



'Upper Ojai Rain I,' John Nava



'Mountain Trails,' Nicole Strasburg

Numbers Gaming Art

GROUP SHOW AT SULLIVAN GOSS, THE LATEST EDITION OF '100 GRAND (100 WORKS OF ART FOR \$1,000 OR LESS)' ALSO SHOWS ITSELF A VALUABLE ROUND-UP OF AREA ARTISTS

By Josef Woodard,
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'100 Grand (100 Works of Art for \$1,000 or Less)'

When: through Feb. 13, 2013

Where: Sullivan Goss,

7 E. Anapamu St.

Hours: 10 a.m. to 5:30 p.m. daily

Information: 730-1460,
sullivangoss.com

If a twinge of déjà vu tickles you when passing by Sullivan Goss these days, fret not. Yes, it's that time again, when the odd and minimalist ring of the phase "100 Grand" beams out from the window display and you know it's more than beginning to look like a Christmas tradition in the making.

For the past few years now, the gallery has hosted this densely-packed show of small images with smallish price tags, all under \$1,000, a clever way of appealing to art collectors both new and already acculturated, and promoting the art-as-gift item concept. Not incidentally, the show also doubles as a mosaic-like showcase of artists in the region — and beyond — worthy of a look. Going through the art in this year's crop, stacked high on the walls of the entryway gallery, numerous highlights vie for an attentive eye, whether or not the impulse to reach for a wallet is also triggered.

While there are many more grandstanding artworks in both 2D and 3D jumping out for our attention, sometimes the quieter, subtler moments win greater favor. Take the sly still life variations of Joann Dufau's "The Trap," a nicely painted and observed image of containers gone poetic, or Pamela Enticknap's "Tools: Mixer," a creamy, dreamy Wayne Thiebaud-esque ode to the not-so-lowly mixer.

Hank Pitcher takes to the beach, as he does so artfully, in a lyrical painting with a telling title, "Election Day 11/6/12." Given the languid blissfulness of the scene, one gets the idea that his candidate won on that day. Meanwhile, in this town where winter doesn't necessarily disqualify a day at the beach, beach scenes of a seemingly '40s-ish vintage, with a buzzing Kodachrome palette, capture the eyes in paintings by Tracy Sylvester Harris. Deborah Veldkamp's "Dunes: Looking South to Point Sal" has a refreshing feel to it, a kind of pudgy pointillist brushwork style, away from the seascape norm.

Other recurring themes can be found in the show, from the crisply-rendered animalia of bird portraits by Daniel Warth and Amanda Grandfield



'Election Day,' Hank Pitcher

Sullivan Goss photos

to the brutish, squarely-centered expressive wiles of Jon Francis' bull painting, dubbed "Attention." Julie Montgomery provides her own variations on a theme in the series of pint-sized, square-formatted paintings called "Metamorphosis in B," in which our eye discerns a between-zone where abstraction and vague vestiges of landscape meet and lurk.

Among the sculptural and assemblage work on view, Joan Rosenberg-Dent's "Tribute to Twyla" pays cross-medium tribute to Twyla Tharp with its light green porcelain form, echoing the formal grace of a dancer's manner. Photography has a minimal but impressive presence in the show, via Mehosh Dziadzio's lazing ranch life vistas and the deadpan, punning humor of Robert Redfield's "Broken Home," a wry yet visually elegant color photograph of two houses on platforms, ready for relocation and caught in a suspended state.

Note to gift-seeking friends and family: I wouldn't mind this photograph, as a belated Christmas gift. I'm just saying.