

CURA
ART WITH PORCH GALLERY

ITS MY
HOUSE

porchgalleryojai.com info@porchgalleryojai.com [#itsmyhouseojai](https://www.instagram.com/itsmyhouseojai)

A CELEBRATION OF COLLECTING CREATIVITY

CURA Art, in collaboration with Porch Gallery, invites you to *It's My House!*, a collective space and exhibition celebrating the role of collectors in their embrace and support of creativity. This immersive installation-exhibition utilizes the building's former life as a domestic space and creates a united "house" and cultural hub for inspiration, debate and sanctuary, surrounded by the joy that artistry brings.

Humans have collected objects throughout our existence as functional apparatus, for the pursuit of knowledge, as status symbols, and to surround ourselves with beauty, but also as sentimental mementos and to feel a part of the wider human experience through the creative skill of others. The objects in our homes reflect our personality, interests and storytelling about our lives, selected and positioned with intent.

It's My House! reflects a new era of collecting with purpose, with an emphasis on preserving artistic legacy and acknowledgement of the wider role of the collector in the promotion and support of both emerging and established artistic talent. Many contemporary collectors also have chosen a non-hierarchical approach to medium in response to an increasingly experimental practice by contemporary artists and a growing interest in "cross collecting."

The exhibition therefore honors the notion that art defies medium, showcasing an eclectic mix that encompasses – not only artists working on canvas, paper and collage – but those practicing in other mediums, such as sculpture, wood, ceramic and textile. Contemporary pieces by leading artists working in both the US and UK are placed among modern furniture in a display that encourages you to sit, enjoy and reflect. A special loan of ceramics by the iconic Ojai artist, Beatrice Wood and collages by Modern British artist Margaret Mellis provide access to incredible works from otherwise unseen local private collections.

The significance of our homes as havens has become even more poignant in the last two years. Global events have widely illustrated disparity and that although a house is an inviolable domain for some, it is not for others. In light of this, proceeds from the sale of selected works will be donated to local charities, each of which focuses on homelessness. Alongside the exhibition a festival of collecting will take place, with special events to include artist and collector talks and workshops.

Porch Gallery, Ojai, CA 93023 - January 13 to March 21, 2022





ADIA MILLETT

Adia Millett received her BFA from the University of California, Berkeley and an MFA from the California Institute of Arts. She was an artist-in-Residence at the Whitney Museum Independent Study Program and the Studio Museum in Harlem.

She has exhibited at prominent institutions including the New Museum, New York; P.S. 1, New York; Museum of the African Diaspora, San Francisco; Oakland Museum, CA; Crocker Art Museum, Sacramento; Yerba Buena Center for the Arts, San Francisco; Santa Monica Museum of Art, CA; The Museum of Contemporary Art, Atlanta; The Contemporary Art Center, New Orleans; Barbican Gallery, London, San Jose Quilt and Textile Museum; and at the California African American Museum, Los Angeles, which hosted a critically acclaimed solo exhibition of her work in 2019.

Millett has taught at Columbia College in Chicago, UC Santa Cruz, Cooper Union in NY, and California College of the Arts. Millett currently lives and works in Oakland, California.



Lines of Connection

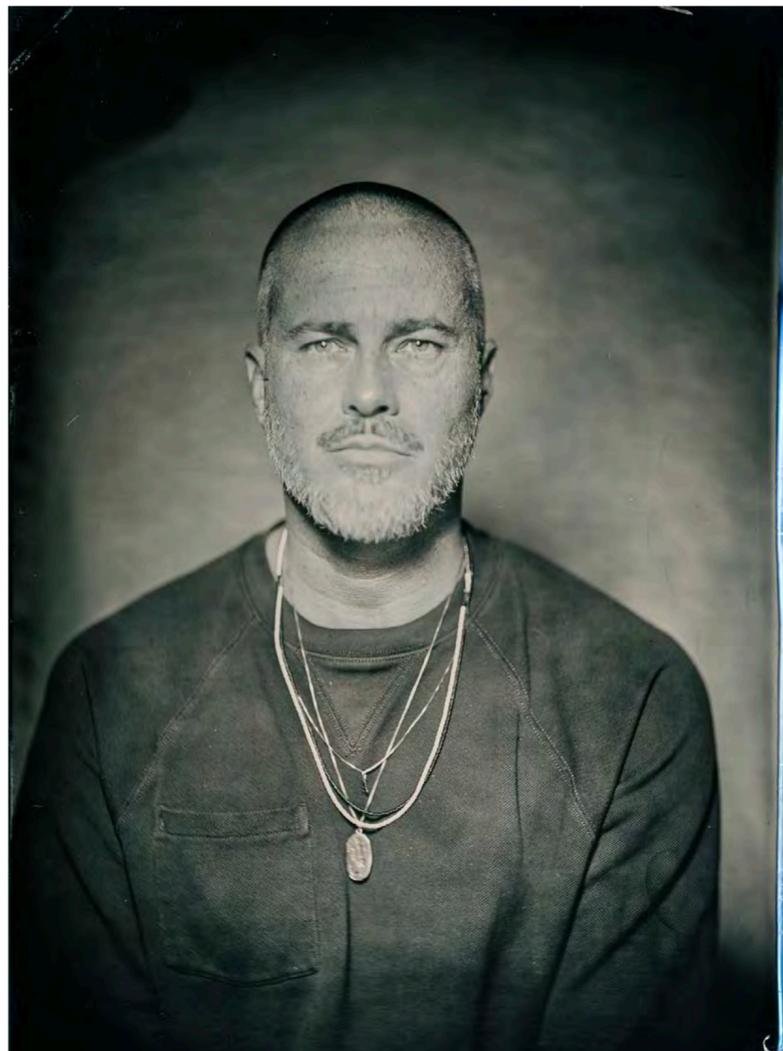
2017, by Adia Millett

88 x 73 inches

Satin, rayon, cotton and wool

\$7,000



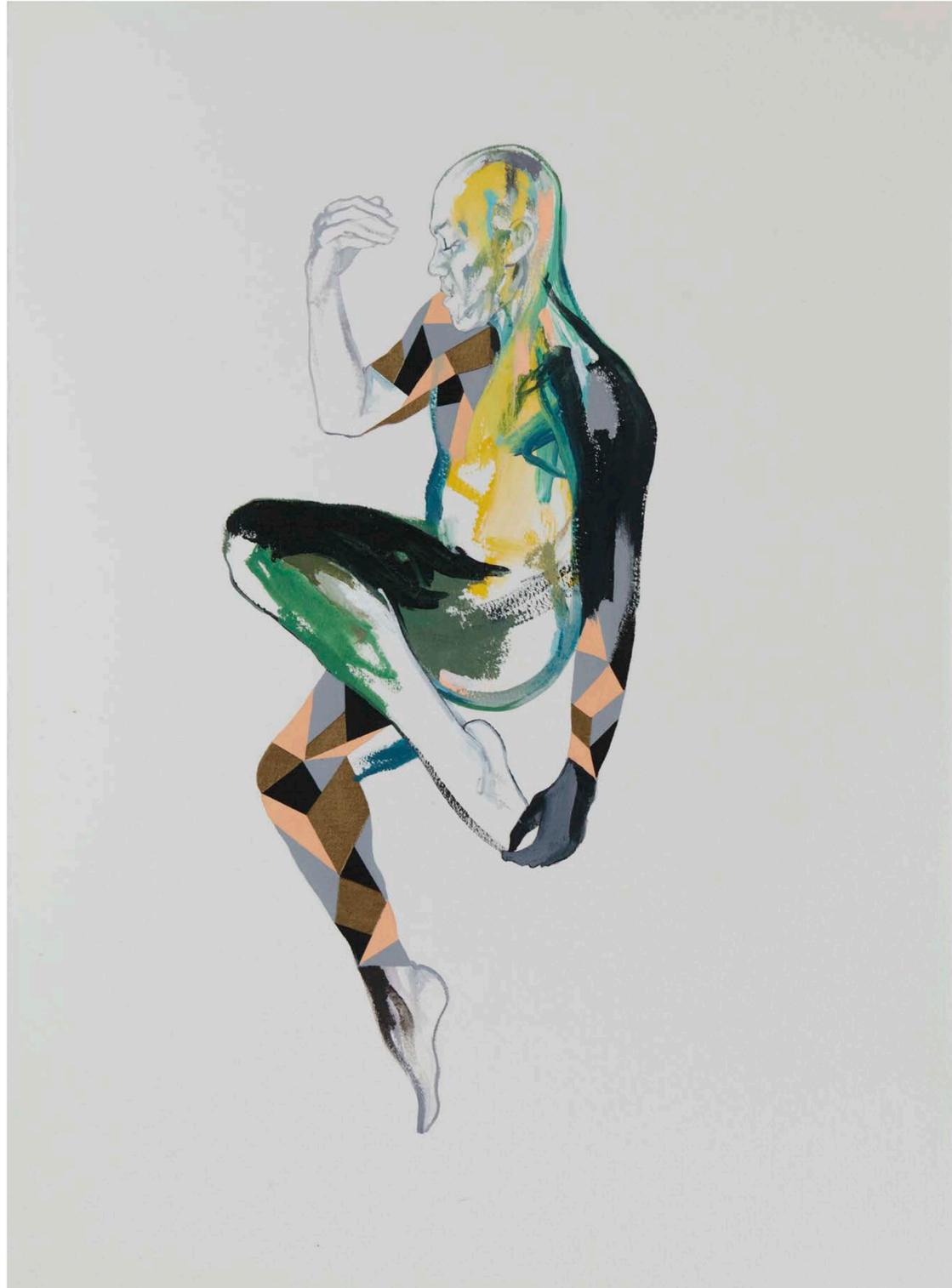


ALEX ASHER DANIEL

Alex Asher Daniel is an American-born artist with a career spanning over three decades working in multiple disciplines with a practice ranging from vibrant portraits, figurative paintings, experiential audio installations, and musical collaborations rooted in the study of nature and mysticism.

Daniel's oeuvre of work explores the human form and its relationship with the spirit world, starting with paintings that blur the lines between realism and abstraction and continuing with his music compositions born out of his spiritual practice, channeling and meditation. His work effortlessly builds a bridge between the ethereal and the physical layered dimensions of the Universe/Cosmos, thus giving the compositions a ceremonial, even medicinal quality and an ability to create a space to hold the spiritual being.

Daniel's work has been showcased in exhibitions internationally, and resides in permanent collections including The Smithsonian National Portrait Gallery, the Rothschild Collection and the English National Trust. He lives and works in Oakland, California and London, England.



Untitled (Work on Paper 5)

2021, by Adia Millett and Alex Asher Daniel

30 x 22 inches

Acrylic and pencil on paper

\$3,500

Alex Asher Daniel and Adia Millett have come together to create a body of work inspired by their artistic practices and spiritual journeys.

At the beginning of 2021, they began an in-depth conversation around their art making process as it relates to human interconnection, multidimensional realms, and the constant emergence of who we are. The endless parallels in their lives united their vastly different creative styles. Questions about space, our bodies and energetic fields became the starting point for their collaboration.

Through the exploration of how to integrate their visual voices, the artists developed a series of paintings that intertwine the human figure within a celestial abstract space.



Untitled (Work on Paper 6)

2021, by Adia Millett and Alex Asher Daniel

30 x 22 inches

Acrylic and pencil on paper

\$3,500





ALEXANDRA GRANT

Alexandra Grant is a Los Angeles–based visual artist who examines language and written texts through painting, drawing, sculpture, video, and other media. Her work has been exhibited at the Contemporary Museum, Baltimore, MD; Los Angeles County Museum of Art (LACMA), Museum of Contemporary Art, Los Angeles (MOCA), the Pasadena Museum of California Art, among others, and in a solo exhibition at the Orange County Museum of Art, *Telepathy Is One Step Further Than Empathy*, curated by Cassandra Coblentz.

Awards include the COLA Individual Artist Fellowship and The Pollock-Krasner Foundation. Alexandra is the creator of the grantLOVE project, which has raised funds for arts-based non-profits, including Heart of Los Angeles (HOLA); Project Angel Food; Art of Elysium; 18th Street Arts Center, and LAXART. In 2017, Grant co-founded X Artists' Books, a publishing house for artist-centered books.



LOVE neon (black on white) small

2020, by Alexandra Grant

14.5 x 20.5 x 4.5 inches

Painted neon on wooden base

Edition of 20 plus 1 A/P

\$7,500

Proceeds from the sale of this work will be donated to the grantLOVE project.



Antigone Study (1)

2020, by Alexandra Grant

24 x 18 inches

Silkscreen on paper

\$3,750





BEATRICE WOOD (1893 - 1998)

Sculptor Beatrice Wood was a pioneer of 20th-century ceramics, renowned for her iridescent vessels and figurative sculptures. Wood achieved critical and commercial success for her shimmering wares, which she produced by applying lustre directly into glazes instead of glazing her objects after firing them.

At the age of 19, Wood went to Paris to study acting and painting. When she returned to New York in 1911, she became active in avant-garde circles; she was known as the “Mama of Dada” for her participation in Dada exhibitions and her friendships with artists like Marcel Duchamp.

Wood had her first encounter with pottery in 1933, when she enrolled in an adult ceramics course, later apprenticing with ceramicists Gertrude and Otto Natzler. In 1948 she set up a studio in Ojai, California, where she would continue to create pottery until her death in 1998 at the age of 105.



Dinner Set No. 2

c. 1960, by Beatrice Wood

Large low bowl (2.5 x 13.5 inches)

Large squeeze bowl (3 x 8.5 x 6.75)

2 pedestal serving bowls (2 x 7 inches)

4 large dinner plates (1 x 11.5 inches)

4 salad plates (7.5 x .5 inches)

4 pedestal bowls (2 x 5.5 inches)

4 bowls (1.5 x 5.75 inches)

Glazed earthenware

\$10,000



Dinner for Two

c. 1960, by Beatrice Wood

2 entrée plates (8 inches)

2 salad plates (1 x 6.5 inches)

2 small bowls (1.5 x 4.75 inches)

2 cups with handles (3.25 x 4.5 x 3 inches)

cream (2.75 x 5 x 4 inches)

sugar (4 x 3.75 inches)

small pedestal bowl (2.25 x 4.25 inches)

Glazed earthenware

\$6,000





BEN TODD

Ben Todd is a multimedia artist who explores combinations of abstract and figurative forms, mark making and spontaneity. Each piece is an experiment embracing discovery, immediacy and chance. Source material comes from memory and photographs, animal and human shapes, elements of nature and internal vision.

Ben was born in the Pacific Northwest and lived and worked in Washington, California, New Mexico, Arizona and London, UK. He studied art at Evergreen State College and University of New Mexico. He writes and performs music under the name Lonesome Shack and has toured extensively in North America and Western Europe. He currently creates out of his home studio in Escondido, CA.



Monument

2021, by Ben Todd

15 x 8 x 1.75 inches

Carved Black Walnut

\$800



Bloom

2021, by Ben Todd

1.75 x 25.5 x 7 inches

Carved Maple

\$1,000



New Relic

2021, by Ben Todd

1.25 x 11 x 7 inches

Carved Sapele

\$800





BRETT CHILDS

Brett Childs studied Fine Art and Imaging at ArtCenter College of Design, and lives and works in L.A. Themes of identity and individuation serve as a basis for his work. More recently he has explored the relationship between individuals and the larger groups that they constitute with writings on narrative, identity, and recognition, guiding his enquiries and informing his process.

“The environment in which we live shapes the formation of who we are and, to some extent, we can change that world. Our actions are simultaneously influenced by our surroundings while also influencing our surroundings - an outward expansion of our personal identity to meet the compression of our social environments. A not uncomplicated knot.

Many of the self portraits throughout my work operate in a manner that links time, compresses space, and collapses distance. By using environmental surfaces as a mirror and a tool of recognition, I aim to interrogate the knot that tangles the relationship between identity formation and social structure.”



Seoul

2021, by Brett Childs

16 x 20 inches

Archival Chromogenic Print on Dibond.

Edition of 3 plus 1 A/P

Signed and numbered

\$1,000 (unframed)



New Bedford

2016, by Brett Childs

16 x 20 inches

Archival Silver Gelatin Fiber Print on Dibond.

Edition of 3 plus 1 A/P

Signed and numbered

\$1,000 (unframed)





CHAD ATTIE

Chad Attie was born and raised in Los Angeles, and uses the city's evolving story and abundant aesthetic as a constant source of inspiration. Attie works with collage, photography, painting, sculpture and video to explore personal subject matters from varied perspectives.

Attie has had solo shows in galleries including The LODGE, Klowden Mann, Frank Pictures; Carl Berg Projects in Los Angeles; and Wooster Projects New York. His work has also been included in shows at the University of LaVerne; Ace Gallery, Beverly Hills; MOCA, Los Angeles; Santa Monica Museum of Art and the Zimmer Museum, Los Angeles.



Cyprus Avenue 1

2021, by Chad Attie

11 x 14 inches

Archival pigment print

Edition of 10

Signed and numbered

\$550 (unframed)

Proceeds from the sale of this work will be
donated to The People Concern.





FIROOZEH NEMAN

Firoozeh Neman is a visual artist, practicing in sculpture, drawing and painting, and whose life journey has settled her in the serene foothills of Ojai, California.

Now in her mature years, she sees her work as a reflection of her life philosophy. Of Persian origins, Firoozeh has strong roots in the land's mystic poetry and ancient mythology. Allow, flow and embrace it all with love, is the underlying message. Her intricate and reflective drawings and sculptures are meditations on her relationship to that life philosophy. It is that force which echoes in her work and flows through, allowing each piece to dictate the details of its own story. Firoozeh's joy is in the anticipation of what will be revealed.

While her sculptures are serene, poised and assured, the edges of anarchy are bound to come through. Recently featured in Vogue UK, Neman's most recent series investigates how sculptural forms can hold both masculine and feminine energies.



Moonstruck

2021, by Firoozeh Neman

12 x 6 x 3 inches

Glazed ceramic

\$1,000



Rocks

2021, by Firoozeh Neman

12.5 x 5.5 inches

Ceramic, white satin finish

\$1,200



Ivy

2021, by Firoozeh Neman

12 x 5 x 3 inches

Glazed ceramic

\$1,200



Cyril

2021, by Firoozeh Neman

21 x 4 x 5 inches

Glazed ceramic

\$1,300



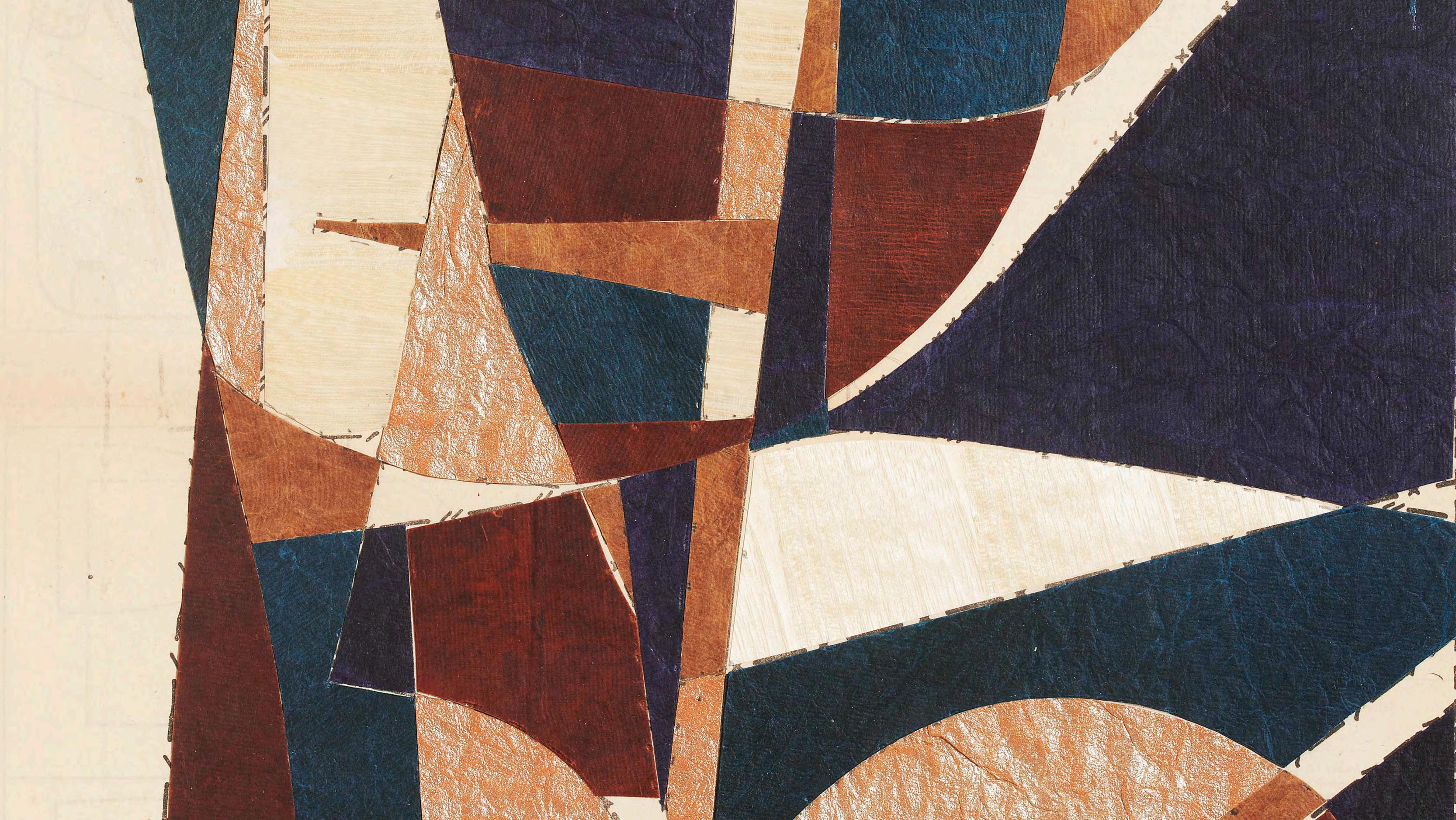
Paulette

2021, by Firoozeh Neman

10 x 10 x 12 inches

Glazed ceramic

\$1,400





HORMAZD NARIELWALLA

Hormazd Narielwalla was born in India, but now lives and works in London. Since attaining a PhD in Fine Art from the University of the Arts, London in 2014, he has gained increasing recognition for a practice that combines collage and drawing. He is particularly regarded for elegant abstract images that re-purpose vintage, antique bespoke tailoring patterns, that act as frameworks through which to express ideas about identity and migration, as well as exploring aesthetic principles of line, form and space.

Narielwalla's first solo exhibition *A Study of Anansi*, was held in 2009 by Sir Paul Smith, London and subsequent solo shows include *Lost Gardens*, South Bank Centre, London (2016) and *Rock, Paper, Scissors*, Eagle Gallery / EMH Arts, London (2020). He won the Paupers Press Print Prize at the UK International Print Biennale in 2016 and in 2018 he was commissioned by the Victoria and Albert Museum to make prints to accompany the exhibition *Frida Kahlo: Making Herself Up*.

His on-going series of artist's books publications have won awards including Best Limited Edition & Fine Binding prize at the British Book Design Awards and the Fine Art category at the UK Print Week Awards (*Paper Dolls*, 2018). In 2020 Narielwalla's artist's book *Rock, Paper, Scissors* was shortlisted for the prestigious Trinity Buoy Wharf Drawing Prize. In 2021 he released *Diamond Dolls* a series of original collages, lithographs and an artist's book inspired by David Bowie. In that year his work was selected for the coveted Summer Show of the Royal Academy of Arts, London.

Narielwalla's work is held in numerous international private collections and public collections including the Ben Uri Museum, British Library, National Art Library and TATE Archive, V&A and Yale Centre of British Art. He has collaborated on major commissions for Banda Property, Four Seasons Hotel, London; Hyatt Regency, London; and the Vertus Building, Canary Wharf. An extensive permanent collection of his work can be viewed at J.P Hackett, Saville Row.



The Beloved

2021, by Hormazd Narielwalla

25 x 18.5 inches each

53 x 83.5 inches in total

Collage on eight French sewing pattern panels.

\$24,000





JONATHAN PRINCE

For sculptor Jonathan Prince, art is a journey that contemplates science, technology, and an ongoing investigation of spirituality. His works balance both precision and imperfection, congruent with the inevitable dualities found in life. Through stretching the limitations of his materials, Prince finds possibility within vulnerability - beauty in the chaos.

As a teenager, Prince was introduced to cubist sculptor Jacques Lipchitz, whom he occasionally apprenticed on weekends. He consequently built a studio in his parents' basement where he taught himself sculptural methods, taking cues from Jean Arp, Barbara Hepworth, Isamu Noguchi, and Constantin Brancusi. Despite his early interest in sculpture, Prince's prowess for science and technology led him to become a maxillofacial surgeon.

After an extensive career in the medical field, and having spearheaded various companies that greatly advanced the development of internet and media technology, Prince turned to his passion for sculpture once again in 2002. Since then, each work, both in method of fabrication and precision bear the hallmarks of his multifaceted background, and for over 20 years, art has become the means by which Prince has mediated his understanding of these subjects.



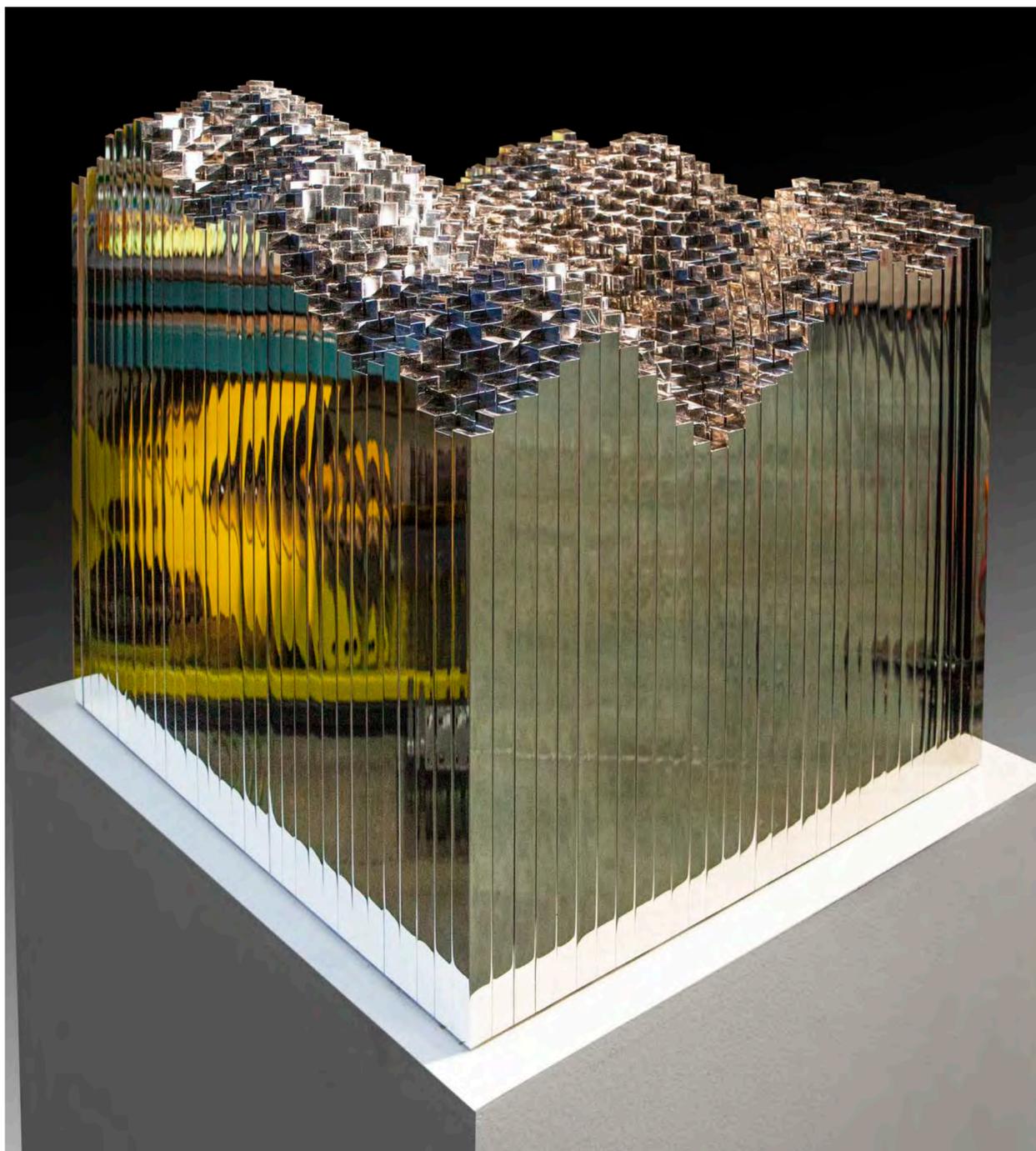
Pixel Block (Maquette)

2013, by Jonathan Prince

18 x 16 x 16 inches

Plywood and archival glue

\$30,000



Pixel Block

2013, by Jonathan Prince

18 x 15.5 x 15.5 inches

Polished Stainless Steel

One of a kind sculpture. Pixel Block is the maquette for the stainless steel version (illustrated here) also named Pixel Block. This work is in a published collection—The Joseph M. Cohen Family Collection—with a wonderful group of other artists including: Jaume Plensa, Tony Cragg, Mark di Suvero, Antony Gormley, Richard Deacon, Tom Otterness, Frank Stella, Joel Shapiro.

The work is part of an ongoing investigation of non-duality. Looking at the intersection of chaos and perfection, the inner and outer self.



MM



MARGARET MELLIS (1914-2009)

Margaret Mellis was born in China to Scottish parents and moved to Britain when she was one year old. She studied at Edinburgh College of Art under S. J. Peploe, winning a scholarship to study in Paris in 1933. In 1938 she met the critic and painter Adrian Stokes, whom she married. In 1939 they moved to Cornwall, both becoming central figures in the St Ives group of artists, playing an important role in making the town a magnet for artists.

She later married the artist Frances Davidson and they spent time in France in the late 1940s. In 1950 Mellis moved to Suffolk, and later became a mentor to the young Damien Hirst. In 2008, a major retrospective exhibition of the artist's life took place at the Sainsbury Centre for Visual Arts, in Norwich, UK, accompanied by a film entitled "Margaret Mellis: A Life in Colour."



John's Poppies,

by Margaret Mellis

18 x 18 inches

Pastel and crayon on paper envelope

Inquire for pricing



Autumn Flowers,

by Margaret Mellis

22 x 19 inches

Pastel and crayon on paper envelope

Inquire for pricing

Both of these works were shown at the Santa Barbara Museum of Art in an exhibition of the Charles Craig Collection, as well as at Gainsborough's House in Suffolk, U.K.. They were purchased directly from the artist in the 1980's, by Charles Craig, and then purchased from him by the current owner. Both are signed "MM."



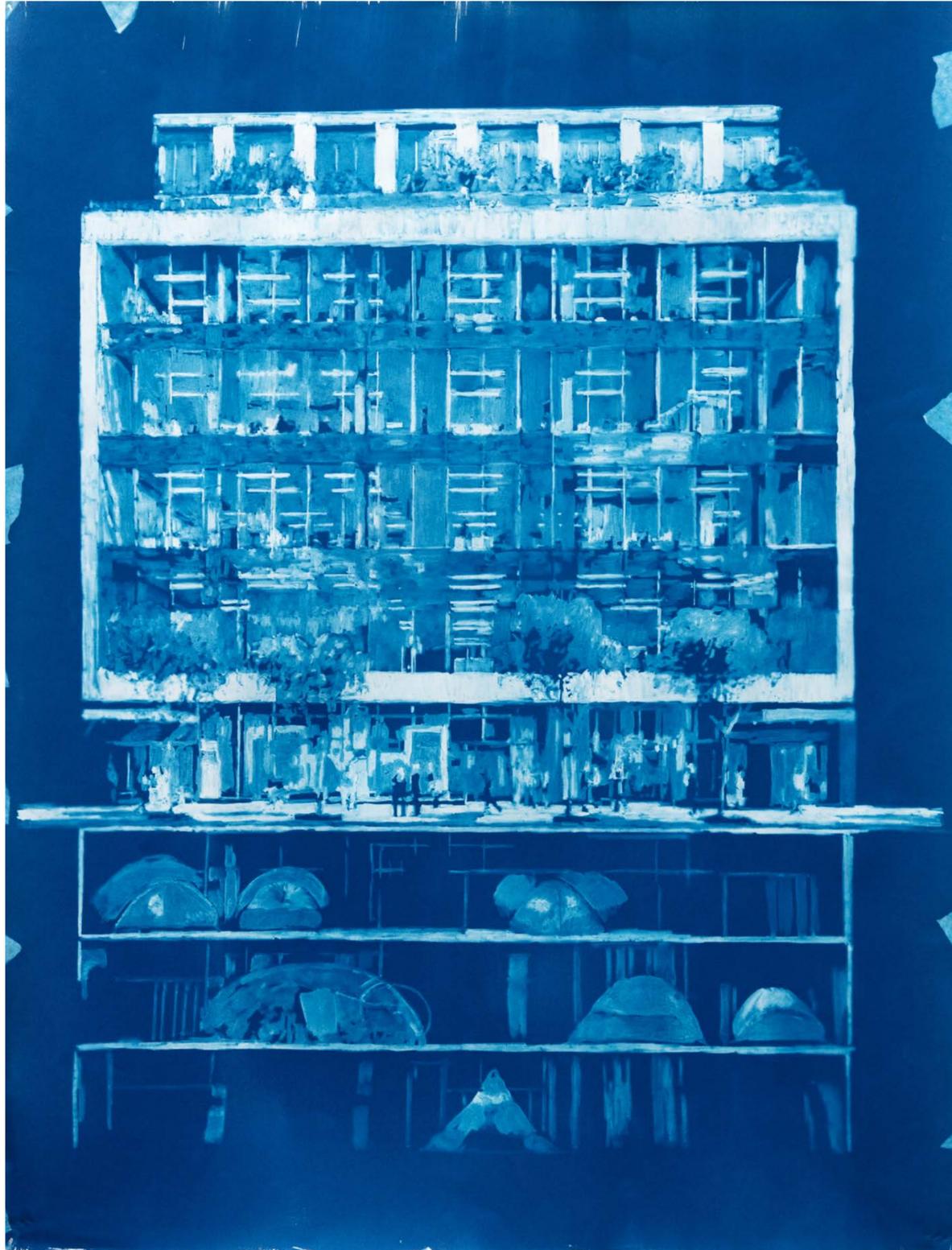


MICHAEL SHAW

Michael Shaw is a visual artist whose work focuses on income inequality and the wealth divide. He works primarily with cyanotypes, which provide a limited structure to work within and against, mirroring the limitations of affordable living. His method requires a dense web of masking tape in varying widths, rips and thicknesses – a painstaking, brick-by-brick process that honors the culturally humble structures of the neighborhoods he seeks to protect. In art historical terms, Shaw depicts modern representations of the ‘home of the serf’ who exists in the murky class system of the U.S.

“My experience watching buildings go up, both in my neighborhood and the greater section of the city, has been instrumental in focusing my work on how urban residences function as symbols of identity and bellwethers for inequality.

I use cyanotypes (a pre-photography image-making method), as a more comprehensive form of a blueprint. As blueprints are to building and property planning, the cyanotypes I make, along with their corresponding transparencies, dig deeper into the physical and emotional core of a building, a house, and/or a home.”



Above and Below,
2021, by Michael Shaw

24.75 x 19 inches

Cyanotype on paper

\$2,000

Proceeds from the sale of this work will be
donated to Ojai Valley Family Shelter.



The Neighbors/Neighboring House

2021, by Michael Shaw

19 x 26 inches

Cyanotype on paper

\$2,000

Proceeds from the sale of this work will be donated to Ojai Valley Family Shelter.



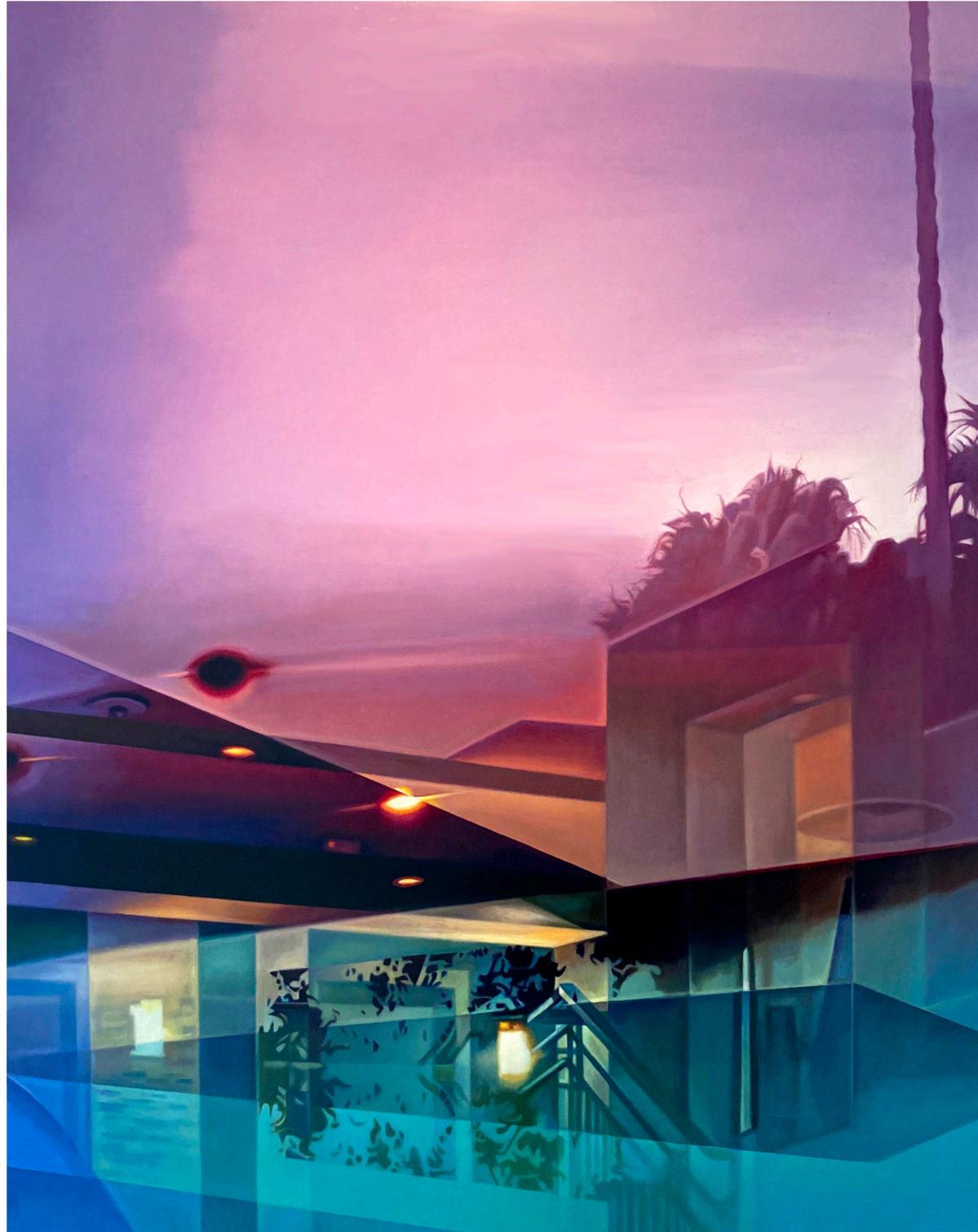


PATTI OLEON

Patti Oleon is a painter who lives and works in San Francisco. Her work focuses on light and the tenuous nature of appearances. She works from her photographs of public interior spaces, devoid of human presence, manipulating and layering them digitally to use as a blueprint to create haunting and amorphous paintings. The final paintings are an amalgam of contradictions, blurring the line between the real and the artificial, the dark and the light, and the banal and the transcendent. She uses traditional Old Master oil painting techniques to create works that reference the past, yet are firmly rooted in the present.

Oleon received both her B.A. and M.F.A from UCLA, from which she graduated Phi Beta Kappa and summa cum laude. Her work has been included in many solo and group shows throughout the US. She has been the recipient of numerous awards and grants, including the Guggenheim Foundation Grant, Pollock Krasner Foundation Grant, the Adolph and Esther Gottlieb Foundation Grant, Fulbright/DAAD Fellowship, Ford Foundation Grant, and an Ingram Merrill Foundation Grant.

“The lobbies are photographed from the outside glass doors and utilize reflections from out on the street to superimpose over the interiors, leaving one with a sense of dislocation and a sense of ambiguity about what is real and what is not. The images are an amalgam of incidents, a real place dislocated in time and space, realistically rendered but on the verge of abstraction.”



Pink Sky

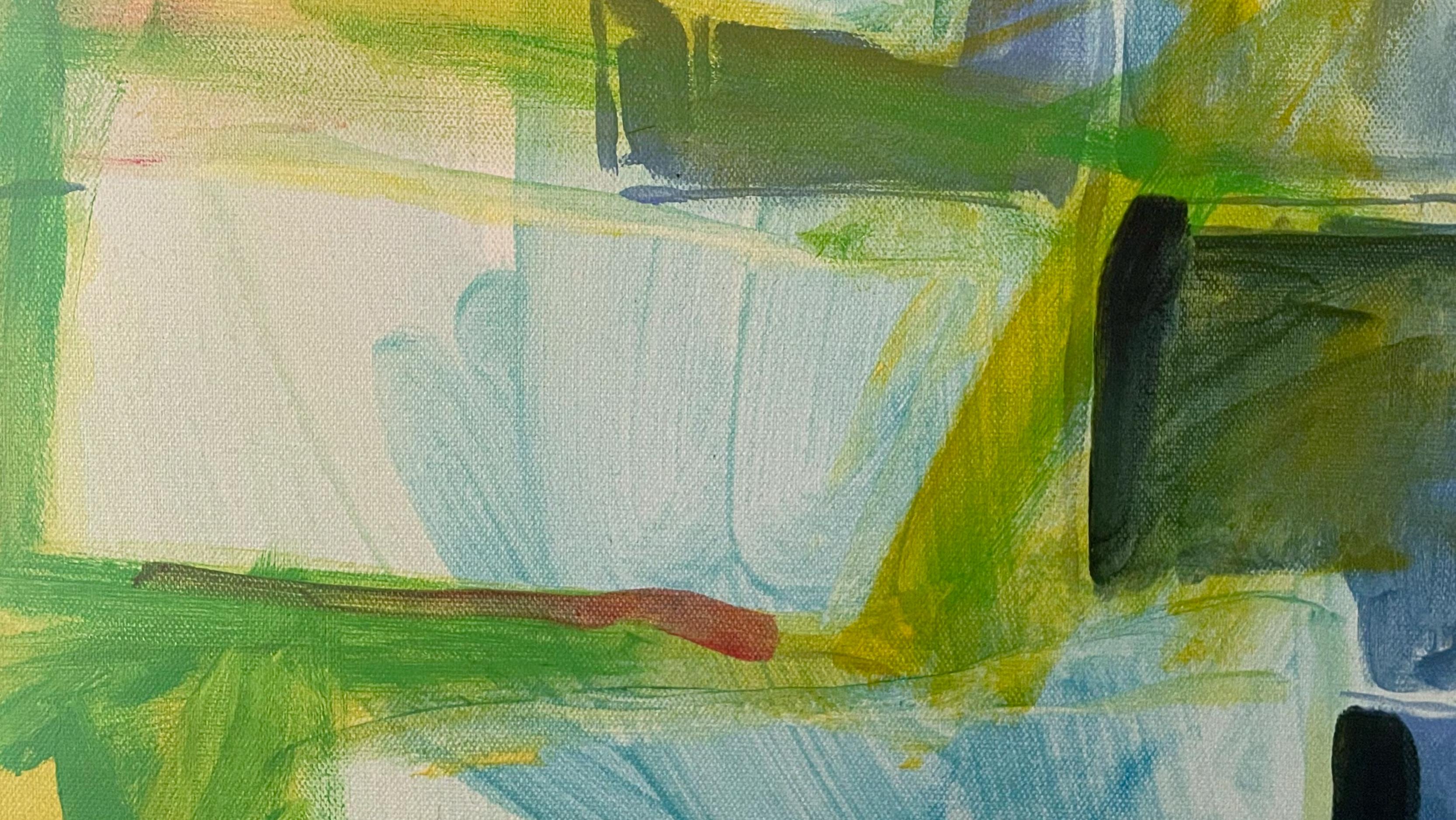
2021, by Patti Oleon

30 x 24 inches

Oil on hardwood panel

\$14,000

“My newest series is based on a series of photographs of apartment lobbies taken in a section of Los Angeles where I grew up, buildings constructed in the 1970s that have benign, kitschy, and sometimes quite ornate lobbies. These are entrances, places to pass through on your way to somewhere else, places to rest, places to wait, places to meet, to collect mail, a no-where land.”





PIA PACK

Pia Pack is known as a cartographer of social situations—incorporating video, painting, textiles and cooking for others in her work to highlight the importance of social connectivity in a world where feelings of loneliness have become more common.

As Pack maps movement & conversation across her Table Talk paintings, her bold & optimistic use of color and pattern from edge to edge speak to her positive approach to combating the culture of loneliness.



Table Talk No.21

2021, by Pia Pack

20 x 15.7 inches

Acrylic on canvas

\$1,000





REBECCA FARR

Rebecca Farr was born in Los Angeles but raised in the Pacific Northwest, returning to her hometown where she currently resides. She has exhibited in Los Angeles at Five Car Garage, Klowden Mann, Maiden LA, ForYourArt and PØST, in Seattle at the Jacob Lawrence Gallery, along with presentations at multiple art fairs throughout the United States.

Her most recent solo show CAVE at Five Car Garage concluded November 2021. From 2015-17 she was a faculty artist in the education department at the Los Angeles County Museum of Art, overseeing multiple public projects. Her recent residencies include Kaus Australis in Rotterdam, Netherlands and Les Laboratoires Aubervilliers in Paris, France.



Earth to Shore I

2021, by Rebecca Farr

36 x 48 inches

Oil on canvas

\$6,000



Earth to Shore II

2021, by Rebecca Farr

36 x 48 inches

Oil on canvas

\$6,000





SEAN C. FLAHERTY

Sean C. Flaherty received his BFA in sculpture from Cal State Long Beach and his MFA from CalArts. He unintentionally found his way into the world of furniture design when he wasn't satisfied with the conceptual implications of the gallery chairs provided for his MFA thesis exhibition. His fine art background informs his work on a technical and conceptual level, drawing early inspiration from artists and designers like Donald Judd and Charles and Ray Eames.

With a focus on truth to materials, he carefully considers both design and process when it comes to making, utilizing both power tools and traditional hand tools in his practice. Despite his breadth of education, Flaherty has no formal training in woodworking and is primarily self-taught. He currently runs SCF Design and lives and works in Los Angeles.



Baldwin Hill Stool

2021, by Sean C. Flaherty

13 x 13 x 18 inches

Walnut and Red Oak

\$1,000 each

The background features a series of vertical stripes in various colors including blue, green, yellow, and pink, separated by black lines. The stripes have a textured, brush-stroke appearance. A central horizontal band contains the text 'DEEP CUTS' in a bold, black, sans-serif font. Above and below this band are additional abstract shapes and colors, including a pink circle and some yellow and blue brushstrokes.

DEEP
CUTS



SENON WILLIAMS

Native to Los Angeles, Senon Williams is a lifelong visual artist and musician. Williams' work finds space in the natural, exposing outstanding and devastating stages of human evolution. "To provoke thought, a question works better than answers. I enjoy to start a story I resolve in different ways depending on my mood," says Williams. With imagery ranging from stark silhouettes to lush landscapes and human forms staged in undetermined acts of hope, his pairing of words and imagery suggest deeper meaning. A poignant visualization of the inherent human struggle, both ancient and contemporary.

Senon's search for truth leaves him amazed and baffled. Creating art is his meditation on meaning in the face of a fraught existence. His works on paper begin with fragments of humanity's ongoing questions. The pairing of words and imagery suggest deeper meaning by creating a dialogue that invites us to support or defy multiple conclusions, how do we help and how do we hurt? His mind is filled with Jagged thoughts, art is the outlet.



Untitled (Deep Cuts)

2021, by Senon Williams

36 x 48 inches

Acrylic on canvas in artist frame

\$3,600

"I don't define what I write (on the canvas). If I did so it would be difficult to imagine different stories and conclusions to my words. I create possibilities and questions that require more contemplation than absolutes."



Untitled (Tiptoe Society)

2021, by Senon Williams

24 x 30 inches

Acrylic on canvas in artist frame

\$2,400



Don't Matter Who Made It

2021, by Senon Williams

17 x 84.5 x 11 inches

Vinyl paint and enamel on wood

\$5,500



Untitled (Do That Again)

2021, by Senon Williams

17 x 41 x 11 inches

Vinyl paint and enamel on wood

\$3,500

"I collect old wood discarded on the streets of Los Angeles. These aged planks and thick dowels inspired me to craft benches.

The wood in these artworks were milled approximately 100 years ago. I feel there are hidden stories in the history of this material. Nostalgia and memories are the catalyst for deep emotional response, this ancient wood holds these things. I have a delicate nature when working with this vintage timber so as to not disturb its memories. I work to preserve its life by giving it a new one. These art benches are meant to be sat upon, to relax and at the same time to be made aware of your seat."

FURNITURE FROM WHATEVER GALLERY



Founded in 2019 by Graham Loper and Noah Feldman, Whatever Gallery is San Diego's premier gallery for rare and unusual 20th century modernist furniture and objects. "We work tirelessly to bring you a compulsively well-curated inventory of pieces by the industries most celebrated designers. We also offer a stellar selection of 1950s California and Mexican modern design."

FURNITURE FROM WHATEVER GALLERY



Chairs: Butaque Chairs (2),
After William Spratling, Mexico 1950s
32 H x 23 W x 21 D inches
\$3,900

Cobra Lamp: Greta Grossman, CA 1949
14.5 (approx. height) x 11.5 (shade
width) inches
\$1,600



Barbell Lamp: Enzo Mari,
Italy 1970s
10.5 H x 4 W x 4 D inches
\$350



Side Table: Rooster Stools (2),
Barry Simpson, Vermont 1970s
14.5 H x 15.75 W x 16.5 D inches
\$1,500

Dining Table: After Arthur Espenet
Carpenter, California 1973
28.25 H x 51.25 W x 51.25 D inches
\$4,300

DSX Fiberglass Chairs (6): Charles and
Ray Eames, California 1951
32 H x 18.5 W x 22 D (17 seat height)
inches
\$3,500



Floor Lamp: Alain Richard,
France 1960s
59 H x 9.25 W x D inches
\$1,200

PORCH GALLERY O J A I

After moving to Ojai in 2009, Lisa Casoni and Heather Stobo saw the need to create an art space befitting to the town's renowned creative spirit. In 2013, merging their backgrounds in the arts, they established Porch Gallery in its current historic building in downtown Ojai. Five years later, they purchased the storied establishment, and embarked on a restoration that now encompasses a creative live-work art gallery and gathering space.

Today, Casoni and Stobo create exhibitions representing emerging and established contemporary artists, while producing artistic events throughout the Ojai Valley.





CURA Art (Cura means “care” in Latin) supports collectors and organizations with the care of collections from our offices in London and Los Angeles.

With a personal and trusted approach, we offer specialized advice and services with a focus on long-term preservation and legacy. From working with art advisors and curators to managing display, insurance, and estate planning, your collection is our priority.

CURA Art can optimize and add value to a collection through proposing and organizing loans, curating exhibitions, and providing opportunities for conservation, research, and authentication.

We understand the individual needs of each project and provide personalized solutions for collections of all sizes and mediums. Working with industry specialists and following international museum guidelines, we ensure the highest standard of administration, curation, and conservation.



Image: Georgia and Liza at Oakley Court, U.K. © Jayne West Photography.

An introduction to the range of services CURA Art offers, using our principle of the *Six Cs of Collections Management*

CATALOGUE

Keep an accurate inventory of what you have and where it is.

- Inventory and bespoke database development
- Catalogue publication

CARE

Artworks and collectible objects need to be treated with care.

- Conservation and preservation
- Object handling, packing and transportation
- Storage solutions

CORRESPONDENCE

Keep a record of all the correspondence pertaining to a collection.

- Condition reports
- Documentation management

CRITICAL

A critical approach to collecting before and after acquisition.

- Valuations and appraisals
- Insurance and risk planning
- Provenance research
- Estate planning

CURATE

Now that you've acquired the works, you can choose how and where to display them.

- Framing and display
- Curating and installation

COMMUNITY

A collector is a vital part of the artistic and cultural community.

- Tours and talks
- Loans and consignments
- Educational and philanthropic initiatives to create access to collections



CURA Art is invested in the care and management of a wide variety of collections and materials, encouraging responsible collecting in the process.

While it is impossible to avoid all risk associated with damage, implementing some small changes can make a big impact on the longevity of your collection. While we always advise to contact us with specific questions regarding the preservation of works of art and antiquities, we have created a brief guide with some helpful tips in order to help preserve the legacy of your collection for the future.

Light

Light is one of the leading factors that causes damage to collections. Works on paper, paintings, books, plastics and textiles are some examples of materials most susceptible to light damage. Some guidelines to consider:

- Keep objects out of natural light when possible; UV rays are very damaging and should be blocked. Remediate by using films on windows, curtains, as well as UV-filtering glazing when framing.
- Indoor artificial light should be LED, not halogen.
- When exhibiting light sensitive materials, rotate every 3 months if possible, even after taking the necessary precautions to block UV light.

Temperature & Relative Humidity

There are small ways to make a large impact on the preservation of your collection through monitoring temperature and relative humidity.

- Keep objects in a stable environment and avoid storing in uncontrolled temperature or humidity. Attics and basements tend to experience temperature extremes, poor air flow, and moisture issues, therefore, are not ideal for storage or display. Choosing an appropriate location to house objects will reduce the risks of pests, mold and deterioration.
- Place works in rooms with minimal moisture in the air, for example, bathrooms are not the ideal place to display paintings or works on paper.

Storage/Packing Materials

The correct housing and archival materials can provide structural support, protect objects from tears, breaks, distortion, as well as reduce damage from airborne pollutants.

- In general, keep handling to a minimum.
- Most objects and precious materials can be stored in acid-free ph neutral tissue and archival boxes or enclosures. Sensitive materials such as photographs can be stored in Mylar sleeves, an archival grade polyester best suited for long-term storage and/or presentation.
- Avoid placing tape or other packing materials directly on the object. Instead use a barrier layer such as tissue, glassine, Polyethylene sheeting or Tyvek, depending on the material.
- Only use bubble wrap if the work of art is covered by something else first; bubbles always should face out.
- You may notice little packs of Silica Gel that come with some of the items you purchase. These can be great to save and use when storing textiles!

Documentation & Cataloguing

Documentation and keeping track of an object's provenance and condition is crucial in the long-term preservation of your collection. Whether we are creating large databases or simply producing a list, it is important to keep track of all records for each object such as provenance details, condition reports along with visual documentation.

Display

Do not hang artwork above fireplaces or radiators if possible as the heat and soot can be damaging. If necessary, choose materials that are least susceptible to heat damage such as metal or stone. Finally, professional framing is a great way to protect works of art, especially when displayed in heavily trafficked areas.

Please contact us for all display and collections management solutions!

curaart.com

ITS ONLY HOUSES