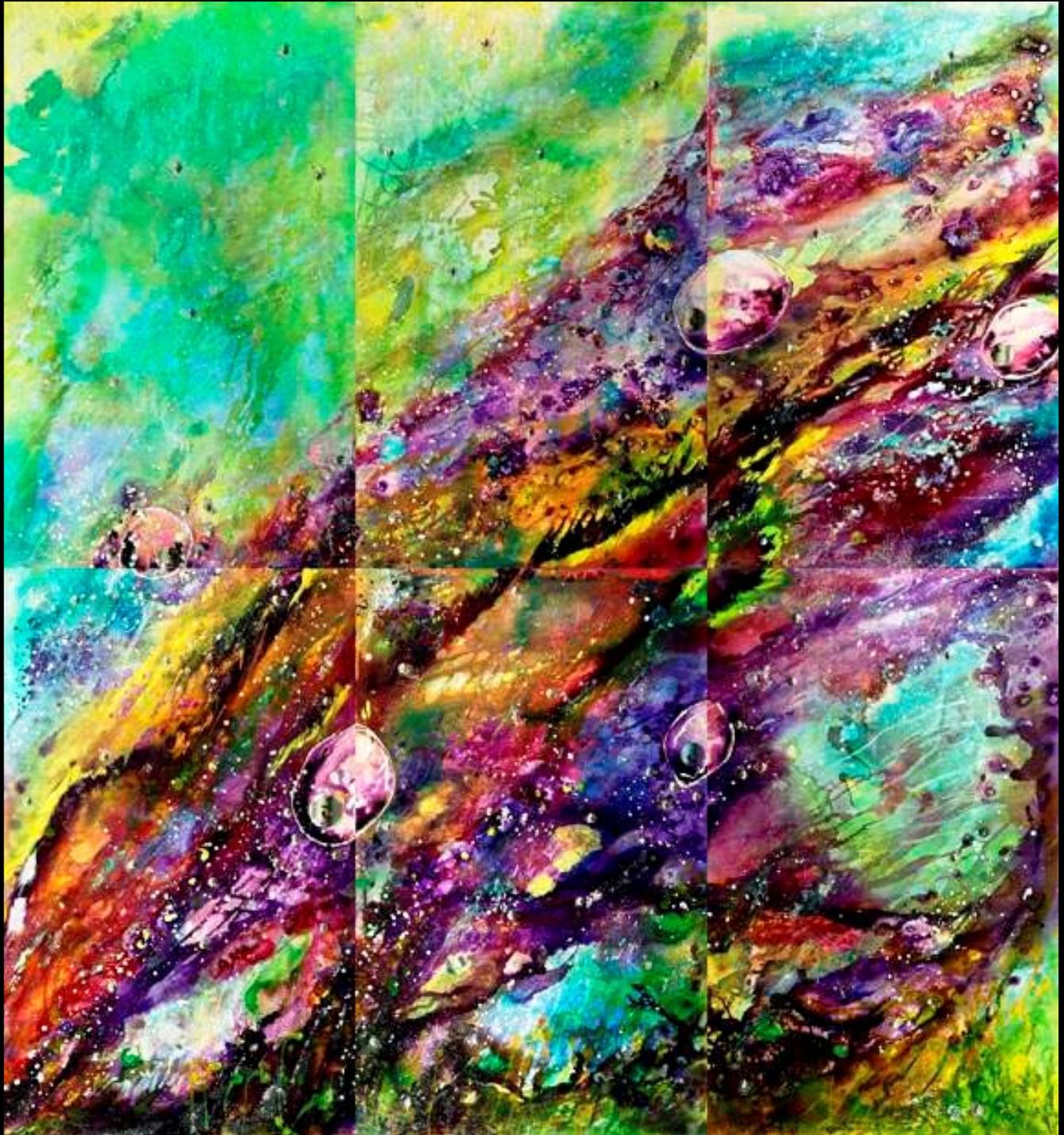


Art-to-Art Palette

Tony Clark Report
April 2013



On the Cover "Hanoi Prayers", photo, 13 in. x 20 in. by Felice Willat.



“Cyber Magnetic Time Travel”, acrylic, 90 in x 96 in, by Lana Sokoloff

“How color affects me is an important issue in my paintings. Certain color combinations can cause an immediate emotional response. This might happen while looking at flowers, photographs in a magazine, or simply selecting colors of paint that capture my attention at that moment. I create my paintings outdoors, under the California sun, where I have the freedom to work physically, without restraint. There is an organic quality to the process, utilizing fluid color to create movement. I never use brushes. Paint is applied to the canvas by dripping, pouring and splashing, with water sprayed onto the surface. Painting for me is about capturing the physical and emotional energy that I experience while being completely lost in the process. My paintings are open to interpretation. Each person will find their own meaning in the work.”

Visual Dialogues



Take off your earphones and enter the *Sulkin/Secant Gallery* at Bergamot Station Art Center in Santa Monica, California for LarkGallery's Portal II exhibition, "*Unique Choices*" on Saturday, April 6, 2013 from 4:00-8:00 pm. *Beware!* You will immediately be immersed in conversations of art as the live music flows through the airways.

believe you will discover as I did, from the political to the profound, these artists from around the world speak a universal language, such as in the painting, "*Cyber Magnetic Time Travel*" by **Inna Sokoloff** will which will definitely transport you to another reality.

Sometimes there are mixed messages as found in the work, "*Unlocked*" by **Robert Grad**. The locks on the fence are symbols of love, but he chooses to have a Danger sign super imposed over the hopeful gaze of young boy.

There are silent moments like in "*Hanoi's Prayers*" by **Felice Willat**. However at the other end of the spectrum, one can almost hear to various conversations in "*Night Crowd*" by **Nigel Cooper** where some speak while others listen.

The assemblage, "*Monument*" by **David Gardner** not only gives you a feeling of being grounded, but also transformed to a different reality. On the other hand, some of these artworks may produce 'shock' so

to speak, but then there are other works that will soothe your mind, being "*Beach Rocks XII*" by



"*Duality Series II*", mixed media on canvas, 48 in. x 36 in. by **Francis Scorzelli**.

Summer Young. Her collages release the negative ions of harmony that can only be found at the seashore.

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"Fire Speaks", mixed media, acrylic and 24Kt gold leaf on paper, 32 in. x 24 in. by **William Emboden**.

There is an old phrase and it goes somewhat, "Fireman, Fireman do your duty..." and I am confident viewers, as I did, see the flames leap off the wall in "Fire Speaks" by **William Emboden**. In my talk with artist Emboden, he said, *"Every encounter with art should be confrontational. It should present us with a challenge to come to an understanding of the art, the artists and the intent."* I trust if you stand back, I am certain you will be able to decode their language.

In the work, "Kandinsky Speaks" by **Hal Yaskulka**, he has captured music in his composition, as well as in "Note Worthy" by **Sel Sarkin**, who is singing you a song. I was compelled to stay and listen, but as I pan the gallery, I caught up in one of those mental ponders: Was it because of Sel or could it be "Exit" by **Irina Chelyapov**, that tells you in her work to go, but in reality, I must remain.

In all the works, that is for myself, I was amazed on how the artists are speaking though their media, even though some works are left for interruption, being at first glance, the striking images of Mick Jagger singing by **Mark Valinsky** and Ian Anderson of Jethro Tull playing the flute; it "rocked" me in the moment with some found memories.

As icing on the cake make our thoughts 'water' of the forthcoming savor, I found "Duality Series II" by **Francis Scorzelli** to capture all the themes and elements of this exhibition, a work that made me want to listen to words/ interruptions of all the artist's visual poetry masterpieces.

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"Note Worthy", acrylic, 14 in. x 18 in., by **Sel Sarkin**.
"My love is Zen painting, an expression of no thought. A burst of energy."



“Unlocked” acrylic, enamel, stain, spray paint, plexiglas on fabric, 40 in. x 40 in., by **Robert Grad**.

“These pieces are from a series which represents a road map of my internal journey—battling the inertia of life in order to set out on a different path, and find a genuinely new experience amongst all the familiarity of my day-to-day existence. As a professional musician for more than 20 years, all my visual works have a rhythm to them. By blending the expressiveness of abstraction with traditional form, juxtaposing layers of media, I can access emotional content that would otherwise be unavailable. I explore different levels through color expression, finally bringing in the photographic form once I fully understand the intuitive statement that I want to express. These works are a celebration of living in the present moment, letting go of the past, and embracing new possibilities.”

In summary, as our eyes and minds float inside or outside the box, mere visual gratification does not go beyond decoration. Encounters with art should be both stimulating and provocative because I believe it should be mandatory that the viewer to consider the degree of success, or failure, that they see in each work exhibited because the artist presents hers/his ideas and reflections, after all, it is vital one must consider the imagination involved and not hours of labor; thusly, success in the visual arts is often simple, but a powerful statement.

By **Tony Clark**

Chevalier dans l'Ordre des Arts et des Lettres

Now in its 25th year, *The Art-to-Art Palette Journal* (AAPJ) began publishing and established its central objective: ". . . to serve as a contributing media for the promotion and support of the arts, an advocate for continued education and for the organizations, groups, societies, clubs and creative minds throughout the United States including beyond its borders." AAPJ has published at various digital and print cycles, especially when it served as the national spokesmedia for *Art-to-Art: Building Friendships Through Art* (1986-2006), a national 501c3 art education entity. Today, it continues its platform, serving as a visual 'historical' validation document about those who have made a difference in and for the Arts and Educational communities.

To learn more, see www.arttoartpalettejournal.com.

Editor's note:

On the Cover, "Hanoi Prayers", (13 in. x 20 in.), is a photo by Felice Willat, who after 30 years of juggling the growth of not only a successful corporation, but also a family of five, she needed to find creative expression, whereas the camera provided a sense of time expansion and stillness. "I could capture a moment, something sacred or commonplace, an unconscious gesture, a tattered clothesline, a red plastic pitcher or a worn prayer book. I left the familiar, traveled to far-away places and found the gift of really being present." Through her 'still' photography, she captures the essence of people at one with their environments and lyrical native landscapes.

To learn more, see www.felicewillatphotography.com.

In 1994, LarkGallery was established to promote the talents of both emerging and established artists from diverse cultural backgrounds. Among our founders were the leaders of the internationally known Bunker Art Group, Kiki, Sev, Armen Rotch and Ashot. Through the combined efforts of celebrated artisans and visionaries, in 2007, Lark (Larisa Pilinsky) and Pashyo Sarkin, a new international company, LarkGallery Online was formed, which hosts not only online, but also brick-and-mortar competitions and exhibitions.

To learn more, see www.larkgalleryonline.com.



"Night Crowd", oil on canvas, 36 in. x 36 in., by **Nigel Cooper**.

"Ever since I can remember, I have been most happy when making art. The effects of light, color, and texture constantly inspire me. Self expression and awareness, inspired by an idea, or simply the joy of painting itself, is an ongoing part of my work. By painting impressions and abstractions, I believe that the viewer becomes involved in a process to understand the work, and I enjoy their involvement very much."



“Exit” (Old Sign on Washington Blvd.), mixed media on canvas, 40 in. x 30 in., By **Irina Chelyapov**.

“Highly influenced by artists like Hopper, Warhol, Lichtenstein, and Diebenkorn, I paint multicultural urban Los Angeles with all its contradictions and poetry. I am trying to blend my classical European artistic background with contemporary conceptual approach. In the LA urban environment I am looking for and finding manifestations of eternal human values, such as love, faith, longing, and the strife for a better life. I try to see real people and their life through the facades of the buildings depicted with much love and connection.”