

YOGA FOR THE MIND

# URBAN ARTIST

A MAGAZINE OF BALANCE & SELF EXPRESSION

OCT - DEC 2024 , ISSUE 4

## Otto Stürcke

Echos of Light and Shadow  
Realism in Pastel Light

## Christine Ivers

Luminating the Night

## KEVINRAY

Hip Hop R &B Artist  
True to the Beat: Unfiltered and Real

Light And Shadow  
Give Way To A New Way Of Seeing  
Elizabeth MacKey



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**On the Cover**  
**OTTO STÜRCKE**  
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**“NO ONE LIGHTS A LAMP IN ORDER TO HIDE IT BEHIND THE DOOR: THE PURPOSE OF THE LIGHT IS TO CREATE MORE LIGHT, TO OPEN PEOPLE’S EYES, TO REVEAL THE MARVELS AROUND.”**

**-THE WITCH OF PORTOBELLO  
BY PAULO COELHO**

## Letter from the Editor

Art and music, with their awe-inspiring and transformative power, can turn the ordinary into the extraordinary and the mundane into the profound. Whether it is the light bouncing off of a hubcap captured in Christine Ivers's painting *As If By Chance*, the emotional tug from Otto Stürckes' *The Milano Boot*, or the sudden shift from a major to a minor chord in KEVINRAYS' *Music*, light and darkness serve as powerful storytellers in the hands of an artist. This inspires us to see the world in a new, uplifting light, as contributed writer Elizabeth Mackey gives us insight into the use of light and shadow.

All these artists reference the use of light, darkness, colors, or sounds in their work, hoping to elicit emotion from their audiences. In Rembrandt's time, *Chiaroscuro*, a technique that uses strong contrasts between light and dark, created mystery, tension, mood, and focus, much like music with its crescendos and movements to evoke emotion. This was how the artists conveyed and elicited emotion from the viewer.

In this issue, we delve into the works of two artists who masterfully bring emotion into the light or lack thereof. Otto Stürcke, in his honest portrayal of a moment in time, captures the feelings and emotions of an object, much like a portrait of a human face. His use of light and darkness adds a profound emotional depth to

emotional depth to his works, inviting the viewer to connect and empathize with the subject. On the other hand, Christine Ivers captures the play of light in her works. She loves the way light shines in the night, capturing nostalgia and almost giving the viewer a sense of the times gone by using the environment of everyday life or, in this case, ordinary light.

On the other hand, Christine Ivers is fond of how light shines in the night, capturing a sense of nostalgia that almost gives the viewer a wistful reflection of times gone by, using the environment of everyday life or, in this case, with ordinary light.

In contemporary music, artists like KEVINRAY use light and dark in their beats, lyrics, and storytelling. His ability to shift between uplifting, bright tracks and darker, more introspective themes mirrors the contrast we see in visual art. Just as a painter uses lyrics as light and music as shadow to evoke mystery or depth, KEVINRAY crafts his music to pull listeners between emotional highs and lows. He aims to shed light on dark subjects to bring more light into the world. He wants to bring positivity to his music in a more contemporary way. This is not a fleeting trend but a timeless element that remains as relevant today as ever, connecting us to the past and present.

*Kathy Gonzales*



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# Luminous Shadows

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## Realism in Pastel Light

*K. GONZALES*

### Artist Otto Stürcke

In my interview with award-winning artist Otto Stürcke, we sat down, had coffee, shared some laughs, and talked about art. I asked him how he got started; he told me someone once told him when he was starting that he had "chomps."

That's a funny word to describe someone so gifted. Otto worked under Illustrator Mike Butkus and found his love for pastels, his medium of choice.

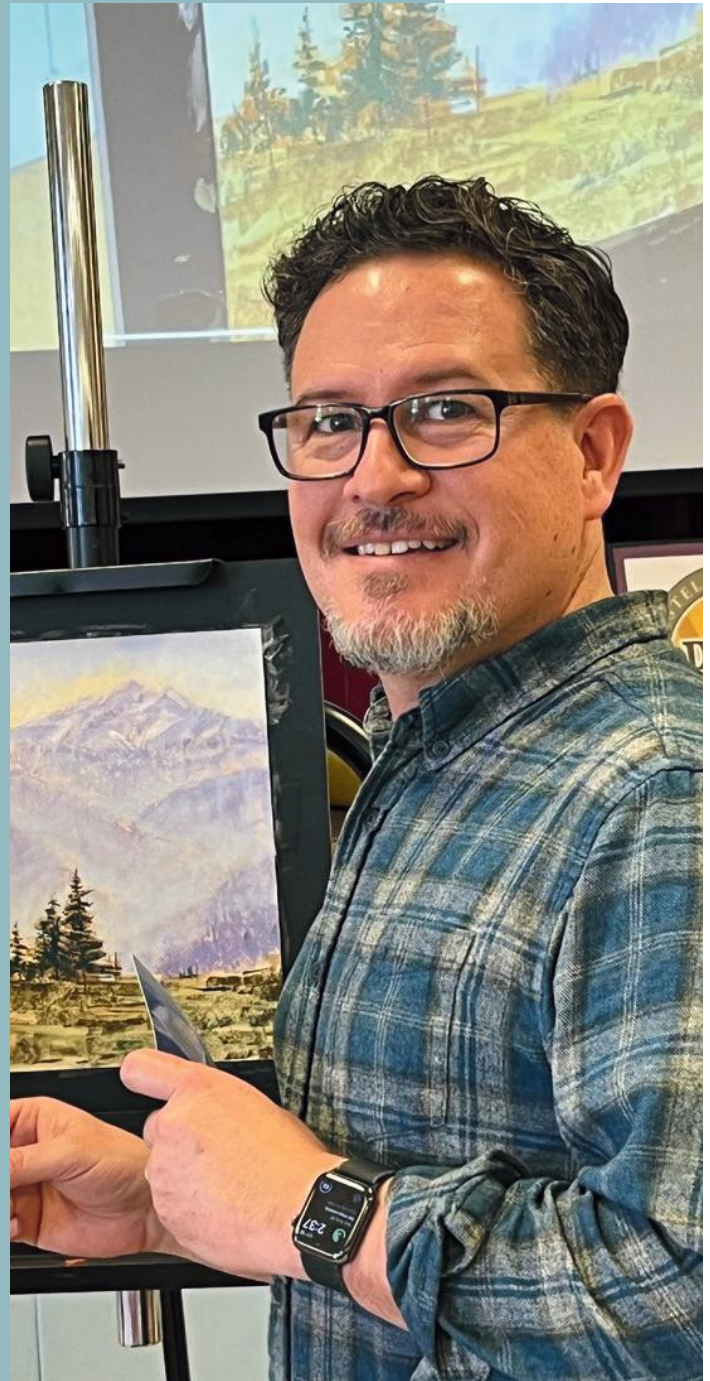
His work, a masterful blend of sensitivity, emotion, and drama, is a journey into his enigmatic world. Each piece he creates is a window into his feelings and secrets.

Otto's art is not just about painting; it's about storytelling, a tradition he upholds from the old master artists. The mystery in his work is what captivates the viewer, inviting them to unravel the narrative.

*OPPOSITE PAGE:*

**THE MILANO BOOT -PASTEL**  
AWARDED "BEST STILL LIFE" AT THE ART  
2023  
TEHACHAPI EXHIBITION

PASTEL SOCIETY OF THE WEST COAST  
AWARDED "BEST IN SHOW"



## Otto Stürcke

Like many others, I was struck by Otto's life-like quality when I first saw it. His use of light and contrast creates a sense of depth and realism that is truly awe-inspiring. His fondness for the ***Chiaroscuro*** style, known for its dramatic and profound effects, further intensifies the impact of his artwork, which is reminiscent of the greats like ***Vermeer*** and ***Caravaggio***.

When they view Otto Stürcke's work, most people get up close to observe the strokes of pastel and then stand back. Quietly, they go into thought. The observer is awe-struck by the images they see and questions the medium. They ask themselves, "Is it a photograph or a painting? What captures us immediately is the light in the painting. How did he capture that light?"

The way the light hits a saddle, the old boot no longer worn by the owner, and desserts from his Hispanic roots—all pretty simple things but created with a story in mind—become focal points. The viewer interprets their idea of the story behind the image.

Otto is a storyteller expressing every part of himself: fear, anger, happiness, and every other emotion. He told me you can learn much about him through his work, even some secrets, if you look deep enough!

His pastel paintings combine reality and unreality, light and dark. With a poet's eye, everyday objects such as a boot become more than still life.

They will make you think about what was in the artist's mind—the reason for this object. As an observer, your eye is led where the artist wants you to go, to take in the image and build the story: building drama and feeling sensitivity.

When an artist has a connection to his work, the emotion, the light, the object, the story, the work can be nothing but impressive.

When the singer sings a song that draws feelings, you also feel it. This is what makes an exceptional and influential artist.

**"The best artists are those who are observant not only to the world around them but are connected to their work and realistic about it. These artists stand out, stepping back to observe their work."  
Otto Stürcke**

Otto said, "For me to spend hours and hours on a painting, there must be a connection; I want to try to tell people a story; otherwise, why would I do it?"

Such was the case with his piece **The Milano Boot**.

"A boot. How mundane it is when you think about it." He wanted to see if he could tell a story with color, light, and shadow. "I wanted to paint a portrait of a boot as much as it was a still life. I wanted the viewer to read into this boot like you could read into a person or portrait. Where has this person been? The wrinkles? What's the look in their eyes? This was the type of narrative I wanted."

It worked because when I first saw this painting, I was struck with so many thoughts: I was struck first by the color, the

wrinkles in the boot, and the barely worn but still good-condition sole. Who could it belong to? I wondered if it was the artist.

Did this person no longer wear these boots, or were they just for show? The boot has spurs, so they might have been used for riding, not dancing. However, it sits on a carpet, not outside on another surface. So, you get a feeling that the person who wore this boot didn't wear them often, and the tops are dusty. I could feel there was also a sensitivity to the painting. Almost a reverence, you feel like it's on display as a memory. A memory of yesterday, a time gone by.

"I constantly challenge myself when I paint. I journal every step so that I won't forget how I did it and can look back and see what worked and what didn't. I can recall how I did something when asked. I was trying a new technique in this painting, and at first, I hated it, but as I continued to get command of this technique, I began to like it. There are many nuances in this painting. Because the medium doesn't use a palate, it presented a challenge.

The palate is technically the substrate on the paper as you are mixing it all on the paper. I was happy with this experiment and pleased with the finish."

Journaling is Otto's way of recording how he works his process, layer by layer, technique by technique. He keeps a record, something he has done his whole career. While he worked in the film industry, he learned storyboarding, a means of selling an idea in a few images. He continues to use this process, as it strengthens his journaling and storytelling.

---

### **Ask yourself these questions when forming a connection:**

- Does it have a dominant value or focal point?
- How is my perspective and my color choices?
- Does it have cool light- warm shadows, or warm light- cool shadows?
- Is it consistent?
- Is there rhythm in it?
- Are my size relationships working?
- More importantly, ask yourself: What is the point of this painting? Why did I approach it? What do I want to get out of it? What do I want the viewer to see?

You stop when you feel the narrative is told.

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## Otto Stürcke

Another piece that tells a story is Otto's **'Light on My Saddle'** drawing (see image on pages 14 -15 ). The light that shines on the saddle is drawn with such sensitivity that you get the sense that the owner cares for both his saddle and his horse. He is ready to saddle the horse for their morning ride in the sunshine.

This piece just tied third place in an international show with over 400 entries from artists from New Zealand, China, and worldwide. It also received the *Top Member Award* for the pastel section.

"The saddle was my biggest pastel, 20 x 30, yet. The difference between the boot and the saddle is that the boot was set up, and I orchestrated it, which took time. The saddle I was a spectator; I found it this way; I saw the light coming down from the skylight. I didn't want to mess with it. I used the photo I took as a guide. I was trying to remember what it was like, to see the light coming down. What it felt like. I wanted it to be dreamy, diffused light with monochromatic edges that give the work a certain vibration. I wanted you to feel the energy of the painting."

He describes the moment when he saw this light with such recall that you know he's seeing it again. He keeps it in his mind. He says he often practices this exercise, observing as much about an object as possible, then closing his eyes to capture the memory and repeating the process. He is trying to retain as much information about the object, the light, the feeling. He practices this often to stay sharp while observing a moment.

**What piece of advice would you give those artists just starting?**

"When you stop worrying about how you are doing and focus on what you are doing, you think like an artist. Also, painting should be fun. If you aren't having fun, then you're doing something wrong. Stop beating yourself up; don't throw in the towel. Remember, every artist we admire started somewhere. Start connecting with yourself, and you will connect with your art."

**Who do you admire most?**

"Without a doubt, my wife, Maria. She has always been highly supportive of my chosen career. I think it's admirable that she decided to become a Special Education teacher."

**If you couldn't do this, what would that look like?**

"If I couldn't create art, I'd need to jump into something that could fill that void. I suppose I'd take some culinary classes since some of the things chefs put on the plate look like a work of art!"

**What is next for you?**

I have a show in January—*Paint the Desert Festival 2025*. I was invited to participate in the second week of January in Palm Desert —Rancho Mirage. (More details are on his website.)

Also, in the works, along with his business partner Mike Butkus, they now own **Mad Monster's company**. They are launching **Mad Monster Bash**, a family board game for ages 8 to adult, and the Kickstarter begins in September - October timeframe, a party-themed game.

The game is slated to be released in January 2025! This writer is quite excited as

I love to play games, so I'm looking forward to it! What fun to do with friends and family!



For more information on:  
Mad Monster Bash brought to you by Mad  
Monster's Company  
click on the Instagram link below



**For more information on Otto  
Stürcke**

**<https://www.sturckestudio.com/>**

**On pages 14-15**

**LIGHT ON MY SADDLE**  
PASTEL  
UART 800 PREMIUM SANDED PAPER  
20X30X2





In addition to the cover photo entitled **The Courtship**.  
Here are a few more of my favorite paintings by Otto Stürcke



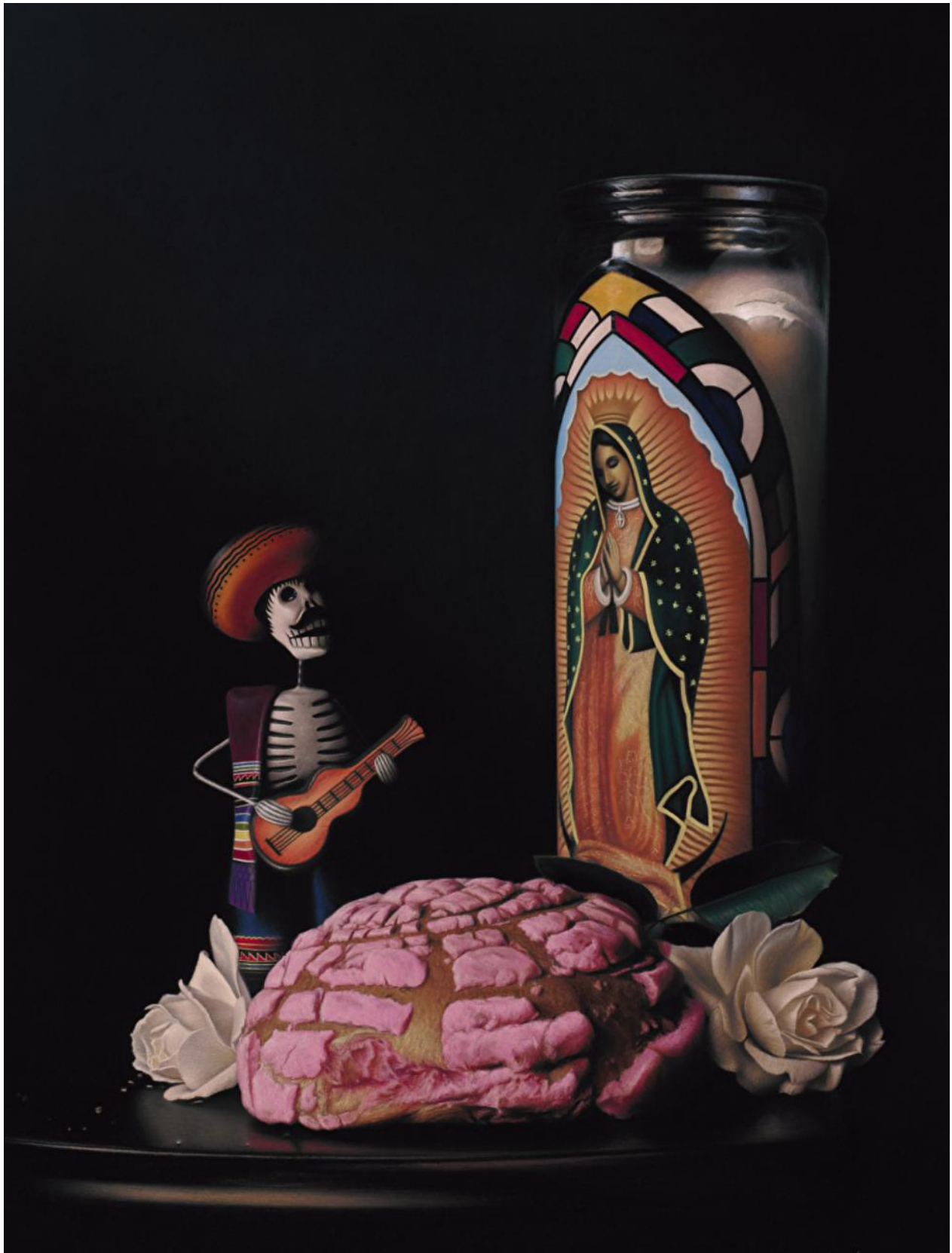
**Anna's Slice Of Life**

Pastel UART Premium Mounted Board 800 18x24 (sold)





***Duche De Noche***  
*Pastel on Paper 8x8 (Sold)*



**Sweet Serenade**  
*Pastel -Paper 24x18 (sold)*



*Camellias*  
*Pastel UART Premium Mounted Board 800 18x24 (sold)*

# Veronica Stanley Hooper

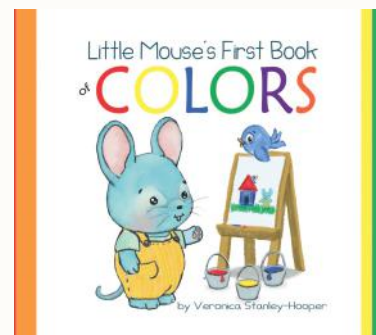
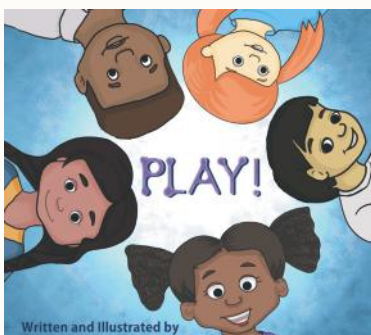
## Children's Illustrator and Writer



Meet Veronica Stanley Hooper, Santa Clarita's Children's author and Illustrator.

Since her debut in 2019 with the picture book *PLAY!*, Veronica Stanley Hooper has been enchanting young readers with her delightful children's books. Her engaging stories emphasize the importance of creative play, making them a cherished addition to developmental kindergarten classrooms. Through her imaginative illustrations and thoughtful narratives, Veronica continues to inspire and support early childhood development, one book at a time.

To Learn More about Veronica:  
<https://www.veronica-stanley-hooper.com/>



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# ECHOS OF LIGHT

*“Finding what lies between the shadows of darkness and reflective lights is what drives my excitement to paint the night. Explorations of the colors that are imperceptible to the naked eye are endless. When that barely visible layers collides with light, the creativity begins! Pigments, transitions, and reflections all play their part. My goal is to have my viewers fall into that world to discover what they normally wouldn’t take time to see”*

ARTIST

*Christine*

IVERS



by K.Gonzales

**Midnight Frosting**  
Pastel on Archival  
Textured Gator Board  
18x24x.375

Article Cover pg.22  
**Right Up My Alley**  
Pastel Panel 24x18x25

Christine Ivers' mastery of light in her night scenes is genuinely remarkable. Her ability to bring vibrancy and depth to these dark environments using pastels really sets her apart, especially as a Master Pastelist of the Pastel Society of America. It's no wonder she has earned so many distinguished awards!

Photos or paintings of night scenes will always capture my attention. Light has always fascinated my creative soul—that is true of most artists. How can I capture that moment in time?

I was able to interview Christine Ivers about her career as an award-winning artist.



I'm so happy to feature Christine in this issue of Urban Artist. Her work is captivating and evokes memories of my childhood: playing baseball with my cousins in the park and then heading over to the local walk-up to get an ice cream cone, just as depicted in her painting **Twilight Treats**.



**Twilight Treats**

*Pastel Archival Textured Gator Board 18x24.375*



Artist Christine Ivers

Before opening her company, Christine worked as a Creative Director at various agencies. She is also a master pastelist of the Pastel Society of America, inducted into IAPS Eminent Pastelists in 2022, and a member of many other art organizations.

She lives in Connecticut, so our interview took place through email and, unfortunately, a quick introduction to one another via the phone from our cars! I wish I could have met Christine for coffee or a glass of sparkling wine to get to know her.

When I asked her what part of the creative process she loved, she said, "Believe it or not, it's the gathering of photographs to work from for my paintings.

Since many of my paintings are from areas around the country and even the world, I get to meet people I never would have gotten the chance to chat with. Having been an Art Director throughout my earlier career, I compose through the lens of my camera or phone. It's my comfort zone."

Not only is she a pastelist, she loves photography, so this part of the creative process is a must for her. She will take pictures when the light catches her eye.

I got to ask a few questions to gain more insight into how Christine captures that light in her work.

## Questions and Answers

### Who would we be listening to if I asked you for your creative playlist?

I have an eclectic playlist. Everything from the Rat Pack to Taylor Swift! Of course, I sometimes get caught up in the 1960's to 70's since I was in high school and college."

### Which Masters are your favorite, and who do you admire today? Why?

Many say I channel **Hopper**, and I can see that. I admire **Richard McKinley** for his ability to be fluid and to not be afraid to experiment with oil or pastel, and **Max Ginsberg** because I've always referred to him as a modern-day Goya. Max is the record keeper of everyday life, which I love.

### What keeps your work fresh?

The randomness of the surface I create to work on. The brush strokes of the gesso/pumice show up differently on every board I make. It's fun to see what happens when you don't know it will happen.

**Which of your works did you love creating the most, or is it even possible to love one more than the other?**

That's difficult to say. Since I also delve into portraiture here and there, I'd have to say **Gypsy** is one of my favorites, as it is of my daughter. If you talk about the NightScapes, as I call them, I would say **Petal Pushers** (pg28), **Midnight Frosting** (pg24), and **From the Terrace**.

(pg 34 )



**Gypsy**

*Pastel Panel 18x24x.25*



**Petal Pushers**

*Pastel Archival Textured Gator Board 18 x24 x.375*



***La Cantina***

*Pastel Archival Textured Gator Board 16 x20 x.375*

Christine Ivers

**You have been an artist for some time. Do you run into any challenges still?**

All the time! First, you must want to paint, and we all go through periods in our lives where circumstances can create that space to get the easel or walk away for months. During COVID-19, I couldn't pick up a stick, yet my friends reached quite the opposite by being more productive and busy. I try to balance it out at this point in my life.

**What do you want viewers to take away from your work?**

I want them to notice some things you wouldn't necessarily see if you were driving at night, like how the reflections create excitement, how silly hubcaps glimmer in the dark, and how mundane daylight transitions to an entirely different story with indigo skies and varied light sources.



***As if by Chance***

*Pastel Archival Textured Gator Board 16 x20 x.375*

**What do you do for yourself to keep the creative juices flowing? Meditate or Journal?**

None of the above! I've never found the time to write or meditate. My creative inspiration comes from a unique source: my students' success. I find immense joy in watching them grow and flourish. And those who know me well know I enjoy nothing more than unwinding with a bottle of wine!

**You travel a lot for workshops; what do you enjoy most about teaching?**

That's easy, meeting other artists! Sharing meals with them and spending time in parts of the country and the world are the wildest dreams I have ever expected to see.

*I asked the following questions because I'm learning about pastels, and I saw the gridwork that Christine uses in her paintings. I was fascinated by this, and I took the opportunity to learn from one of the best!*

**Your grid work is placed right on the board, correct? Is it done in white so it can blend with your pastels?**

It's not always in white. It depends on what the painting is of, which determines what I used to make the grid. The pastels cover the grid, so it's not something that I worry about much. As long as the grid lines are in a pastel pencil of a different color than the drawing, it's okay.

**How many layers do you use in a painting?**

It takes as many as it takes to get the effect I'm looking for. Sometimes only one, sometimes twenty.

**What materials would you suggest for a new beginner in pastels?**

I'm a proponent of using quality supplies. If they choose student-grade materials, they will most likely be disappointed and not continue to paint. An excellent professional sanded sheet, some hard and soft pastels, and join a class online or in-person to see how the process works for different artists. The Internet offers many opportunities to learn anything, including pastel painting.

**I always like to ask artists this question as I find it fascinating. Is there anyone else in your family who is an artist?**

My maternal aunt, two cousins, and one of my daughters carry the gene. My mom was a crafter, and my dad was a tinkerer. They both were incredibly supportive of any path I took in life. I married an artist who doesn't paint anymore. We met in art school. But he is my most prominent critic, especially if I paint cars!

**What's next for you? Are there any upcoming shows or workshops?**

I'm participating in an Elected Artist Exhibit in Old Lyme, CT

I will also be doing a workshop for them in December. Before that I'll be in Redondo Beach, CA for the Pastel Society of Southern California in November. I'm also booked for on in May for the Society for Creative Arts in Newtown, CT. A New Hampshire group has approached me but has not set a date.

*Christine Ivers*

**I don't know what made me ask this question, but I felt compelled to ask. Lastly, do you own any animals? If so, what are their names?**

My favorite question of all!!! Yes, I have four cats Tucker, a half-breed Maine Coon Cat who is 11 years old; Nicodemus (Nikki), an all-black beautiful longhaired love bug who is 8; Angel (alias Dutchy), who is white long haired beauty and deaf (don't let that fool you) and six years of age; and last but not least Klondike! Another longhaired fur baby Tuxedo cat who is 2. They are all rescues, AND I volunteer at the local no-kill shelter, where I help with about 70 cats in the facility! I love them all!!!

Workshop:  
11/11/2024 - 11/13/2024

for more information go to:  
[www.Christineiversartist.com](http://www.Christineiversartist.com)

***Facing page:***  
***Cool Down***

*Pastel*  
*Archival Textured Gator*  
*Board 24 x 18 x.375*







# Light and Shadow

35

*Give way to  
a new way of  
seeing*

**Article by Elizabeth MacKey**

The September harvest moon, coinciding with a partial eclipse, got me thinking about the interplay of light and dark, highlight and shadow, and how they shape what we see daily. On the night of the eclipse, I walked around my neighborhood, watched the moon rise, and saw the sun begin to cover its glow. I was enthralled with how its light transformed my observations of houses, sidewalks and trees. Shadows cast by tree branches and leafy bushes became beautiful, the silhouette of palm trees above rooflines graceful. Many artists have captured details like these, making works of art that focus on the relationship between light and dark and use light symbolically to create meaning and communicate ideas.

Contemporary artist **Christine Ivers**, whose work is highlighted in this issue, delights in drawing attention to the details of urban locales that are enlivened by the transition of day into night. Her painting entitled **From the Terrace** captures that transitory moment of each day. The composition includes a realistic representation of two building exteriors, but her focus is on the long shadows and golden light of twilight. The bright sky in the distance contrasts with shadows that extend across the surface of the buildings and are created by a light source beyond the margins of the painting. Their soft shapes and lines reveal the elegant details of balcony railings, iron window coverings, and elongated window frames.

Mid-20th century photographer **Anne Biermann's** work points to a similar interest in drawing attention to what is revealed by shadow and light. In her photograph entitled **Ceramic Cup from c.1929, Biermann** documented an arrangement of ceramic saucers and a teacup. Photographed from above, the composition was cropped to direct the viewer's attention to shape and line, highlighted by contrasting areas of light and dark.

The saturated darkness between the saucers is a dynamic backdrop for the subtle gradation of highlight and shadow on the surface of the ceramic dishes. A half-moon shadow that draws attention to concentric circles inside the teacup is broken by tiny points of brightness; the teacup's cast shadow a mirror of itself on the saucer below. The interplay of light and dark transforms the mundane into something engaging.

In their works of art, Ivers and Biermann enliven everyday places and objects by recording details that are revealed by the balance of shadow and light. On my evening walk, I plan to look for those contrasts and see my neighborhood with renewed interest.

**"Gotta stay true to myself, and that is that ...the best version of me is the real. The real people feel me, even if they don't. I'm still giving to them even if it kills me."**

**Finding Me  
by Artist KEVINRAY  
Finding Me Album**



# KEVINRAY

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## True to the beat: Unfiltered and Real

## KEVINRAY

is a down-to-earth guy with a lot of charisma and charm. He grew up in Indiana and is a multi-talented pop, R&B, and hip-hop artist whose first love was dancing.

Born into a family of five with a Christian upbringing, KEVINRAY worked alongside his father in the small town of Chesterton, Indiana. The family was at the heart of everything.

For most growing up in this small town, you went to school, played sports, and graduated high school. You made a decent living and stayed true to your roots, providing for your family.

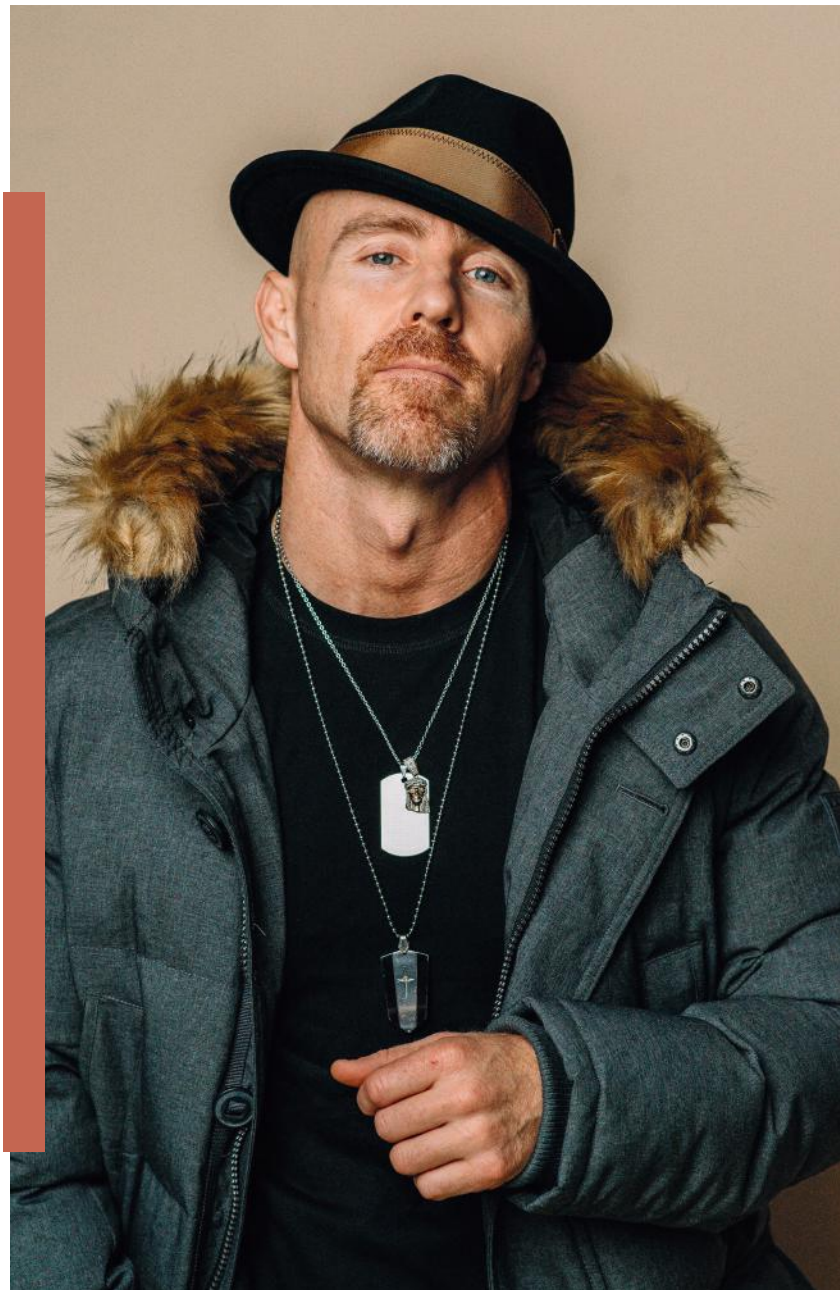
You were never heavily exposed to external cultural things back then, certainly not Hip-Hop, breakdancing, popping, or locking. KEVINRAY wasn't happy doing the "norm of working"; it was just going through the emotions, not wanting to rock the boat. He worked the steel mills. and on weekends he would drive distances to go to clubs where he could do what made him the happiest.

Not everyone in his family was creative except his mom. She played the flute and violin a little in high school but never continued. His uncle, who he describes as having collaborated on a music video with him, felt like an acceptance of who he was as an artist.

When he describes this part of his life, it's almost as if he is telling a story about a hidden part of himself, and to some degree, it is. In his mind, his family would never

understand his desire to express himself in dance and singing because this type of career was a pipe dream.

There were no guarantees. But KEVINRAY had learned his work ethic from watching his father and keeping in his heart the words his dad had told him about hard work, and with that, he set off to pursue his artistry.



# Pop, R&B, Hip Hop Pursuit



“

I wanted to  
interject  
positivity in  
the world...”

As with any artist trying to find yourself and follow your heart, there were difficult times not wanting to disappoint his family or himself. He said, “I tried to peel back layers of who I was to see what was underneath. I think about the younger me; I had to go through it all to be able to do all this stuff. The younger me wanted to be in this creative aspect.

Now I know where it comes from and can hear how to do it. It starts with a story, not just an object; your art and music are solid to who you are because its you.

It’s not easy talking about personal things, and this type of creativity allowed a sort of positive escapism. All he wanted to do was make people happy.

“I wanted to interject positivity in the world. I’m Christian; the best place to interject light was where there was a lot of darkness. Be authentic and talk about your life. My goal was to understand who I am as a man and artist, which is my goal. I want to inspire people with my life experiences.”

When I asked who influenced him in dancing, he said without hesitation, “MJ, the things he could do with his body were magic! As far as I’m concerned, Michael Jackson is a genre all on his own; when I saw what he did in **Smooth Criminal**, I just knew this was what I wanted to do! It has all the ingredients I gravitated to popping. The robotic stuff and the animation were magic. I would watch that video repeatedly, just so I could see how he did his moves.”

He also loved Bob Fosse, Fred Astaire, and James Brown, but Michael Jackson inspired what KEVINRAY chose to do. He was also influenced by Public Enemy, Run DMC, and NWA, so singing would naturally follow.

He chose to head to California to pursue his inner creative spirit, dance, sing, and perform. He wanted to dance in MTV music videos. By luck, he met Shock G of the Digital Underground, who invited him to appear with them at one of their concerts in San Diego, where KEVINRAY performed his original lyrics over 'Freaks of the Industry.' He has also created several songs for the WNBA Los Angeles Sparks, including their official Code of Conduct song/video, which plays before every home game, and their 2016 season theme, **Come Watch Us Work**.

He has danced with his dance crew, **The Body Poets**, on **TRU TV's Fake Off**, placing third in the competition in which Chili from the 90s R&B group TLC was a judge. Another accomplishment was the placement of his single **Stomp The Yard**, featuring and produced by **Legend Da Beatslaya**, on **Sony's Major Motion Picture, Stomp The Yard**, featuring **Chris Brown** and **Ne-Yo**.

KEVINRAY's **Classy** from his **Finding Me** album combines R&B and Jazz. Listening to the start of this song immediately brought back that smooth groove that I love. It made me think of Maxwell and Donell Jones. His **Single Like A Dollar Bill**, where he sings with Micha Ciselle, is an energetic track to get you going. “I’m creatively in control of everything I do.”

KEVINRAY brings a blend of catchy beats that shows his talents from editing his own videos to having a say in his videos. He is involved in every area of his brand. But he says, "I don't do this alone, and there are people in my life that I admire and am profoundly influenced by"... especially in his collaboration with the people he works and meets with daily.

Some of those people are **Sky Tower Click** from **Sky Tower Records**, **Dezzy Hollow**, his producers **BEATSLAYA**, **ChiGuy**, **Delano (who also works with other artists from Sky Tower Records)**, **Mackvillin (also part of Sky Tower Click)**, **Jazz Williams**, one of his recording engineers who has a significant influence on his sound.

"These people are the people I work with, and they inspire me. Many of my music and songs come from beats or music they send me."

Every artist struggles with their art, and often, we look toward family and friends to lift and encourage us. Not everyone will like what we do or how we express ourselves, but KEVINRAY stood in his truth.

At first, it was getting people to understand what he wanted to do. And understand that his desire to express himself through Hip Hop, dance, and song wasn't just a phase but a deep soul connection.

**Keep an eye and ear out for KEVINRAY.  
He's a multifaceted artist with much to share!**

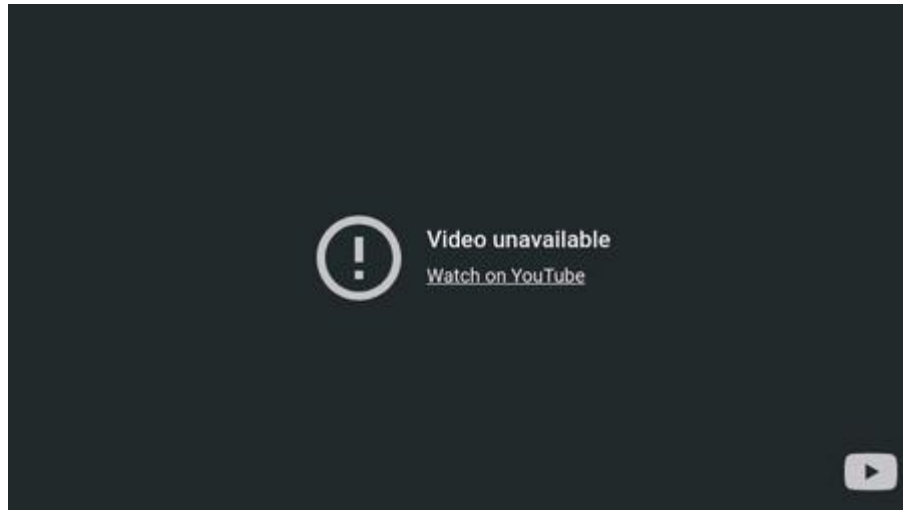
**For more information on KEVINRAY visit:  
<https://kevinray.com/home>**



**Listen to KEVINRAY on Spotify:**

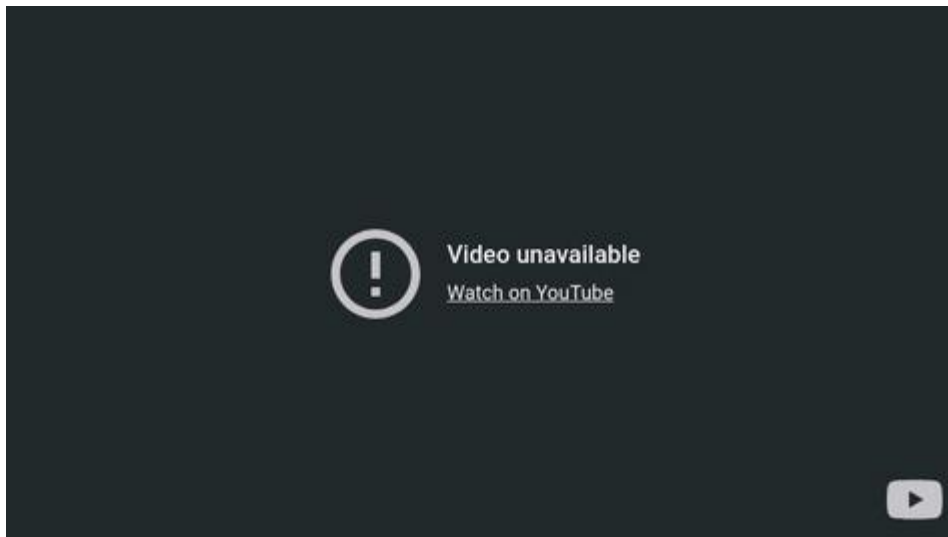
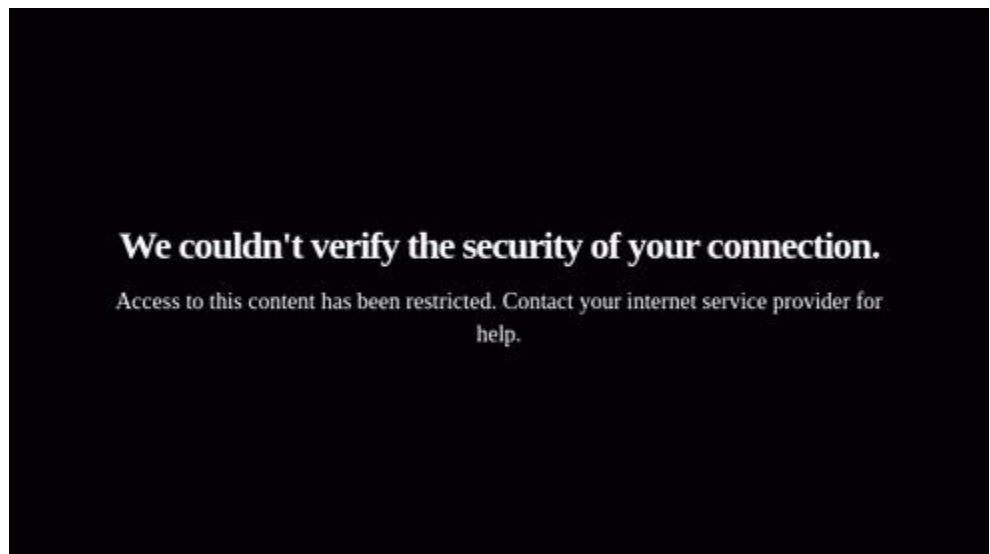


Here are a few songs from KEVINRAY on Spotify:



**KEVINRAY - I Choose  
You Music Video**

**KEVINRAY  
That's That Girl**



**KEVINRAY  
BomBodi**

# UA Magazine Selected Exhibitions

## Los Angeles

### **The Getty**

1200 Getty Center Drive  
Los Angeles, CA 90049

### **Lumen**

**The Art and Science of Light**  
**September 10 - December 8, 2024**

### **LACMA**

5905 Wilshire Blvd., Los  
Angeles, CA 90035

**Digital Witness: Revolutions in Design,  
Photography, and Film**  
**November 24, 2024 - July 13, 2025**

## Pasadena

### **Norton Simon Museum**

411 West Colorado Boulevard  
Pasadena, CA 91105

**Plugged In: Art and Electric Light**  
**Through February 17, 2025**

**Look Alive! A Still-Life Comparison**  
**September 27, 2024 - January 13, 2025**

## Santa Barbara

### **Santa Barbara Museum of ART**

1130 State Street  
Santa Barbara, CA 93101

**A Legacy of Giving: The Lady Leslie and  
Lord Paul Ridley - Tree Collection**  
**July 7 - November 3, 2024**

### **Sullivan Goss**

An American Gallery  
11 East Anapamu Street  
Santa Barbara, CA 93101

**Left Brain/ Right Brain**  
**The Marriage of Art & Technology**  
**August 30 - October 28, 2024**



City of Santa Clarita presents the  
3rd Annual Business for Artist Conference!

Location: Canyon Country Community Center  
18410 Sierra Hwy, Santa Clarita, CA 91351

Saturday, October 19, 2024

to register:

[www.santaclaritaarts.com/business-for-artists-conference-2024](http://www.santaclaritaarts.com/business-for-artists-conference-2024)

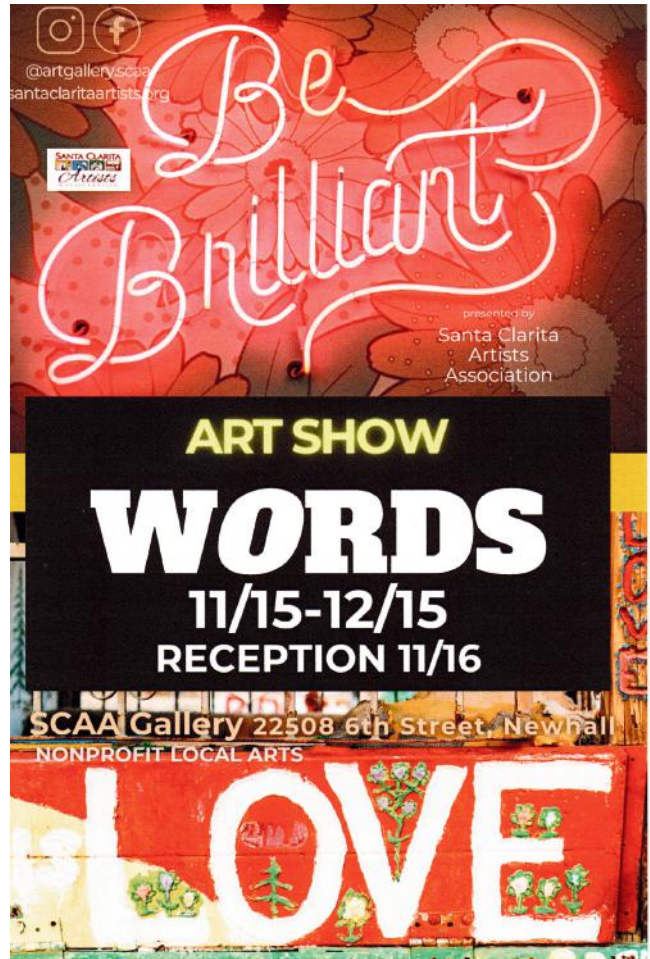


For more information:  
[santaclaritaartists.org](http://santaclaritaartists.org)

Call to Artists  
 SCAA presents Words, a member group exhibit with lots to say. Utilizing Language in all forms graffiti, poetry, literary collage, neon, to name a few!


Submit any work with WORDS included!\*

\*No adult or political themes please.



LOCAL ARTIST JAMIE SANTELLANO

**SOLO ART SHOW**  
**11/1 - 11/3**  
**RECEPTION 11/2**  
 FREE & OPEN TO THE PUBLIC

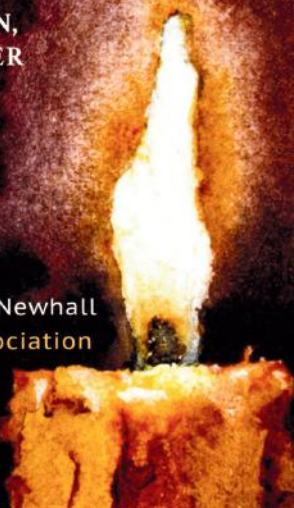


**NOCTURNAL'S  
 TALE**

A STORY OF PASSION,  
 MYSTERY, & WONDER

@jamiesantellano  
 jamiesantellano.com

**SCAA GALLERY**  
 22508 6TH St, Old Town Newhall  
 Santa Clarita Artists Association  
 @artgallery.scaa



Join Artist Jamie Santellano in her solo show at SCAA Gallery November 1 - November 3



**SOLO ART SHOW**  
 A STORY OF PASSION, MYSTERY & WONDER

**Nov 1 - Nov 3**  
**Reception Nov 2, 5-8pm**  
**Nov 2 FREE EVENT** Meet the Artist!  
 Enjoy Cocktails, light appetizers, and desserts.

**SCAA GALLERY**  
 22508 6th Street, Old Town Newhall  
 Gallery Hours: Fri 11-3, Sat 10-1 & 5-8, Sun 11-5



This show is free and open to the public

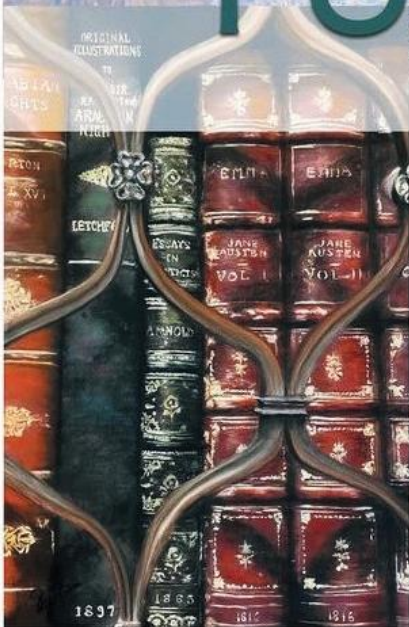
jamiesantellano.com      santaclaritaartists.org

Arts Council of the Conejo Valley  
presents



**PURELY PASTEL** AT UBS

SEPTEMBER 3 - DECEMBER 30, 2024



JUDITH CROWE TOM EVANS  
MARDILAN GEORGIO JANET JOHNSON  
CARMEN LAMP ARNOLD RUDMAN RACHEL SYLVERS

RECEPTION: SEPTEMBER 26, 2024, FROM 5 P.M. TO 7 P.M.  
AT UBS, 3011 TOWNSGATE ROAD, 3RD FLOOR IN WESTLAKE VILLAGE

Artists:

Judith Crowe, Tom Evans

Mardilan Georgio, Janet Johnson

Carmen Lamp, Arnold Rudman, Rachel Sylvers

USB, 3011 Townsgate Road, 3rd floor in Westlake Village

Conejoarts.org

323-763-1424



**FOR MORE INFORMATION:**

<https://www.ojaistudioartists.org/>



**OCTOBER 12-14 | 10 AM - 5 PM**

**OJAI STUDIO ARTISTS** Open Studios Across the Ojai Valley

*Friday Oct 11 5 - 7 pm: kick-off reception at Ojai Valley Museum*

Ojai's world-renowned art tour back this October with more than 60 studios open to public.

Always a highlight of the Southern California arts calendar, the Ojai Studio Artists (OSA) is back Oct 12-14 with a three-day "choose-your-own adventure" extravaganza sure to delight collectors, decorators and the merely curious.

More than 60 artists open their private spaces over the course of the long weekend in a tour that features paintings, sculptures, fiber arts, collage, jewelry, glass, prints, mixed media and all manner of artworks, all experienced in a variety of intimate and idiosyncratic spaces by members of a community-based nonprofit devoted to celebrating Ojai arts.

Ticket holders get a program and map of participating studios, from back yard wonderlands within walking distance of the town arcade to stone cabins nestled up Sulphur Mountain. Tickets are \$20, giving visitors access to all studios over the three-day weekend (and supporting art scholarship programs for Nordhoff High art students).

"This is a rare opportunity to experience treasures of Ojai," says OSA President and printmaker Linda Taylor. "Seeing such a dynamic range of art in such unique and interesting places - there's really nothing like it."

# “To be or not to be...



**Santa Clarita Arts**  
**2025 Sidewalk Poetry**  
**Deadline: December 8th, 2024**

For more information go to:  
[www.santaclaritaarts.com/2025-sidewalk-poetry-project-call-for-entry](http://www.santaclaritaarts.com/2025-sidewalk-poetry-project-call-for-entry)





JEANETTE COLE ART CENTER  
COLE CREATIVITY CENTER

## **“Douglas Shively and Friends”**

On view now through November 3, 2024  
Santa Paula Art Museum  
117 N 10th Street, Santa Paula, CA

## **“Gail Pidduck: 8<sup>2</sup> + 10”**

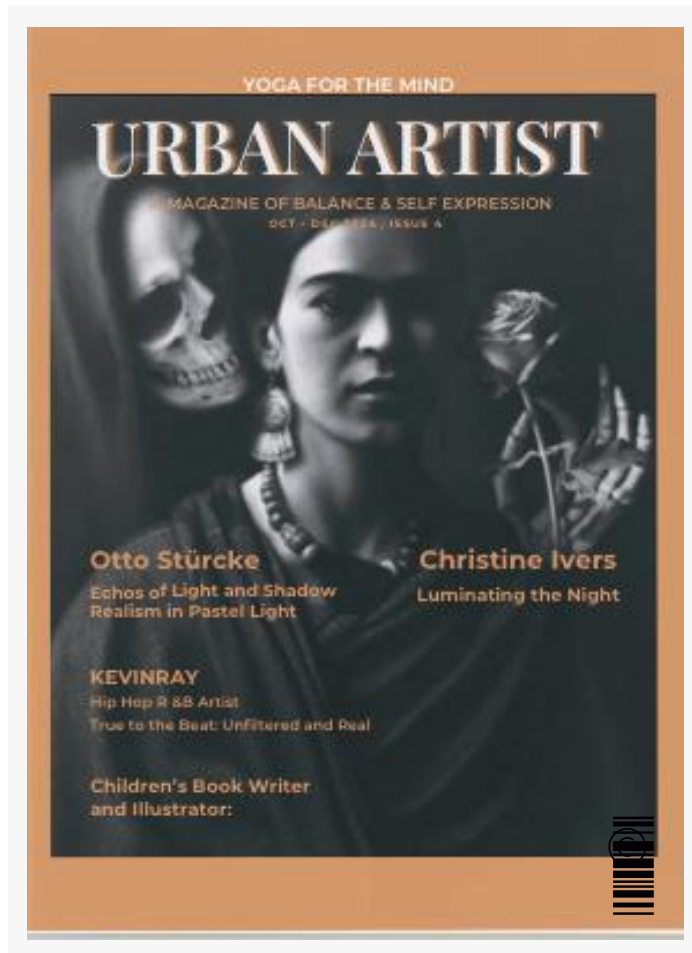
On view now thru January 12, 2025  
Santa Paula Art Museum  
117 N 10th Street, Santa Paula, CA

## **Free Family Day: Dia De Los Muertos**

Nov. 2, 2024  
12:00 pm - 3:00 pm  
Santa Paula Art Museum  
117 N 10th Street, Santa Paula, CA

# Subscribe to Urban Artist go to our website

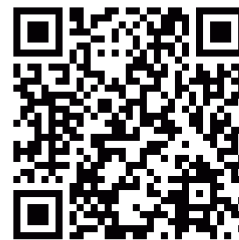
[WWW.URBANARTISTSDESIGNS.COM](http://WWW.URBANARTISTSDESIGNS.COM)



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