

YOGA FOR THE MIND

URBAN ARTIST

A MAGAZINE OF BALANCE & SELF EXPRESSION

The Quiet Reawakening
of Ordinary Things
Artist Angus McEwan

What Remains
Artist Angela Bandurka

Art Lens: The Magic of Creativity

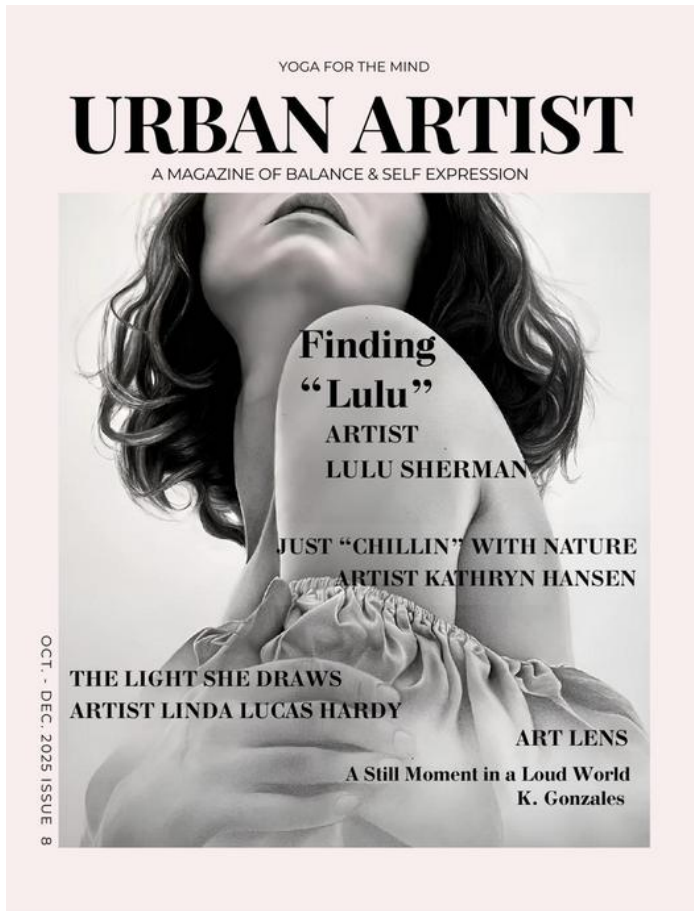
Cover
The Throne
Watercolor on Fabriano Artístico
55 cm x 55.5 cm x 1
Artist Angus McEwan
(also on page 14)

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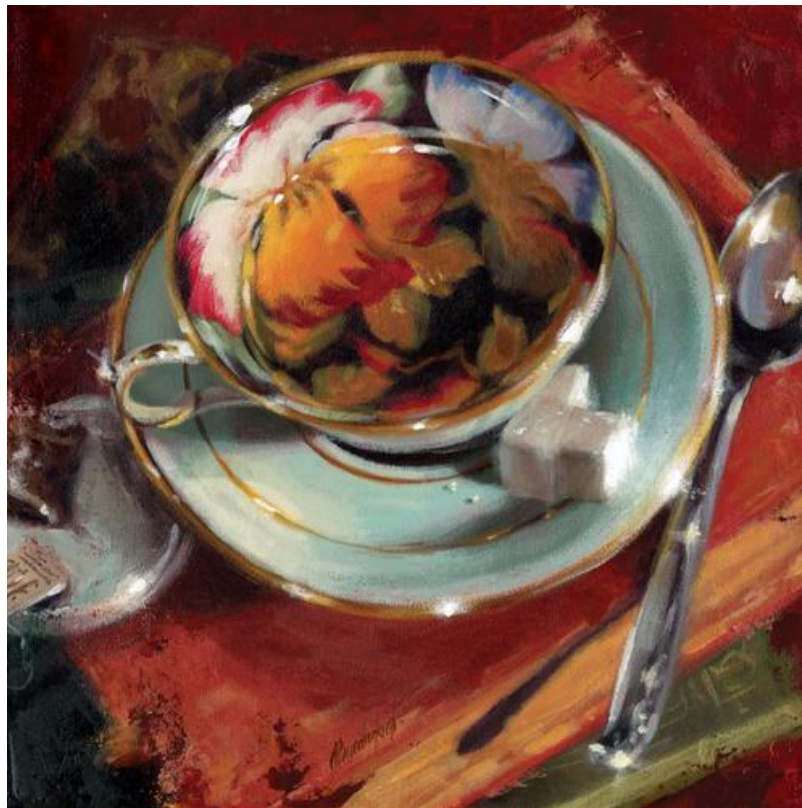


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Letter from the Editor

“There are two things in the painter, the eye and the mind; each of them should aid the other.”

— Paul Cezanne

About two years ago, after a background in graphic design and dry media, I began learning watercolor. I was drawn to color—to its ability to express what captures my attention and stirs something deeper. I turned to watercolor, thinking it would be easy. I was wrong.

At first, the medium was frustrating. I felt as though I lacked control—something I had grown accustomed to in other forms. That perception changed when I encountered the work of artist Angus McEwan (pg. 10). Seeing what he achieved with watercolor made me realize the problem wasn't the medium—it was my understanding of it.

In a 2019 interview with Deborah Blakeley, McEwan said:

“Watercolors, especially in the UK, get a bad rap—often seen as the domain of Sunday painters or amateurs. Truth be told, it is the most difficult medium to master and far trickier to work with than oils or acrylics. Watercolor is the one medium that can make an accomplished artist look less than capable...”

Those words resonated deeply. And with that perspective, I found hope. Over time, I've grown to love watercolor—not for its predictability, but for its honesty.

I know you'll enjoy Angus's work as much as I did. His mastery of the medium is astounding, and his sensitivity to subject matter feels like poetry on paper. Please enjoy *The Quiet Reawakening of Ordinary Things* (pg. 8).

Also featured in this issue is Angela Bandurka, an artist working in my other chosen medium—acrylics. Her story reinforces Urban Artist's philosophy about the transformative power of creativity. Both Angus and Angela understand the necessity of creating, especially in difficult times.

Angela Bandurka's talent shines through her work, regardless of the challenges she faces. She is a living testament to why Urban Artist's tagline is *Yoga for the Mind*. Please enjoy reading about her journey in *What Remains* (pg. 25).

K.Gonzales





The Quiet REAWAKING of ORDINARY THINGS

by K.Gonzales

How watercolor master **Angus McEwan** turns timeworn textures into stories of memory, beauty, and resilience.

“His paintings don’t shout.
They ask you to slow down.”

Rusted Catch
(Watercolor on
handmade Fabriano
paper 38.5x29cm)

Meeting Angus McEwan

“Capturing the poetry of decay with such precision that viewers often forget they are looking at watercolor.”

What first drew me to Angus McEwan’s work was its deep sensitivity and quiet poetry—an immediate, almost instinctive recognition. His paintings speak to me as if they’re honoring the old, weathered, and once-loved objects we all pass by without noticing. In the way he brings these objects back to life, there is a deep understanding of how time shapes not only materials but people. His work gently reminds us to look again—to appreciate what has been, and to recognize the beauty that endures in everything, from youth to age, from the overlooked to the rediscovered. I felt the distress of the objects he painted and light—of course, light.

There is a belief among Melanesian and Polynesian peoples that all things hold a certain supernatural power, known as mana: a force that can be both beneficial and dangerous, much like the balance of yin and yang. While that idea is a subject unto itself, it feels relevant here. The objects McEwan paints once lived other lives, and his watercolors are imbued with texture, color, and sensitivity, revealing stories hidden in rust stains, peeling paint, and fractured surfaces.

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Artist Angus McEwan

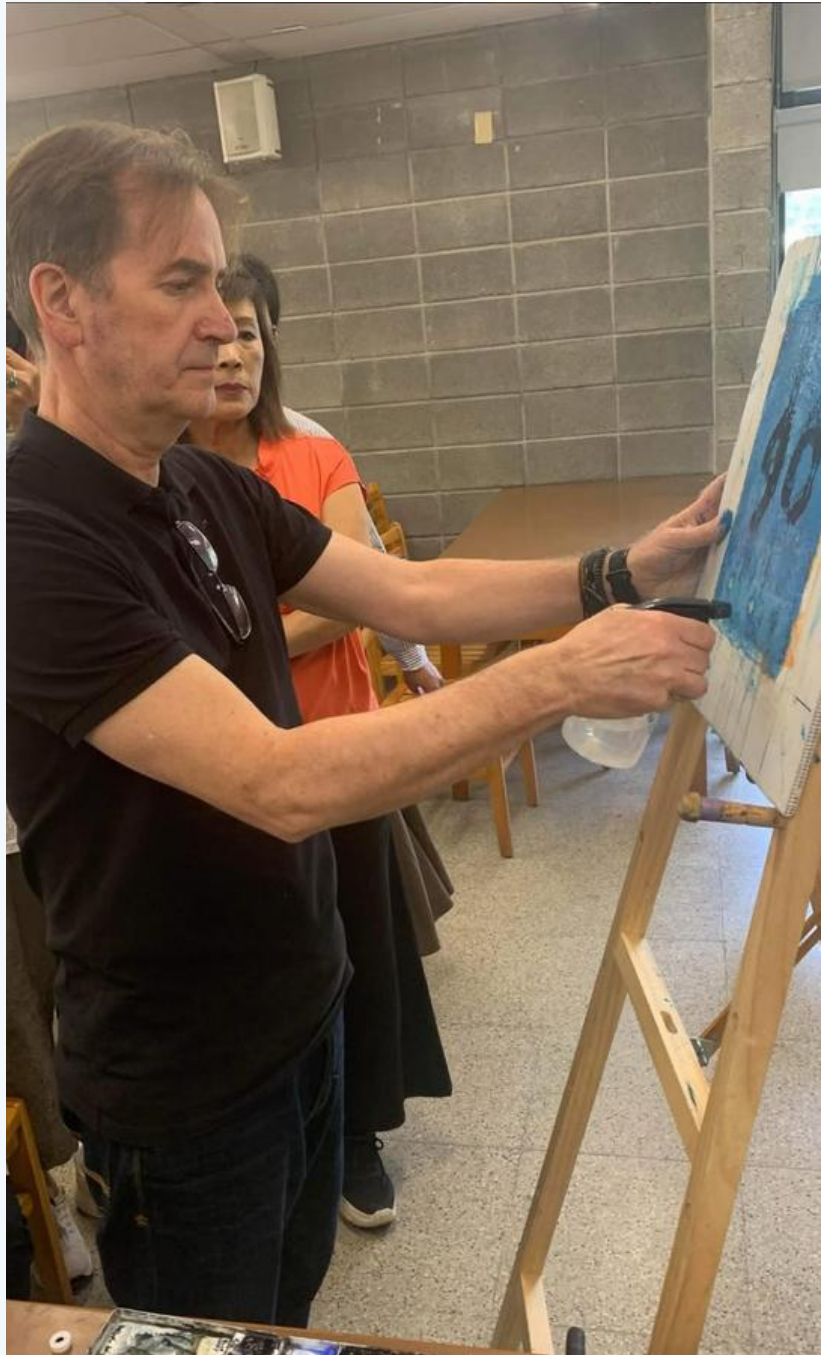
Capturing the poetry of decay with such precision that viewers often forget they are looking at watercolor—a medium known for fluidity and unpredictability—McEwan transforms paint into a language of memory, texture, and time.

This interview explores not only his technique, but the discipline, patience, and perspective behind the work—qualities that have shaped him into one of the most compelling voices in contemporary watercolor.

Born in Dundee, Scotland, McEwan studied Fine Art and printmaking at Duncan of Jordanstone College of Art and earned a postgraduate certificate in Secondary Education.

An extraordinary list of honors marks his career: elected to the Royal Scottish Society of Painters in Watercolors (RSW) in 1995; full member of the Royal Watercolor Society in 2012; associate member of the American Watercolor Society; elected to the Royal Glasgow Institute (RGI) in 2016; and signatory member of the Australian Watercolor Society Institute (AWI) in 2018.

His work is exhibited internationally, and he travels widely to showcase his art and teach workshops. In 2024, he stepped down after two years as President of the Royal Scottish Society of Painters in Watercolors. He became a member of the Accademia Internazionale dell'Acquarello (AIDA) and a Master Signature member of the National Watercolor Society (NWS).



Angus McEwan holding a workshop.

Making Watercolor and the Language of Surfaces

Though trained in oils and acrylics, McEwan discovered watercolour later—and on his own terms:

"In art school, my primary mediums were oil paint and acrylics... I have never felt compelled to use watercolour in a traditional manner... I combine them with numerous other methods to create a distinctive and personal artistic voice."

His attraction to time-marked surfaces is driven more by emotion than intention:

"I find genuine enjoyment in working with watercolour, particularly because it allows me to describe minute details, textures, and surfaces at a micro level... I do not set out with a specific focus... my process is driven by emotional resonance."

Windows and doors recur throughout his work, yet unpredictability keeps each painting alive. McEwan's introspective nature is inseparable from his practice: "I am dogged in my pursuit of solutions... Very rarely do I give up on a subject... As a result, I typically have several works in progress at any given time."

Depth, Tonality, and Color

A sense of three-dimensionality is central to his approach:

"The pursuit of three-dimensionality within my watercolours is a constant consideration... This interplay of tones enables me to guide the viewer's eye and create a dynamic spatial experience."

Watercolour demands foresight:

"My painting process begins with careful mental planning... Knowing in advance where the lightest areas will be is imperative."

Once the structure is in place, McEwan embraces chance—introducing texture and experimentation. His palette has evolved, yet certain colours recur consistently:

"In the past, I would often begin my paintings with just two colours... I have shifted towards establishing the darks at the outset... The mixture of cobalt blue and manganese blue is particularly appealing to me... burnt orange... turquoise blue light..." These hues create a quiet, distinctive signature across his work.



At the castle door
(Watercolor on handmade Fabriano paper 38.5x29cm)

Rather than chase trends, McEwan focuses on integrity: "Chasing the latest art trends is an exercise in futility... prioritising the quality of my work, staying true to my message, and adhering to my personal belief system are of the utmost importance."

"Realism demands more than competence—it requires commitment."

— Angus McEwan

Angus McEwan



The Throne
(Watercolor on Fabriano Artistico
55 cm x 55.5 cm x 1)



The Key
(Watercolor on
Fabriano Artistico
43 x 61 cm)



Old Desk
(Watercolor
38.5 x 57cm)

Solitude, Routine, and Reflection



Angus McEwan in his studio.

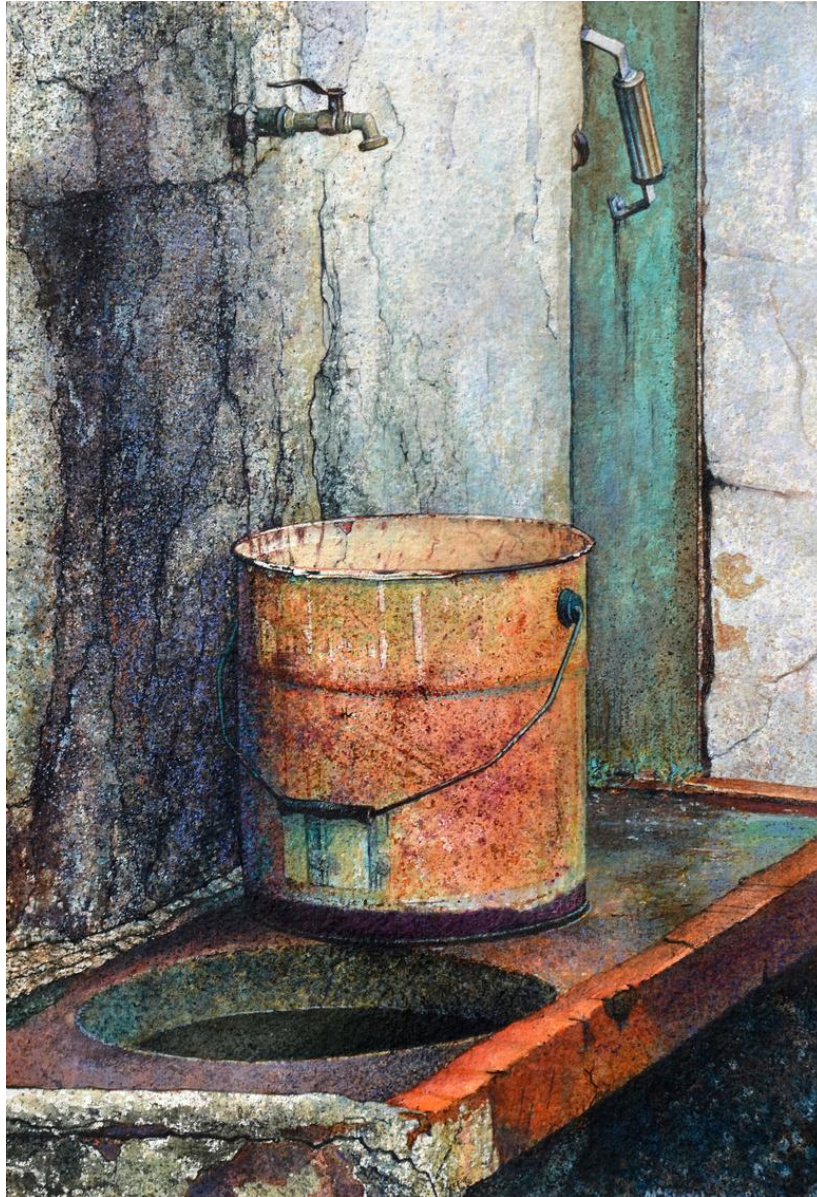
Over the years, McEwan has come to recognize that painting is just one part of being an artist. Teaching has played a significant role in his journey:

"Teaching... allows me to share my knowledge and contributes greatly to my own growth. Exhibitions remain fundamental. While digital platforms let us share work widely, they can't replace seeing how people respond to paintings in person... that experience is uniquely rewarding. Travel is another element I truly enjoy and incorporate into my creative process... exploring new places often inspires fresh ideas and perspectives."

Consistency and discipline are central to his practice:

"One of the most effective ways I maintain creative momentum is by adhering to a routine of showing up to work each day... To help focus my mind at the start of each session, I often begin with a small drawing... Painting itself has become something of a meditative experience for me... When I am immersed in my work, I feel calmest. My breathing slows, and my heart rate decreases significantly, indicating a state of deep focus and relaxation."

*“Painting is where I feel
calmest,” he says. “It’s where
my breathing slows.”*



Chicken Bucket
(Watercolor 38x26cm)



Night Fishing
(Watercolor 21x15 cm)

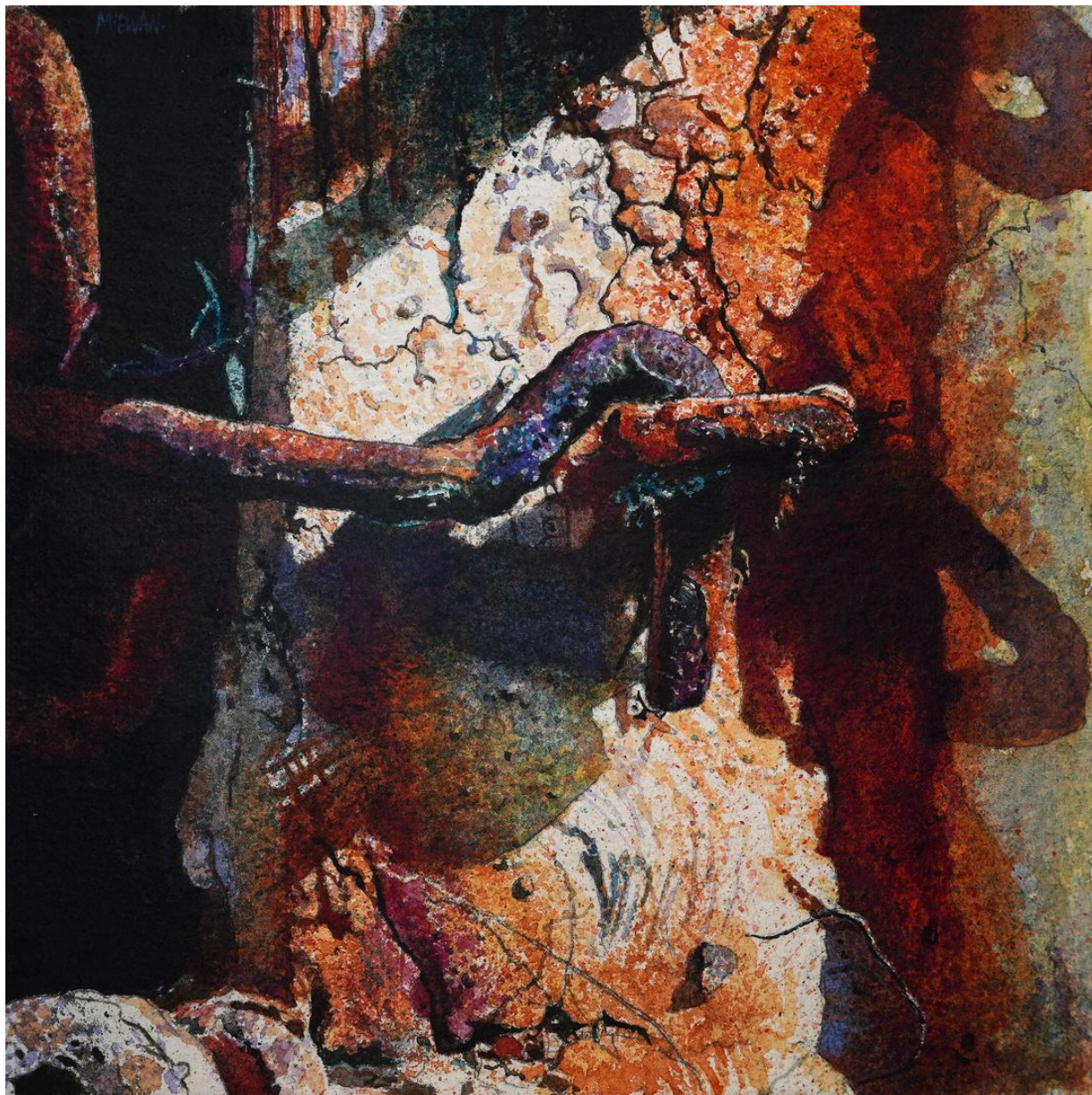
A restrained yet expressive palette: cobalt and manganese blue, burnt orange, pale greys, and lavender.



The Quiet Chair
(Watercolor 21x15 cm)



All Hands
(Watercolor 40.5 x 37cm)



Hook
(Watercolor 20x20cm)

Meaning, Medium, and the Modern Art World

When viewers engage with his paintings, McEwan hopes they slow down and experience the calm within:

"I want them to feel as though they can mentally step into the environment I have created and truly inhabit the space... If I can encourage someone to spend just a minute or two genuinely engaged... then I consider that a success."

Watercolor, often dismissed as a "difficult" or secondary medium, is central to his practice:

"Watercolour carries a reputation for being somewhat awkward, yet through continued exploration and practice, it reveals itself as surprisingly forgiving... I approach watercolour painting with the same seriousness and care as I would oils or acrylics."

The art world has changed dramatically since McEwan graduated in 1988:

"When I graduated from art school... the idea of selling paintings to people around the world via the Internet was simply not something artists considered... What was considered: important nearly forty years ago has

become largely irrelevant in today's context."

Despite these shifts, he encourages emerging artists to find community:

"Joining local and national societies remains an invaluable way to exhibit work and discover a sense of community... especially in a profession that can often feel quite solitary."

Legacy and the Beauty of the Ordinary

Looking to the future, McEwan hopes his work communicates the value of everyday subjects:

"I hope they notice that I find beauty in the mundane... Through my paintings, I strive to encourage others to appreciate the subtle charm in the familiar, inviting viewers to look more closely at the world around them and discover the extraordinary within the commonplace."

For More Information about Angus McEwan visit his website at:
<https://www.angusmcewan.com/>



Current EXHIBITIONS



"The 16th Art About Agriculture Exhibition"

On view now thru March 8

[MORE INFO](#)



Premiere Party:
"Muses And Inspirations: The Art of Vladimir And Gōsta Iwasiuk - A Father And Son Exhibition"

January 17th 2026
4:00 PM - 6:00 PM

[MORE INFO](#)



Premiere Party :
Cornelis Botke

March 14, 2026
4:00 PM - 6:00 PM

[MORE INFO](#)

Admission to the museum is Adults \$4.00 // Seniors \$3.00 // Students of all ages Free // SPAM Members Free // The first Sunday of the every month is free for all visitors. Please note that the price of admission to special events and the cost of classes vary.

Hours:

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





Angela Bandurka What Remains

by K.Gonzales

A reflection on art, ritual, and
the persistence of creative life.



Artist Angela Bandurka in her studio

On ritual, memory and the act of continuing

Angela Bandurka's paintings are built from attention—attention to ritual, to repetition, and to the small acts that shape a life over time.

They linger.

From inherited teacups and evening scenes to the charged colour of an art supply store, her work reflects a practice rooted in persistence rather than spectacle. Working primarily in

acrylic, Bandurka has spent decades refining a language of paint that values process, personal history, and endurance, revealing how meaning accumulates through what is returned to again and again.

I spoke with Bandurka about her artistic beginnings, evolving style, recognition, and the deeply personal journal she created during her battle with COVID.

Beginnings: Discovering Acrylic as a Voice

Q: Let's start at the beginning. What first drew you to acrylics as your primary medium?

Angela Bandurka:

I started painting with watercolours in high school and then moved to oils.

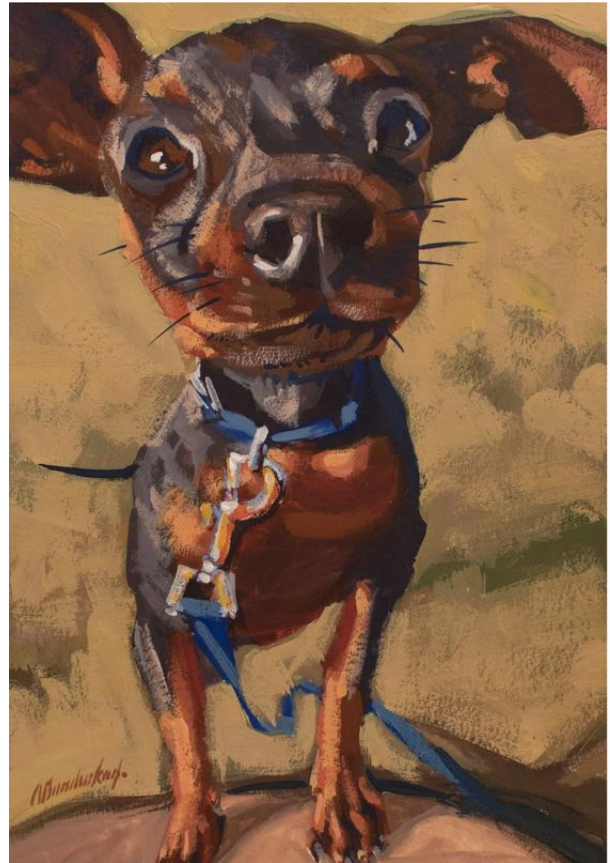
During a workshop with Mike Svob, I saw someone use acrylics in a masterful way and it really caught my attention. After that course in my early twenties, I began focusing more on acrylics as my main medium.

Q: Was there a moment when acrylics stopped being just a medium and became your artistic voice?

Bandurka:

As I continued working in acrylic, I realized it suited my style really well. It's fast-drying, so I can layer immediately, and it helped me become better at color and value mixing on the fly. That's been one of the biggest benefits to my work overall.

There was also some pushback. I sensed a kind of disdain from some people in the industry who looked down on acrylics. But I don't subscribe to the idea that there's only one "right" way to paint. That negativity actually fueled me—to be more creative with translucency, layering, and alternative ways of creating soft edges, like dry brushing. I wanted to show that compelling paintings can be created in any medium.



Ollie, 8.125 x 5.5 inches



A Quiet Moment, 20 x 20
Best of Show, ISAP Online Open Exhibitions, 2015

An Evolving Palette and Style

Q: How would you describe the evolution of your style over time?

Bandurka:

My work has become more representational and lower in chroma. Early on, I mimicked my instructors, who loved strong Phthalo greens, blues, and Dioxazine Purple. Over time, I evolved away from that.

It's not that those colors are wrong—I've just moved toward earthy transparent colors with more selectively saturated opaque ones. That shift came from constant experimentation with color mixing.

Q: What sparked the most significant shift in your artistic direction?

Bandurka:

I'm compelled to create—anything, something. I'm always competing with myself, and I'm never fully satisfied.

That dissatisfaction drives me to be better than I was before, even though the goalpost is always moving backward.

"The world really changes when the sun goes down."

Narratives and Rituals

Q: Your work often captures quiet, intimate moments. Where do those stories come from?

Bandurka:

They usually come from personal narratives—things that I find interesting

but that many people overlook or under appreciate. Something as simple as a cup of tea in an antique teacup that my great-grandmother saved for years to buy.

That kind of ritual doesn't hold the same value it once did. Maybe it's nostalgia, because I do love technology, but I'm always drawn to the quiet, analog way of life as well.

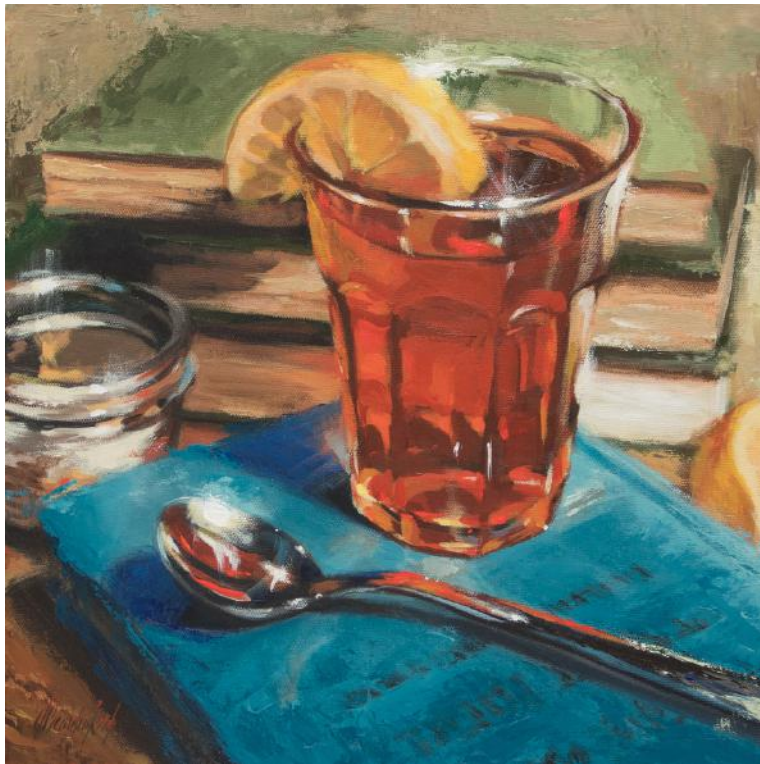
Q: Your teacup series and nocturnes are both beloved. Which stands out to you personally?

Bandurka:

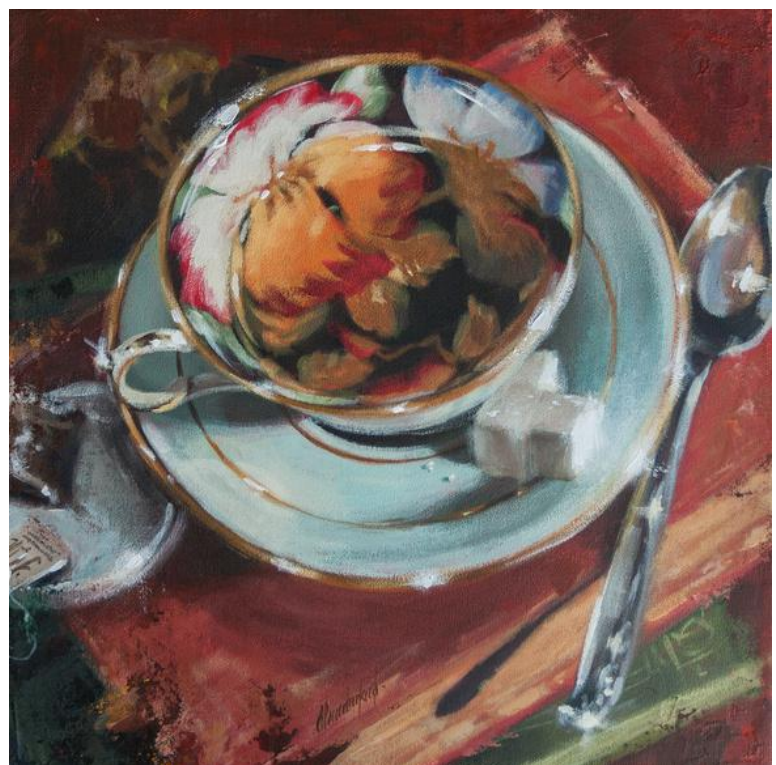
The teacups were a way of honoring my heritage—growing up in a middle-class Canadian family where fine china was cherished, gifted, and passed down.

Drinking tea from bone china feels like a ritual, and painting those pieces brought me real joy.

Nocturnes are different but just as meaningful. I'm a night owl, and evenings have always felt peaceful to me. Painting nighttime scenes is a way to bring that stillness and beauty onto the canvas. The world really changes when the sun goes down.



Left: Sweet Tea
12x12 inches



One Lump or Two?
12x12

1st Place, The Artist's Magazine
All Media Competition 2016



Cleaning Up, Red; 20x16



Here are a few images from her Nocturne Series:

Left: Umbrella Weather, 18x24

Right Middle:
Clean up Crew 12x16 Oil

Left Below:
The Banquet 12x16 Oil

“Searching for the right light, the right place—that experience is as important as the painting itself.”



A Turning Point

Q: You were featured on the cover of *The Best of Acrylic Fall 2022*. How did that recognition feel?

Bandurka:

It was such a thrill and an extreme honour. I still can't quite get over it. I love art supply stores, and this painting—*Chromatophilia*—was inspired by photos I took inside L. Cornelissen & Sons in London. My husband (artist [Ron Stocke](#)) and I always seek out local art stores when we travel.

Q: What went through your mind when you saw the cover for the first time?

Bandurka:

I was thrilled and almost disbelieving. Could that really have happened to my little painting? It was exciting—and validating.

Illness, Art, and the Power of Documentation

Q: Your Long COVID journal is incredibly powerful. What inspired you to document that experience?

Bandurka:

I'm not much of a writer, but Long COVID was such a massive, life-altering event. I needed to put it down on paper—for myself and for others. There were so many disbelievers, and it felt like people were dismissing what I was

experiencing. Documenting it made something tangible.

Q: What was the hardest part to document?

Bandurka:

The depression series. It's dark and uncomfortable, and I didn't know how people would react. But without it, the journal would have been disingenuous. Looking back now, I'm incredibly proud of that section—and it's one that others have connected with deeply.

Q: How did being unable to create affect your relationship with art?

Bandurka:

Not being able to create had a very negative impact. For nearly a year, I could only create in my mind. I found other outlets—like knitting—which helped me cope. Creativity itself is a form of resilience.

Coming Back to Life—and Looking Ahead

Q: How did it feel to return to Europe and create the Coming Back to Life series?

Bandurka:

Right up until two weeks before the trip, I wasn't sure I could go. The flights were very hard, but it felt so good to be out in the world again—even in a limited way. There's nothing like serious illness to make you appreciate good health.

This past fall, I returned to Europe and was able to do almost everything I normally would. That felt huge.

Q: What's inspiring you now?

Bandurka:

I'm planning my next self-portrait—something I do every five years. I've just had a hip replacement, so I'm imagining it being underwater, which means waiting until I can safely get back into the water. I'm also eager to return to figurative work in nature, using my own reference photography. I'm very committed to staying analog in that way.



La Porte Montmartre 18 x 24 inches, Acrylic



Chromatophilia, 12x19

Cover Art for The Best of Acrylic Magazine 2022

Honorable Mention, AcrylicWorks 9, Merit Award NOAPS Associate Member Online Show 2021

Angela Bandurka's story embodies the enduring power of creative practice—not only as a means of expression, but as a wellspring of resilience and renewal. Despite the challenges illness and change bring, her work quietly yet powerfully affirms that what truly lasts is not simply the finished painting, but the ongoing act of creation itself.

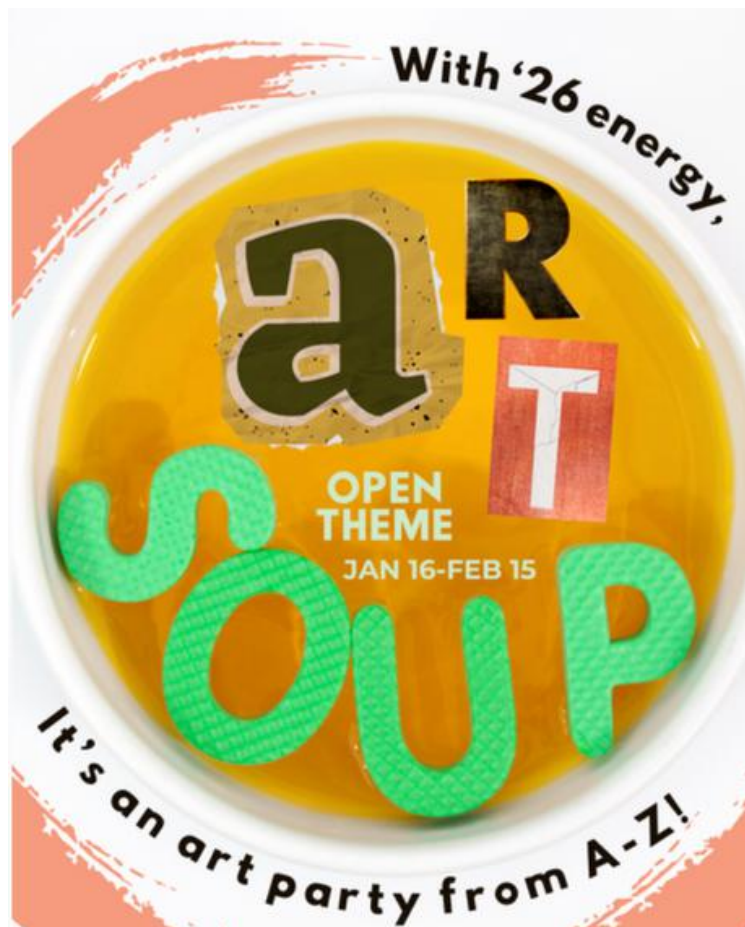
Her teacup series, inspired by the treasured china her great-grandmother preserved for years, highlights the subtle beauty of inherited moments and the comfort woven into everyday rituals. Through this intimate process of painting and remembering, Bandurka sustains the stories and traditions that shape her identity—and in doing so, reminds us of the strength found in continuity, care, and the simple acts that connect generations.

Looking ahead to new projects and continued exploration, Bandurka invites us all to find strength in our rituals and to honor the stories that subtly shape our lives.

Angela lives in Washington State with her husband Master Artist Ron Stocke, and her son.

For more information about Artist Angela Bandurka check out her website:

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



CALL TO ARTISTS

Art Soup

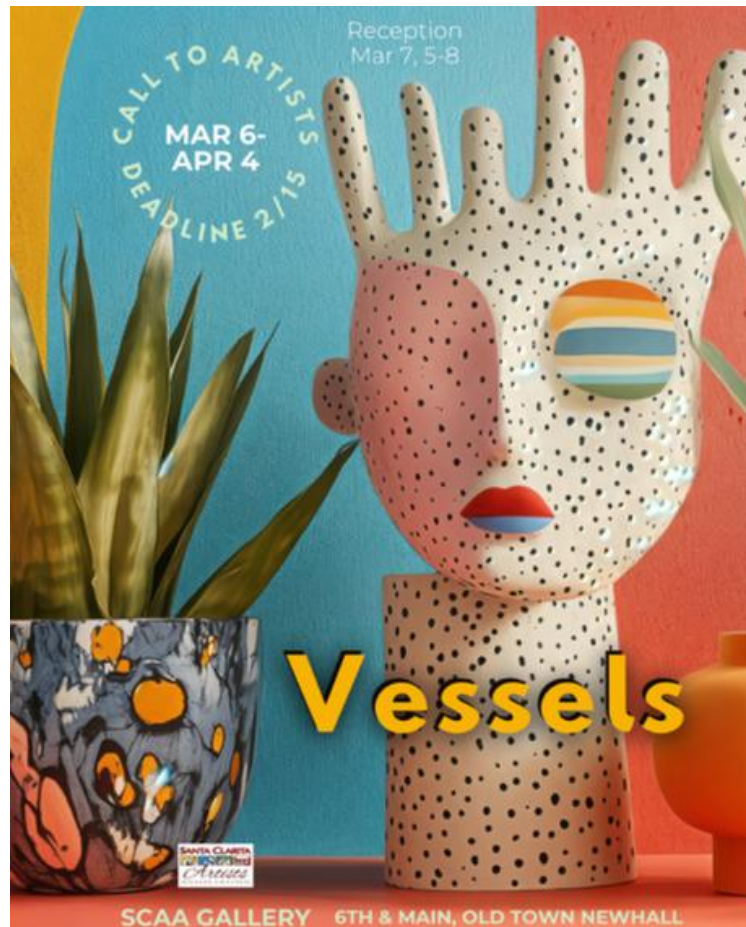
January 16 - February 15

SCAA Gallery Group Show

For more information on these go to :

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

Welcome, 2026! It's a new year, giving new reason to celebrate the diversity of our artists in Art Soup - an open-themed member group show bringing us together for one hodge podge, hullabaloo of a good time - it's an art party from A-Z! SCAA Gallery invites you to go through your archives, pull out your favorites, and submit up to 4 letters of the alphabet. From "F"rogs and "W"indows to "S"ea shells and "Z"ebbras - Our goal is to hit all 26 letters to celebrate the new year!



SCAA Member Art Show

Call to Artists

Vessels

March 6 -April 4, 2026

SCAA Gallery invites you to explore the subject of vessels as useful objects; containing, holding, carrying, or presenting. A vase offering petals of sympathy. A tea cup giving rest to the wings of a bird. More complexly simple, a vessel can also steal attention as a showstopper or a conversation piece, holding a beauty and form all its own. As well, the body, containing secrets and wisdom, thoughts and spirit, as beings that transcend purpose and understanding. Through boxes, sculpture, gourds, boats, and other unique containers in all media, we lift up the world's mighty vessels.



For more information on these go to :

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

Art Lens

The Magic of Creativity

“I believe the creative process is both magical and magic.”
— Elizabeth Gilbert



Albrecht Dürer, “Left Wing of a Blue Roller,” ca. 1500–512 (Photo: [Wikimedia Commons](#), Public domain)

Art possesses a magical quality—the images that have been captured, or, if you will, conjured by the human mind and hand.

What artists want us to see through their eyes can move us in ways we never thought possible. Some works leave us changed without explanation; others make us pause, wondering what the artist was thinking when the work first came into being.

Elizabeth Gilbert explores this idea in *Big Magic: Creative Living Beyond Fear*, where she suggests that creativity is rooted in magical thinking—*something literal, not metaphorical: the supernatural, the mystical, the inexplicable, the divine*.^{*} Ideas, she believes, are energy. They seek a human collaborator. We do not own them; we give them form. We manifest them. We are embodied by them.

No matter the medium, we all create something. Among the artists I've spoken with, there is a common thread: moments of meditation, of becoming one with a chosen medium. A deep inner knowing emerges—an understanding that the work must be created, regardless of circumstance.

The artists featured in this issue are not only skilled in their chosen mediums but deeply attuned to that inner voice. Angus McEwan listens to the forgotten and overlooked. Angela Bandurka listens inward, to ancestry and emotional memory, as seen in her Teacup series. Their work is guided not by force, but by attention—by allowing the work to reveal itself.

Watercolor, too, asks for this kind of listening. Though it appeared as early as Paleolithic Europe and later in illuminated manuscripts, it was not until the Renaissance that the medium began to receive serious artistic recognition. Transparent and unforgiving, watercolor resists correction, recording every hesitation and every moment of surrender.

Few artists understood this better than Albrecht Dürer. One of my favorite works is *Left Wing of a Blue Roller* (1500–1512), a study so luminous it feels alive. Dürer's influence on me has always been twofold: the illustrative clarity of his line and his extraordinary mastery of watercolor. His most famous work, *Young Hare* (1502), remains one of the most celebrated paintings in Europe today—rarely seen in public and carefully preserved.



Albrecht Dürer,
"Young Hare"
Public domain, via
[Wikimedia Commons](#)

There is a quiet magic in these paintings. The iridescent blues and greens of the wing, the delicate layering of fur on the hare—these details speak to me as an illustrator. What makes them extraordinary is that such precision was achieved through a fluid, unpredictable medium. Dürer did not fight watercolor; he listened to it.

And this is where Dürer, Angus McEwan, and Angela Bandurka quietly meet.

Across centuries and mediums, they remind us that true mastery comes not from domination, but from dialogue. To create is to listen—to pigment and water, to memory and instinct, to the subtle pull of something unseen. Creativity, in its purest form, is an act of faith.

When we listen deeply enough, the work reveals itself—and in that moment, magic becomes visible.

- Gilbert, Elizabeth. "Elizabeth Gilbert on Writing and Creativity." Writers & Artists, January 23, 2016.

**“One can
speak
poetry just
by
arranging
colors well”**

**— Vincent
van Gogh**

UA Magazine Selected Exhibitions

Los Angeles

The Getty

1200 Getty Center Drive
Los Angeles, CA 90049

Learning to Draw

Oct 21 - Jan 25, 2026

How to Be a Guerrilla Girl

Nov 18 - April 12, 2026

Beginnings: The Story of Creation in the Middle Ages

Jan 27 - April 2026

Photography and the Black Arts Movement, 1955-1985

Feb 24 - Jun 14, 2026

Virtue and Vice

Mar 3 - Jun 7, 2026

Coming soon:

“Every minute is history”: Five Views of Los Angeles

Sep 1 - Jan 3 2027

Instante/revelación: Moments in Mexican Photography

Sep 1 - Jan 3, 2027

LACMA

5905 Wilshire Blvd., Los Angeles, CA 90035

Collecting Impressionism at LACMA Opening January 3, 2027

LACMA Cont.

Coming

Deep Cuts: Block Printing Across Cultures

Nov. 9, 2025 - Sept. 13, 2026

The Broad

221 S. Grand Avenue
Los Angeles, CA 90012

Robert Therrien: This is a Story

November 22, 2025 - April 5, 2006

Featured Installation of Takashi Murakami

Yoko Ono: Music of the Mind

May 23 - October 11, 2026

Santa Clarita

Santa Clarita Art Gallery

22508 6th Street

Newhall, CA

Open Fri 5-8, Sat 11-8, Sun 11-5

Art Soup

January 16- February 15, 2026

Pasadena

Norton Simon Museum

411 West Colorado Boulevard
Pasadena, CA 91105

Gold: Enduring Power, Sacred Craft

October 24, 2025 - February 16, 2026

Dear Little Friend: Impressions of Galka Scheyer

February 20, 2026 - July 20, 2026

UA Magazine Selected Exhibitions

Santa Barbara

Santa Barbara Museum of ART

1130 State Street

Santa Barbara, CA 93101

The Impressionist Revolution:

Monet to Matisse from the

Dallas Museum of Art

January 1 - January 25, 2026

Mario Giacomelli: La Gente, La Terra

January 1 - February 15, 2026

Encore: 19th-Century French Art from

Santa Barbara Museum of Art

October 5, 2025 - January 25, 2026

Piece by Piece: Collage & Assemblage

at the Santa Barbara Museum of Art

Through March 22, 2026

Sullivan Goss

An American Gallery

11 East Anapamu Street

Santa Barbara, CA 93101

Oskar Fischinger

A Deeper Look

January 2 - February 23, 2026

Future Imperfect

Alvaro Maestro | Austin McCormick | Chris

Peters

January 2 - February 23, 2026

The Winter Salon, 2026

January 2 - February 23, 2026