



YOGA FOR THE MIND

Urban Artist

A MAGAZINE OF BALANCE & SELF EXPRESSION

**Surprising
Inspirations**

ART LENS

WHEN ART REFLECTS LIFE

Artist Anne Ward

&

Artist Bonny Butler

Give us a peek into
what drives their
creativity

JULY - SEP 2025 ISSUE 7

Cover

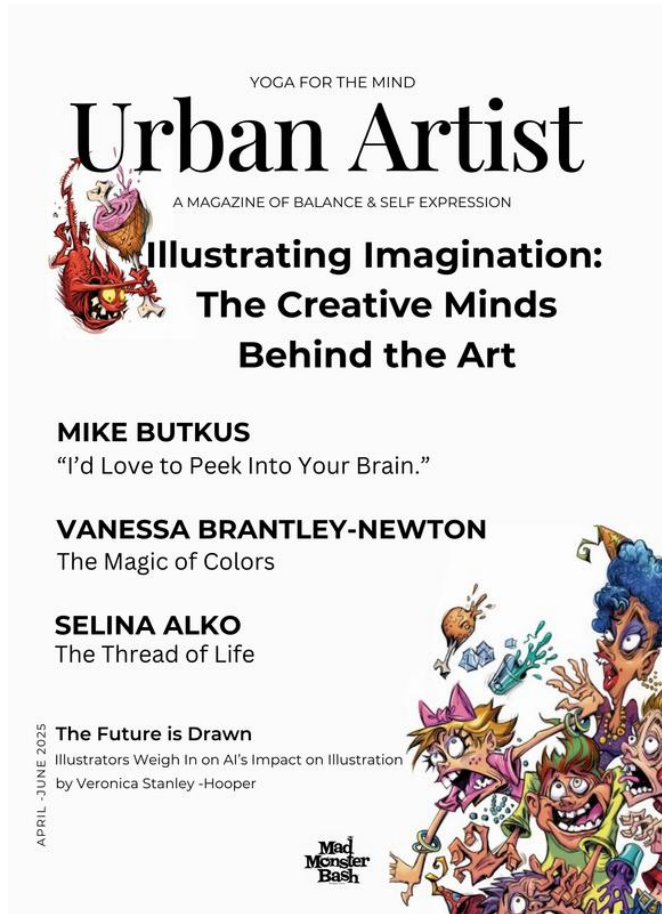
Into The Light
Oil on Canvas
30x24
Artist Anne Ward

© 2025 Urban Artist Magazine All rights reserved.
No part of this publication may be reproduced,
distributed or transmitted in any form or by any
means, including photocopying or other
electronic or mechanical methods, without the
prior written permission of the editor, except in
the case of brief quotations embodied in critical
reviews and certain other noncommercial uses
permitted by the copyright law. For permission
requests, write to the editor, addressed
“Permissions”, at the address below.
Info@urbanartistdesigns.com
www.urbanartistdesigns.com

The views expressed in this publication are those
of the respective contributor and are not
necessarily shared by the company or its staff.

Subscribe to Urban Artist go to our website

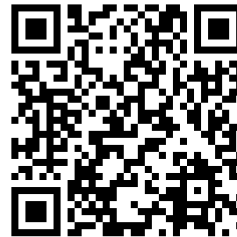
WWW.URBANARTISTDESIGNS.COM



NEVER MISS AN ISSUE!

Enjoy reading

If you would like to be added to the mailing list just scan the code. It will take you to the site to sign up.



DONATE TO URBAN ARTIST MAGAZINE

If you would like to support Urban Artist, please click the link above or QR code to the right. We thank you for your support!



Contents

Editor's Letter 8

Featured Artists

A PACE OF HER OWN **ARTIST ANNE WARD**

10



Ribbon of Light
Oil on Canvas
30x36
Also appears on pg. 17

FINDING HAPPINESS **ARTIST BONNY BUTLER**

24

Fresh
Poppies
Soft
Pastels
12x19 on
Paper



Art Lens

WHEN ART REFLECTS LIFE **BY K.GONZALES**

A personal reflection of art and life, “Mama” by Artist John Galan

42



kwVIP PROPERTIES
KELLERWILLIAMS. REALTY

DREXLER REALTY

HELPING YOU MOVE WITH PURPOSE - AND PEACE OF MIND.



Real Estate Thoughtfully Represented

Helping you buy, sell, or invest with confidence,
calm, and clarity in Santa Clarita and beyond.

661-803-6527

mackenzie@drexlerrealtygroup.com

DRE #02259704



Mission Opera Presents
"Bella Notte"
Opera Night

Third Saturday Monthly
6:30 pm

Bella Cucina Italian Restaurant

27911 Seco Canyon Road, Santa Clarita, CA 91350

REGISTER
or Visit
Missionopera.com

From the Editor

“It’s a Season of Wow!” -Anne Ward

This edition of Urban Artists arrives at a crucial juncture in our history, addressing numerous challenges associated with change. Artist Anne Ward encapsulates this sentiment perfectly when she states, “I just describe it as a season of wow!”

I have been curious about how artists are managing their creativity amid what appears to be chaos, as many have expressed difficulty in maintaining focus during these trying times.

Both Anne Ward and Bonny Butler have discovered ways to cope with life's stresses. They continue to create amidst turbulence, employing practices such as Tai Chi, gardening and bookmaking.

We conclude with a reflection on John Galan's painting “Mama,” which symbolizes contemporary Chicanx culture and its connection to cultural icons.

I hope you find joy in this issue, which highlights two remarkable artists who have discovered peace, hope, and happiness through their art.

Kathy Gonzales
Editor/Writer

Artist Lois Freeman-Fox

Cooling Off, Oil on Canvas 17x21



Buenaventura Art Association

Summer Blues at the Art Center
Through August 12

Art available for purchase online at:

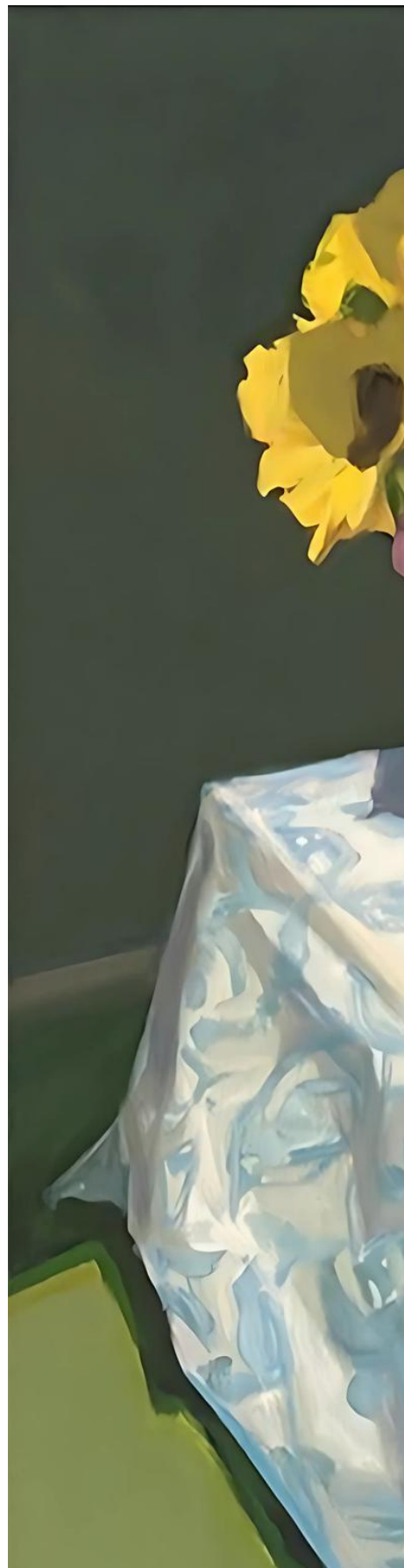


“I love early spring the greens the sky its just the energy of possibility.”

ARTIST ANNE WARD

Interview by K.Gonzales

Sunday in the Yard
Oil on Canvas
30x30





A Pace of Her Own

“Two Year Garden to Museum Wall Journey”.
-Anne Ward



There are days when I can sit in my backyard, look up at the hill, and see the light shine through the trees in just the right way; it reminds me of trips to the mountains with my family, the laughter, the noise, the cool breeze on a summer morning.

I yearned for that calm again. Something to take me back to those simpler, nostalgic days when times weren't so chaotic, when the noise wasn't so loud, when times weren't changing as quickly as they are today.

I needed a break from all the noise and changes, so I decided to take a ride to the Santa Paula Art Museum in Santa Paula, CA. That's where I came across artist Anne Ward's show, "Painted Seasons."

A series of fifty-five pieces of Anne's work depicted a sense of nostalgia, both in muted and vibrant, happy colors, painted on canvas. I loved the sensitive way this artist captured the light in her paintings, with a gentle feeling of respect for flowers and a certain reverence for the past. Images of landscapes, neighborhood street corners, and family photos are all inspiring and grounding.

These paintings also possessed a graphic quality for me, serving as a reminder of the past and providing a grounding feeling of yesterday, particularly her paintings entitled "Alice and Joe Set the Tables" and

"Faded Photo 1967."

You can't help but get to know the artist through her work, her personality, and the messages that come through, and you can sense there is more underneath the beautiful images.

I wanted to know more about the artist who painted them, so I took a chance and asked for an interview.

Getting to know Anne Ward

I wasn't wrong in my assumption about Anne; she is a soft-spoken yet strong, fascinating, intelligent, and sensitive woman. She not only enjoys exercising her creative side, but she also loves technology. I'm always fascinated by how someone comes to do what they love, but even more so when someone knows from a very early age what they want to do and pursues it!

From a very young age, Anne knew she wanted to be an artist. Although her life path took her down roads that were not necessarily in the arts, she always had that calling to be an artist. Anne attended UCLA; she says, "I majored in a very practical subject 'History', I graduated and then got a great opportunity to work in the film industry for a well-known writer/director, and worked on the films 'French Kiss' and 'Wyatt Earp.' I still felt that calling to pursue art." This calling to be an artist became very clear to her after a life-changing experience she had at the age of four.



Alice and Joe Set the Tables - Oil- Canvas 24x24



Faded Photo 1967 - Oil- Canvas 30x30

Anne Ward

UA: You said you always knew you wanted to be an artist from an early age. How old were you when you first realized your passion for art?

AW: The truth is, at age four and a half, I had a near-death experience where you meet the 'white light' as people describe it. It was a moment when I had a high fever and stopped breathing. It's hard to say, but what I can say is that distinctly after that moment, I remember something in my constitution just deciding I was going to be an artist. I didn't even know what that meant. Somehow, I just knew I was going to do this.

UA: I always admire people who know exactly what they want to do and go for it. Anne took her art at her own pace, studying all she could about art and reading every book she could find. Her Aunt Peg gifted her a box of paints, and her parents gave her an easel; that was the beginning of a 30-year career in painting. Since then, she has wanted nothing more than to bring calm and hope into a world that is changing at a pace that is hard to keep up with.

“We are moving through a season of such radical change and impermanence.”

UA: Could you tell me a little about what motivated you to create this series for your current show, "Painted Seasons"? What inspired you?

AW: I love that light can tell stories; I'm always curious. It feels more than ever that we are moving through a season of such radical change and impermanence; that was a significant motivation for creating many of the paintings. It felt stabilizing amid so much uncertainty. Painting is a meditative process. It's hard for me to separate it because it's the thing that creates structure and order for how I'm trying to metabolize the world.

Sometimes, it felt like I had to step out of the world for two years to process everything that was going on to make the show. There is a discipline to be outside the world, to reconcile the turbulence that gives me a sense of order and structure, observing the light in the garden and how it behaves in a particular season.

UA: “Painted Seasons” is a metaphor for life and all its complexities. Her understanding of not only how the light changes, but also a sensitivity to everything changing in her life and day. From the way light speaks to her and the subtle changes in the garden, nature offers a celebration of life, regardless of what is happening in these turbulent times. Life continues to thrive despite daily changes. The subject matter, while it is the garden, speaks to

the viewer in a very personal way. The success of her show is a testament to the extent to which people connect with her work. The nostalgia and sensitivity of her work are what people yearn for to calm the outer chaos of the day.

UA: Can you explain what radical change means and how it influenced your paintings?

AW: There will always be change; it is increasingly challenging to find neutrality regarding it because everything is designed to be polarizing and reactionary. We are being compelled through this change to shape our identity around reacting and responding to the conflagration as if our country is going through a divorce. It's easy to forget that most people agree on many things that are happening. However, one thing we can all agree on is that change is occurring rapidly, radically, and swiftly, especially in the realm of technology. How fast and radical it is happening, it is here, and not in the abstract.

Painting feels like a journey to me, both in a personal sense and as a means to reconcile certain aspects of the past; it also feels like a ballast for what is happening right now. I hope that what I'm painting is that someone gets to go through that journey of light or the simplicity of looking at something differently, and there will be a resonance of some calm; we are collectively in a season of great overwhelm.



UA: Let's discuss your process for Painted Seasons.

AW: During the pandemic, I almost threw out my acrylic paints, but then I found a brand (Novo Acrylics) that I loved.

Well, let me tell you, first off, it is wild to paint big outside with acrylics; it's like riding a bike downhill with no brakes! It's so much fun because there's a great deal of complexity, and acrylics allow for the articulation of that complexity.

For every painting in the show, there are three paintings that no one will see: the sketch on the iPad and the small sketches done in Gouache on location; I then use that information for the larger paintings. The big ones I paint in the garden from life.

UA: What a garden! It's lovely. I'd like to hear more about that.

AW: It is so much fun. I start from crazy foundations; I always think about what I want to see on my wall and how it will feel to me. I planned the garden and arranged the flowers.

I became interested in the medicinal uses of flowers, both historically and in modern times, for their physical and spiritual benefits. I took a deep dive and planted all the flowers that were specific to me, which helped me reconcile my loss and made me feel hopeful.

“it is wild to paint big outside with acrylics; it's like riding a bike downhill with no brakes!”

UA: Did you plant the garden in anticipation of this work?

AW: I see the garden as a balm for troubled times, so yes, I guess I did." During the pandemic, my husband (artist Ian Roberts) was teaching and filming his classes for YouTube in our shared studio, so I wheeled out my easel and paints to the garden to give him the space he needed to do that.

UA: That must have offered some challenges.

AW: Yes, it did. The light changes so quickly, so I was often working at the same window of time over several days. I did take pictures, but with acrylics, you need to approach it like a tactician and be clear about what you're painting and how you're going to achieve it. Also, it's essential to have a good water bottle and shade. As you scale up in size, you need to be super prepared mentally and cohesively respond to what you are seeing.

UA: I noticed your work right away and love love love the blue chair you paint in your paintings. That chair is very nostalgic to me as my family had some in our backyard growing up, those metal blue chairs. They came in all colors, but that blue just always speaks to me. Is there any significance to that?

AW: I get asked about the blue chair; in fact, my neighbor asked, 'Why is the blue chair always in there?'

First of all, I love my blue chair; I just love the color. It's not going anywhere; I keep duct-taping to hold it together.

It's like a day player in a movie. It's one of those elements, like actors - I keep putting them in there. It's an element of structure in that sometimes the garden can be a sea of chaos, and similarly, the creative practice is not dissimilar from that. You have to find the thing that feels like an anchor in the midst of all that; the chair is the anchor. I also love that when the garden is entirely overgrown and chaotic, the chair reminds me to slow down and forces me to sit, appreciate, and observe what might be unfolding in a particular season.

UA: That's what we are all looking for in our day-to-day lives: an anchor. It is becoming increasingly difficult to find amidst all the chaos. It's getting harder to see. It's different than what we have ever been through; it's wild. Try not to listen to too much news.

AW: Yeah, it's true, she laughs. You have to say, wow, okay, I just describe it as the season of wow, this is the wow beyond wow! I stay focused on the amazement of being present. It's the wow of here.

I created the triptych because we are living in a time when everything is stripped of its context. I thought that by taking flowers out of their natural garden setting and presenting a collage of them without their usual surroundings—I could give nature the attention it deserves.



Late Spring Oil 40 x30

Anne Ward

UA: Besides gardening and painting, what are some of the things you love to do?

AW: I love creating books; I love making things. I created a book featuring the paintings in the show (Painted Seasons), which I listed on Amazon. Additionally, I developed a mindfulness book that explores the connection between creativity, drawing, and engaging in a creative activity.

Being creative is more critical than ever, and the thing that can crush it is comparison. Social Media crushes the dreams of so many people who are meant to bring beautiful things into the world.

UA: What do you want people to take away from your paintings?

AW: Well, in planting that garden, I watched it change and evolve in response to the changes in light, seasons, and weather. The garden itself can evoke a sense of both calm and chaos; it also presents challenges for the artist to capture in paint. If I can bring hope and peace to those who view my work, I will give something back to the world."



First Blooms of
Spring
Oil on Canvas
24x24

Anne shared a remarkable story with UA about a significant moment in her life.

I love artists who are willing to share their stories, especially if those stories include a touch of the mysterious, the mystical, and the wondrous.

But more importantly, what I took from this story is that sometimes your life is destined, and your life path is set. Some will see this as just a coincidence or nothing at all. Still, when you speak to someone who has always known they were going to be an artist or whatever they chose, especially after the profound life experience Anne went through at such an early age, you have to ask yourself, was it just a coincidence?

Anne tells me that, taking time off from making movies, she would read as much as she could to teach herself to paint and pursue her passion for the art form. After the movie French Kiss, she left to pursue her art. She says, "These incredible things just happened; my mom introduced me to my aunt's neighbor, who taught me to understand Plein Air, its tools, and painting outdoors, and I went with that group of artists to Maine to learn more."

Her friend Tom's great-grandfather was Edward Redfield, a famous impressionist. While in Maine, she saw the paintings of Fairfield Porter and, having not studied art, realized she

"These incredible things just happened..."

wanted to paint in that style; she was excited to see the shapes, colors, and patterns.

AW: I had to have a book on Fairfield Porter; I called everywhere trying to get a book on him before I left Maine, but no one had it.

I was at the airport getting ready to leave, and a guy was reading the book I wanted. I told him I'd been trying to find that book and inquired as to where he got it, he said, 'Would you like my copy?' and handed me his copy of the Fairfields book!

Years later, I had no idea the family still owned the island where my favorite paintings of Fairfield Porter were painted. So, my husband Ian and I applied to the residency, and we were accepted and got to go to the island and assigned to Fairfield's bedroom, where I got to sleep in his bed!"

UA: What a great story! It's a little woo-woo to get you thinking about your own coincidences!

The Blue Chair

Anne and I had fun talking about her work and the blue chair that sits in her garden. Why she paints it and how she connects to it. It's remarkable how an object can evoke such a strong connection. When I saw Anne's work, I was immediately drawn not only to the blue chair but also to the nostalgic paintings of her family. Because all of these things reminded me of my family, the backyard parties, the moments with cousins, and simpler times as a child, I thought those times would never come to an end. We had those metal blue chairs that came in all kinds of colors; ours were that particular shade of blue. My grandmother gave them to us. I remember sitting out in the yard in them for family events.

Looking at Anne's work, I was right back there in my backyard with my family, and I wished I could be there again. Most of my family is gone now, and I miss them often. But these images that Anne painted struck a chord, and for that moment, my family and I were all together again.

She struck a chord with many people; proof is in the success of her show. All because of the light of the day, that blue chair, and an incredibly talented and sensitive artist.



Sunday in the Yard
Oil on Canvas
30 x 30



Magic Hour
Acrylic on Canvas
24x30



Above:
Garden Party
30 x40

Right:
Early Light in Town
Oil on canvas 30 x30





Artist Anne Ward at the easel in her backyard

Anne loves to teach and work with artists, if you would like more information on that visit the links below.

AnneWardStudio.com



**You can still catch her
show Painted Season's
at:
Santa Paula Art
Museum**

**On View Now till
July 6th,**

Anne's Publications:



To purchase Anne's If
Paintings Could Talk
Journal [Click Here!](#)



**“Celebrating Nature:
Paintings by Allied Artists of
Santa Monica Mountains and
Seashore”**

Saturday, July 12, 2025
4:00 PM - 6:00 PM

Santa Paula Art Museum
117 N 10th Street,
Santa Paula, California, 93060

“Celebrating Nature: Paintings by Allied Artists of Santa Monica Mountains and Seashore” will open with a premiere party on Saturday, July 12, 2025, from 4:00 PM to 6:00 PM. Admission to the premier is \$5 for SPAM Members and \$10 for non-members. The exhibition showcases 42 original paintings by members of the Allied Artists, all available for purchase. A portion of the proceeds will support conservation efforts in the Santa Monica Mountain National Recreation Area.

Admission to the premiere party on Saturday, July 12, 2025, is
\$5 for SPAM Members and \$10 for non-members.
This show will be on view from July 12, 2025 to November 9, 2025

Hours:
Wednesday through Saturday, 10:00 a.m. - 4.00 p.m.,
Sunday 12:00 - 4:00 p.m.
Closed Monday and Tuesday





The 15th Annual Fine Art Auction Fundraiser

Saturday, August 16, 2025
3:00 PM - 5:00 PM

Santa Paula Art Museum
117 N 10th Street, Santa Paula, CA

Dozen of artworks will be up for grabs, during the Museum's 15th Annual Fine Art Auction Fundraiser! Bid on gorgeous work so art by historic and contemporary

California artists, including Meredith Brooks Abbott, Jessie and Cornelis Botke, Robert Clunie, Robert Ferguson, Paul Grimm, George Lockwood, Douglas Shively, and more.

The silent auction will run from 3:00 p.m. to 4:00 p.m. The live auction featuring 20 museum-quality artworks will run from 4:00p.m. - 5:00 p.m. Admission to the auction event is \$15.00 for SPAM members and \$20.00 for non-members. All proceeds benefit the Santa Paula Art Museum, a 501(c)(3) charitable organization.

A catalog of the 20 live auction artworks will be available starting July 1, 2025

Header image: "Sycamore Near Cabin at Stekel Park" by Douglas Shively, 1973, Oil on Board, 20 x 24 inches. Available in the 2025 live auction.





BONNY BUTLER

Finding Happiness

INTERVIEW BY K.GONZALES



Whoever is
happy will
make others
happy too.
-Anne Frank

"Mountain Music"
Mixed Media on Paper
11x14



Bonny has a way of making you smile with her personality and her art; she is a self-taught artist whose work focuses on colorful, figurative, and abstract imagery.

Recently, I had the opportunity to spend some time with artist Bonny Butler at her home in Ventura, California, where she shares it with her husband, Don, who is not only a fantastic guitarist but also a vintage guitar enthusiast, as well as her two dogs Gypsy and Blazey.

Bonny hasn't always been a traditional artist; I first met Bonny when she was an artist of a different type, as I used to take my dog, Sadie, to her dog grooming business in Santa Clarita, CA. At the time, she was a single mother who

had started her own successful business, employing several staff members and serving many clients. The skills of managing a successful business and utilizing her creative talents in the stylings she created for her clients prepared her to manage her numerous showings as a successful multimedia artist. She said, "I was always working on my creativity, there are all kinds of styles of cuts for your dogs."

My Sadie would come back with different cuts, but she always looked fabulous, and I think Sadie thought so, too!

Once her son was grown, she sold the business and began to return to what she loved:

**Her
Art.**

Crossing Paths

Our paths would cross again when I joined the Santa Clarita Art Association and attended a meet-and-greet event. It was here that I saw Bonny's work, which she created with alcohol inks on Yupo. I love her use of her medium.

Since then, I have been watching Bonny as she works in various mediums and has entered many shows at the different art associations she belongs to. She is an award-winning artist, too many to mention at this point!

The energy that flows from Bonny's work is expressive and full of happiness. When I look at Bonny's work, I feel a sense of freedom and joy. I enjoy her different perspective on things; she has a way of seeing things from a unique angle and with a genuine curiosity about life.

Bonny is a member of the Santa Barbara Art Association, the Thousand Oaks and Buena Ventura Art Associations, the Santa Barbara Abstract Arts Collective, the Santa Barbara Visual Arts, and Women Painters West.

She tells me that she is most proud of being accepted into the Women Painters West 100th Anniversary Exhibition at the Brand Library & Art Center in Glendale, CA, in 2022. Most recently, one of her soft pastels was in Santa Paula Art Museum's "California Scene" exhibit.

“The energy that flows from Bonny’s work is expressive and full of happiness when I look at her work, I feel a sense of freedom and joy.” - UA

Pride in Community

Bonny also enjoys giving back to her community. She recently collaborated with other artists and restaurant owners on a book called 'Small Town Big Appetite' (pages 72-75) at the Carpinteria Art Center. Proceeds from the sale of this book went to the Santa Barbara Food Bank and the Carpinteria Art Center.

For her entry, she painted two paintings as part of her partnership with the restaurant Oaxaca Fresh. The book is beautifully designed, and the restaurant provided a recipe for one of its dishes, while the artists created something related to the restaurant or a recipe.

She was also commissioned to paint a piece for a new business in Westlake Village, where she painted a "Conejo Cottontail." If you are ever in the Westlake Village area, you can't miss the lovable 'Cosmo' bunny she painted; he will greet you at Crawfords.

Bonny is consistently giving back to her community. Her schedule is hectic; she is constantly preparing for shows along the Southern California coast. Bonny's work can be viewed in numerous exhibits throughout Santa Barbara, Ventura, Santa Clarita, and Los Angeles Counties.

She loves the outdoors and is fortunate to live near the California coast, where she has painted much of the natural surroundings, either while on location or from photographs she has taken. She enjoys working in her studio more than outdoors. Her piece entitled "Native on the Hill" was painted at Grant Park in Ventura Ca. While working on other pieces in her studio. She loves painting whatever moves her.

Images on right:

1. "Cosmo" Conejo Cottontail
2. "Small Town Big Appetite".
3. Re-Dial: In Memoriam of the Payphone for Oxnard Improvement Association.

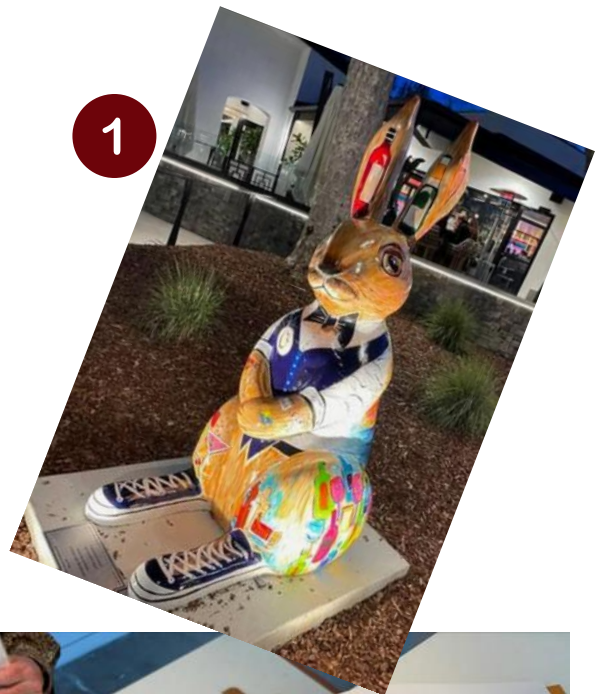




Image on Left:

“Native on The Hill”

12 x19 Soft Pastel on Paper

Image below:

“Morning at The Pond”

9x12

Soft Pastel on Paper



UA: How are you balancing day-to-day life with your creativity? Do you paint every day?

BB: I often find moments throughout the day when I seize the opportunity. I see a light, a piece of cloth, or something I want to incorporate into my current painting. There must always be something in my life that involves creativity. This is what makes me feel better. Because all I want to do is feel better, don't we all want the same thing? To do things that make us happy? Because there is so much going on in a day."

UA: Yes, my happy place is painting; it's clear to me that your happy place is in the studio. I can identify with that; I love painting and listening to music while I do it! Do you enjoy playing music while you paint in your studio?

BB: Yes, and my guy right now, Teddy Swims; I love listening to him while I paint.

I also enjoy my mornings for exercise and meditative moments, going outside to get fresh air and sunshine. As the evening approaches, I prefer to spend my time getting creative. But that is not a strict rule. It varies. It just depends. I don't have a specific time I like to work or a single time. Sometimes, all I want to do is do my

creativity. Even though I have tons of things to do!

Do you also do Tai Chi? What is the special reason you chose this form of exercise?

BB: I began practicing tai chi twelve years ago and have continued to do so ever since. It saved me spiritually, physically, and emotionally because when you're in class, you can't think of anything else. I don't do yoga because I can't stay in one position forever; I like to dance and move!

There's something about Tai Chi that's truly challenging. I said I'm going to do that because it's difficult; that's what makes your life more exciting.

I was invited to take the front-row, left-corner position. It's a spot of significance because others look to that position for guidance on the moves. I used to shy away from that; as you said, when a door presents itself, you have to open it up. And when a challenge arises, you ask yourself, 'Do I want to do it or not?' I said yes."

UA: Having practiced Tai Chi, I understand the honor of taking this position. You really have a reason to be proud of that.

Bonny Butler

BB: It was a breakthrough in my 12 years of practicing and in my confidence.

UA: Who do you gravitate to? Who influences you?

BB: I have a list of approximately 30 artists, and I follow many more. I also love Emil Nolde (Expressionistic German painter, 1867-1956); he had a beautiful color palette of red, purple, and yellow. It was abstract, and if I could do that, well, I couldn't quite do it like that. I took several workshops and classes to acquire more skills in creating abstracts. Abstracts take a lot of work.

UA: I think we have all heard people say while viewing a piece by, say, Jackson Pollack, *"My kid could do that."*

BB: If abstract were easy, we would all do it.

I have a story about abstracts and Jackson Pollock involving my work. I was at a fair; I had a lot of pieces showing. I don't generally sign them because you never know how your audience will view them. Some people want to view it from one perspective or another. So, you're committing to a specific interpretation of your piece if you sign it when it's abstract.

So, this gentleman walks into my booth. He's got his hand on his chin, and he says, 'So why aren't you signing

your pieces?' So I gave him this whole explanation for why I hadn't signed them. Then I said, 'Are you an artist?' He said, 'No, I'm a photographer.' I said, 'So, what is your name?' He said, 'Pollack.' I said, 'As in Jackson?' He said 'He was my uncle.'

We talked some more, and he told me stories of him and his uncle. He said I must commit and sign them. It was exciting to speak to him, what are the odds!''.

UA: What a great story!



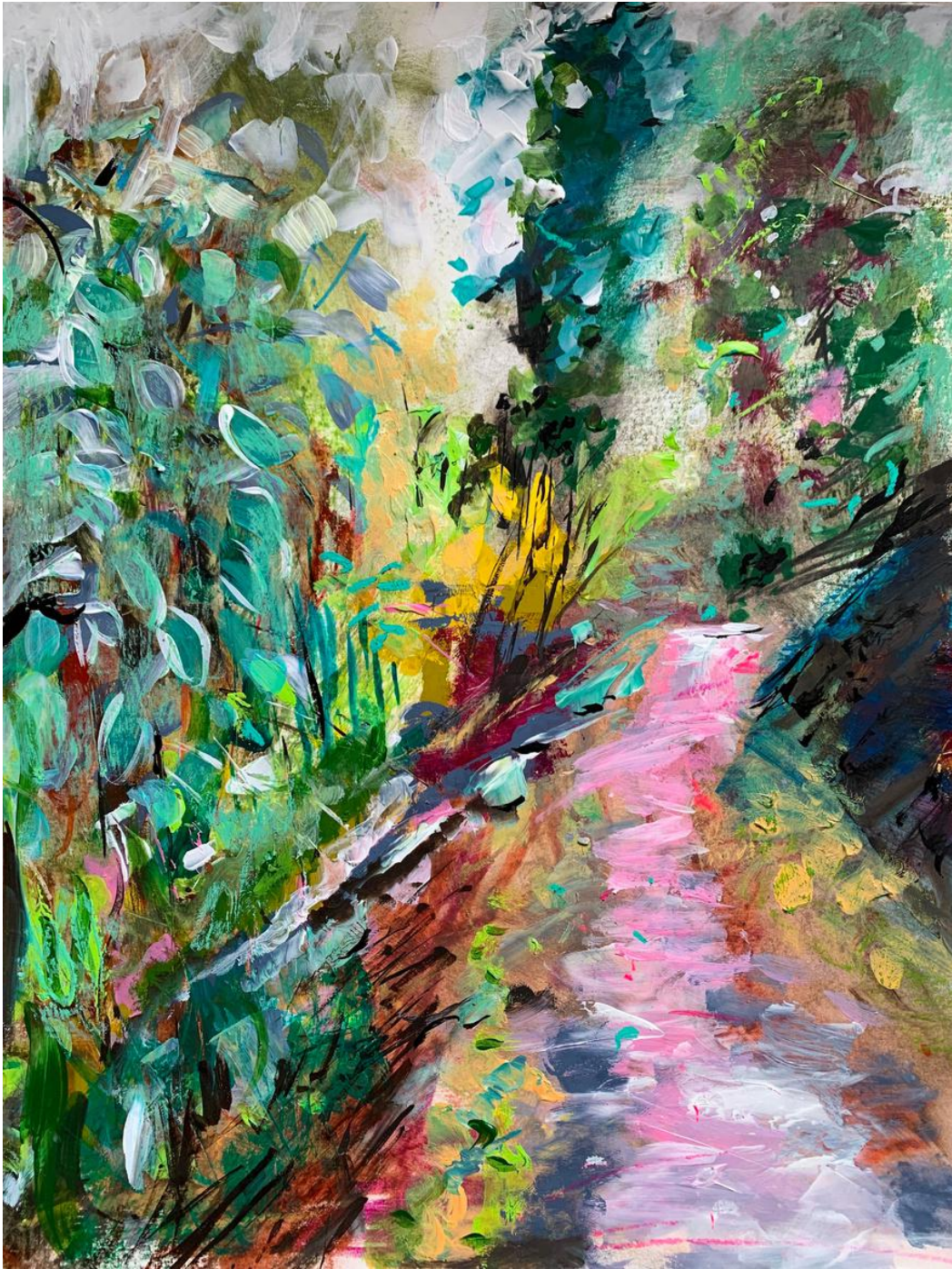
“Grant Park”
Soft Pastel on Paper
12x19



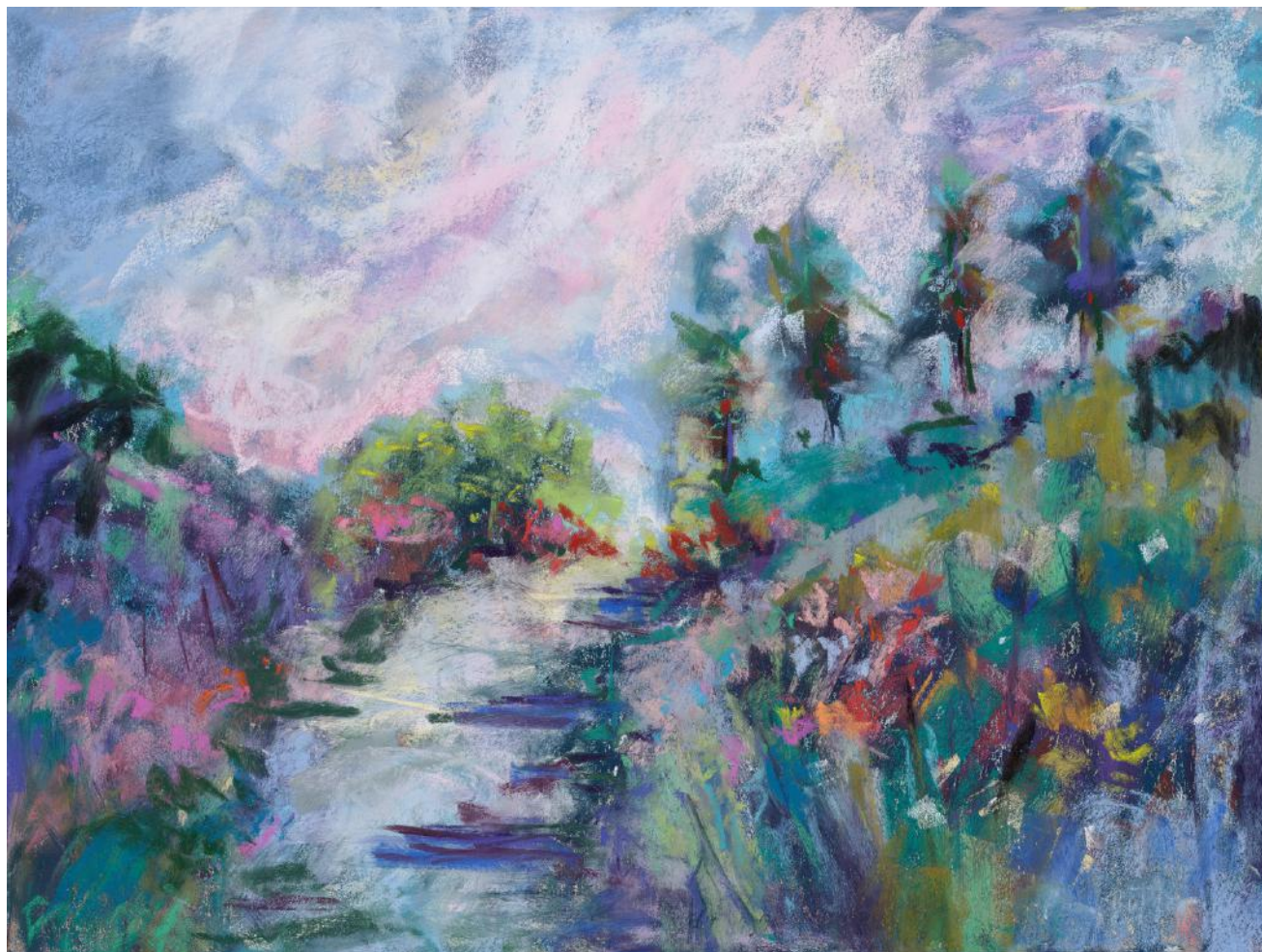
"Untamed Garden" Soft Pastel on Paper
12x19



Pincushions Soft Pastels on Paper 9x12



"Uncharted Territory"
Mixed Media on Paper
14x11



"Spring's Passage"

Soft Pastel on Paper 12x16

What's next for Bonny?

Bonny's journey to this point in her artistic life has been shaped by the life lessons she learned while running her business.

"Learning a lot of life lessons in a 900 square space, well, more after we knocked down the wall for the pet store.

What I learned as a businesswoman in my first life has helped me with my second life, and it is as it should be; we are exactly where we should be, or at least I am."

When I asked her what was next for her, she pointed at a list of shows on her bulletin board that she was preparing for. In addition to wanting to learn figure drawing, she is pretty busy, and as she said, "She is exactly where she should be."



**We are exactly
where we
should be,
or at least I am**
- Bonny Butler

For more information on Bonny Butler
got to her website:

BonnyButler.com

Or visit her Instagram page:



Because Bonny always brings a smile to my face. I leave you with:

Spring's Smile



Soft Pastel on Paper 9x12

Art Lens

When Art Reflects Life

How will we know it's us without our past-
John Steinbeck "Grapes of Wrath".



"Mama" Artist John Galan

I own that powerful painting by the artist John Galan titled "Mama," which was initially shown at the 2019 Hollywood Forever Day of the Dead festival with the theme of Migration. It was then showcased in his *Remedios (Remedies)* exhibition at the Santa Paula Art Museum in 2022.

In my interviews, I frequently confront the persistent question about the artist's family history—specifically, who else in their lineage pursued art? Typically, I hear responses like "no one, just me." Occasionally, I encounter individuals who come from a long line of creatives, sparking my curiosity about how far back that lineage extends. I am an avid viewer of *Finding Your Roots* with Henry Louis Gates Jr., and I can't help but feel a sense of envy towards those who can trace their family histories back to distant ancestors. I crave that depth of history in my own life.

When I first laid eyes on this painting, I knew I had to have it. There were so many coincidences associated with it that it was hard not to purchase it; it truly spoke to me. If you're ever interested in hearing the full story behind my experiences—experiences that are difficult to explain but filled with wonder and signs—please just ask. I love sharing this powerful and mysterious story. I had just lost my mother, and the title "Mama" struck a profound chord within me.

The title embodied my grief and connection to my mother. The image portrays a woman who appears sad, scared, and worried, yet still holds onto hope as she embarks on a new journey. In her hands, she grips a cactus fruit, known as a nopal, revered in Mexican culture for its healing properties—it is a natural remedy for burns and various ailments.

This fruit symbolizes hope and resilience, as it appears on the Mexican flag and represents the heart of the cactus. The woman also possesses monarch butterfly wings, signifying the deep connection between the living and the dead.

To me, "Mama" embodies the journey of my ancestors who, like so many others who came to America, sought to create a new life filled with hope and opportunity. I was born in the United States, just as my parents were before me. If no one in my family had the courage to change, to hope, or to dream, I might not have had the privilege of being a Mexican American.

Family trees matter, and it's noteworthy that I have yet to see an episode of *Finding Your Roots* featuring someone whose family has been in America for generations. Most guests share stories of ancestors who migrated to America in pursuit of hope and a new way of life. Something we are all entitled to not just the few.

Artist John Galan



John Galan is a talented artist who loves to travel while creating and showcasing his contemporary portraits.

He holds an:

MFA from Savannah College of Art & Design.

California Lutheran University, M.ED,
Teacher Leadership



"Green" by Artist John Galan

For More info About Artist John Galan:

<https://www.johngalan.com/>

Artist/Author Therese Verner



The Reading Tree Exhibition

May 21, 2025 - August 12, 2025
Old Town Newhall Library
24500 Main St. Santa Clarita, Ca 91321

The City of Santa Clarita is excited to announce a new exhibition, "The Reading Tree," at the Old Town Newhall Library on view from May 21, 2025, to August 12, 2025. This exhibition will display 12 original acrylic paintings used as inspiration and illustrations in the Reading Tree, a children's picture book. Artist Therese Verner created the original Reading Tree paintings when she was inspired to write the children's picture book with a magical storyline. The purpose of the exhibition is to spark children's imagination, bring them into The Reading Tree's magical world, where the trees and animals can talk, and unicorns come alive!

[To purchase The Reading Tree click here](#)



Abstract Florq, Lorrie Bubb

**BLACK
& WHITE**

SCAA goes
monochromatic

ART @artgallery.scaa
santaclaritaartists.org
SHOW

Jun 19th-Jul 27th

Opening Reception Jun 21st, 5-8pm

FREE & OPEN TO THE PUBLIC!

MEET THE ARTISTS | JUN 21ST

Join us for a fun night to celebrate the opening!

- **MUSIC:** Scott Roewe & The Birdie Jazz Trio
- **MAGIC:** Luke Libero "The Martial Cardist"
- **LIVE ART:** Leslie Morange & Qiana Tarlow
- **FOOD/DRINK PARTNER:**

*Reception guests will
receive 50% off their
first drink - with flyer!*



VISIT EIGHTH & RAIL TO REDEEM



SCAA Gallery
22508 6th Street
Old Town Newhall
Open Fri 5-8, Sat 11-8, Sun 11-5

Special thanks to **ARTree** for use of
additional space during SCAA Gallery receptions



Funding provided by Solar Optimum via the LA County Department
of Arts and Culture Public Art in Private Development Program
SCAA is supported by the LA County Department of Arts and Culture as part
of Creative Recovery LA, an initiative funded by the American Rescue Plan

UA Magazine Selected Exhibitions

Los Angeles

The Getty

1200 Getty Center Drive
Los Angeles, CA 90049

Queer Lens: A History of Photography

Jun 17 - Sep 28, 2025

\$3 Bill: Evidence of Queer Lives

June 10 - Sep 28, 2025

Artemisia's Strong Women: Rescuing a Masterpiece

Jun 10 - Sept 14, 2025

Symbols and Signs: Decoding Medieval Manuscripts

May 20 - Aug 10, 2025

LACMA

5905 Wilshire Blvd., Los Angeles, CA 90035

Imagining Black Diasporas: 21st-Century Art and Poetics

On View - July 27, 2025

Artist Selects: Frances Stark, Periodic Love and Perpetual War

MOMA

5905 Wilshire Blvd., Los Angeles, CA 90035

Projects: Marlon Mullen Through Apr 20

Nancy Baker Cahill: Substrate

May 4 - August 24, 2025
BCAM, Level 3

48

MOMA Continued

Zheng Chongbin: Golden State

March 23, 2025 - January 4, 2026
Resnick Pavilion

Santa Clarita

Santa Clarita Art Gallery

22508 6th Street
Newhall, CA
Open Fri 5-8, Sat 11-8, Sun 11-5

Black and White

Jun 19th - July 27th

Pasadena

Norton Simon Museum

411 West Colorado Boulevard
Pasadena, CA 91105

Retrospect: 50 years at the Norton Simon Museum

Feb 14-2025 - Jan12, 2026

UA Magazine Selected Exhibitions

Santa Barbara

Santa Barbara Museum of ART

1130 State Street

Santa Barbara, CA 93101

Vian Sora: Outerworlds

Jun 22 - Sept 7

The Impressionist Revolution:

Monet to Matisse from the

Dallas Museum of Art

October 5, 2025 - January 25, 2026

Encore: 19-Century French Art at the

Santa Barbara Museum of Art

October 5, 2025 - January 25, 2026

Sullivan Goss

An American Gallery

11 East Anapamu Street

Santa Barbara, CA 93101

LESLIE LEWIS SIGLER

KINDRED, 2025

MAY 30 - JULY 28, 2025

THE SUMMER SALON, 2025

MAR 30 - JULY 28, 2025



**abst
ract
ed**

**ART SHOW
8/15-9/21**

Deadline July 27

Call to Artists

This fine art exhibit will feature works that challenge tradition & realism by exploring ideas & emotions beyond the literal through line, shape, color, & form.

Submit up to 4 works - all mediums welcome!

**MEM
BERS**

ENTER NOW!

Check our current guidelines online



**NON
MEM
BERS**

JOIN SCAA!

ENJOY THE BENEFITS OF SANTA CLARITA ARTISTS ASSOCIATION

Become part of a thriving arts community! Explore creativity, get inspired, meet new friends, & show your work in our gallery!

NONPROFIT LOCAL ARTS | santaclaritaartists.org

@artgallery.scaa  

SCAA GALLERY 22508 6th Street, Old Town Newhall



Funding provided by Solar Optimum via the LA County Department of Arts and Culture Public Art in Private Development Program

SCAA is supported by the LA County Department of Arts and Culture as part of Creative Recovery LA, an initiative funded by the American Rescue Plan

