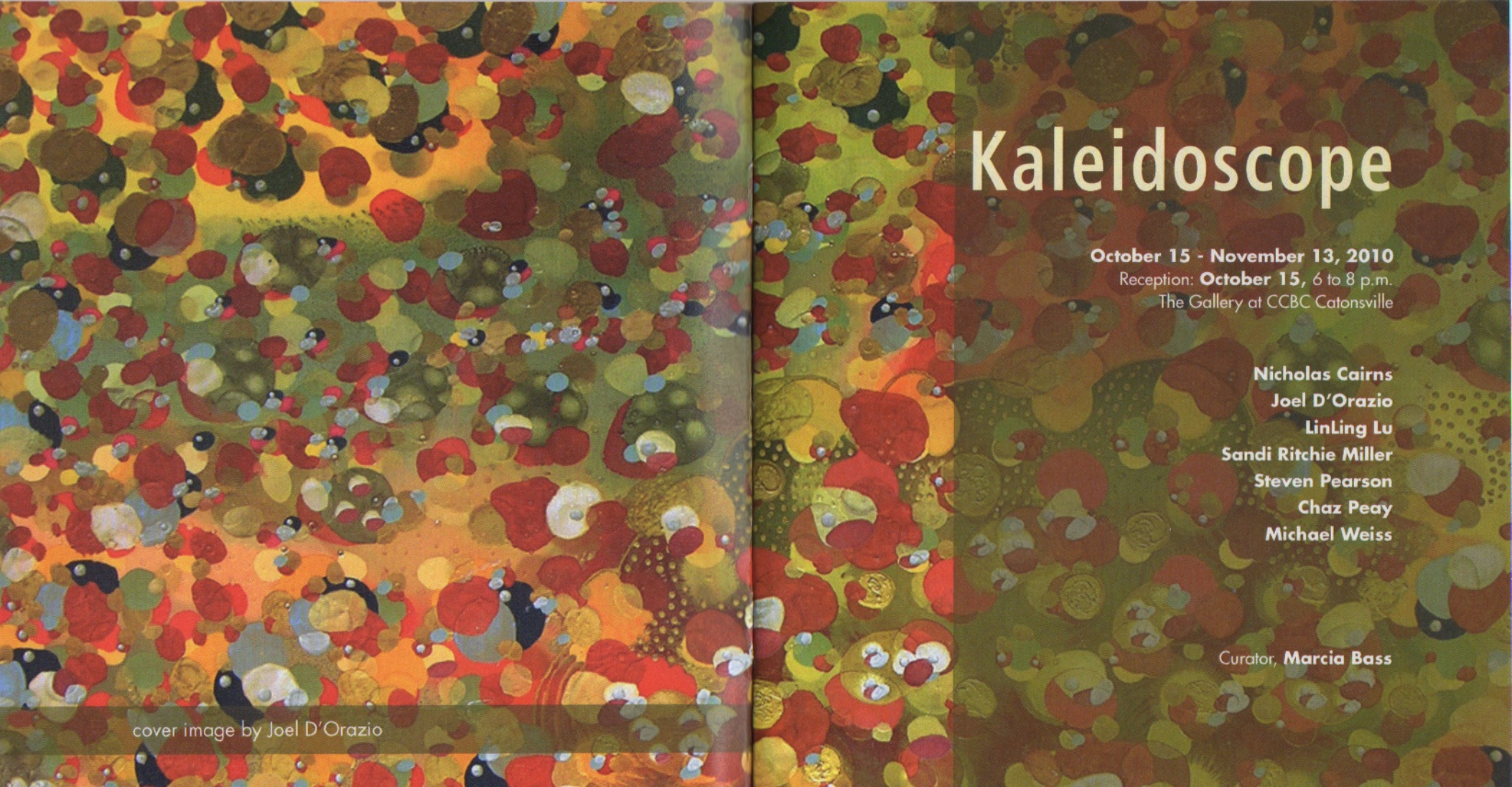


# Kaleidoscope





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**October 15 - November 13, 2010**

Reception: **October 15**, 6 to 8 p.m.

The Gallery at CCBC Catonsville

**Nicholas Cairns**

**Joel D'Orazio**

**LinLing Lu**

**Sandi Ritchie Miller**

**Steven Pearson**

**Chaz Peay**

**Michael Weiss**

Curator, **Marcia Bass**

cover image by Joel D'Orazio



## Kaliedoscope

In 1817 an inventor by the name of Sir David Brewster coined the phrase "observer of beautiful forms" when he created his new invention. The name of the design derives from the Greek words kalos (beautiful) + edios (shape) + skopos (seeing).

- Etymoline.com

One of my favorite toys as a child was the kaleidoscope. The ability to change the world around me just by looking through a cylinder was fascinating. Seeing the unpredictable, twirling, multi-colored shapes and the colorful image through the lens turned into an intricate pattern of geometric design excited me.

The intriguing part about playing with the kaleidoscope was that it allowed me to dive into a different perspective. I was the only one who could see this magical world; it was my own little secret.

We look at the world through different perspectives visually and mentally. Some people translate what they see into abstract. Others impose their own forms- derived from their imagination. On the reverse, some take what is ambiguous, and place a narrative, or recognizable shape or identity to an undefined form. The works presented in **Kaleidoscope** embody this practice.

The artists of Kaleidoscope present compositions of non-objective or abstracted forms, shifting in points of view and changing perspective. Although the viewer may not know the artist's true intention behind his or her work, something intriguing happens. The viewer begins to make their own interpretation of the content of the work, like linking the pieces of a puzzle.

Luminous and glowing, colorful, ethereal, playful and chaotic, like a kaleidoscope....

The landscapes and figures in **Nicholas Cairns'** paintings depict colors and distorted simplified shapes, achieved through using dark colors and balancing the composition with brightly colored shapes.

**Joel D'Orazio's** splashes of color give a beautiful and elegant appeal to his paintings. The energetic and fluid composition and the combination of organic and geometric shapes allow the viewer to weave in and out of the painting.

**LinLing Lu** takes the psychedelic approach. High saturated colors and Rorschach inkblot inspired compositions create a captivating visual and intellectual approach.

**Sandi Ritchie Miller's** celestial paintings are like looking at the cosmos. Light and color lends an ethereal quality to her pieces.



**Steven Pearson's** geometric non-objective mixed-media works lure the viewer into energetic composition. Dynamic colors, shapes and chaotic forms keep the viewer interested and guessing.

**Chaz Peay** plays with the idea chaos vs. order in his work. The arrangement of Rainbonic Matrix has an ethereal background and a commotion of organic shapes piecing together to form a simplistic, multi-colored circle.

**Michael Weiss** paints a vivid composition of linear forms transitioning into majestic organic shapes. The observation to line quality and incandescent colors offer an overall sense of calmness and serenity.

Marcia Bass, 2010





Blue Danube, 2010

Oil on Canvas

**Nicholas Cairns**

"My paintings draw from a particular strain of artistic thought that focuses on the primacy of psyche or 'presence' in the work, the creation of which provides meaning for, and sense of relation to, the work."





Big Bang (432), 1994

Polyurethane on Panel

**Joel D'Orazio**

"The images are uncommon, yet suggest the familiar forms of nature. Although the paintings are varied in color and composition, each image is part of a logical yet highly intuitive progression of work."





Red Moon, 2008

Acrylic on Linen

**LinLing Lu**

"Circles, are inspired by the reunion of yesterday  
and today, with primitive inspirations and  
intelligent spirituality."





Dance of O, 2007

Enamel on Lucite

**Sandi Ritchie Miller**

"The origins of the Universe Series were found partially in Voyager and partially in the universal wonder about space inherent in most of us. Through the Universe Series my work has evolved into an subconscious "liquid painting" or automatic style which encompasses images of space, water and organics."

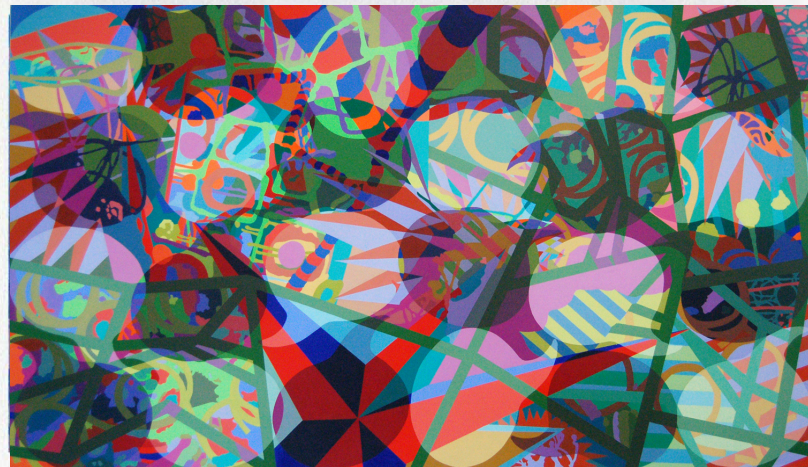




Amalgamation, 2010  
Acrylic on Rives BFK, Mounted on Panel

**Steven Pearson**

"I've become interested in how our ability to receive and assimilate a myriad of information on a constant basis can be reflected in a 2-dimensional format. In my paintings, I employ complex compositions and an autobiographical visual language consisting of codes and symbols."





Rainbonic Matrix, 2010  
Digital Print  
**Chaz Peay**





Valence, 2010

Oil on Canvas

**Michael Weiss**

"The use of an abstract pictorial language is a formal construct that in some ways attempts to negate this uneven relationship by placing the artist and viewer side by side and the art-object into the role of other."





Many thanks to the Art Gallery and related Staff for their support:

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