

# *Art* TIMES

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CHAD AWALT

# STEPHEN KNAPP

## ATTRACTED TO THE LIGHT



"Standing in front of one of artist Stephen Knapp's lightpaintings is a little like falling in love with a movie star. The illusion is no less compelling just because you know it is an illusion."

by Adrienne Garnett

How awesome is a rainbow? The natural spectrum is amazingly pretty, but it is not about being "pretty." Rainbows are mythical, magical and aesthetically awe-inspiring. What we see as a scientifically explained refraction and reflection of light actually resonates throughout our being and evokes a mystical experience. Come on now, folks, smile, you know what I'm talking about. Human beings, like most life forms, are almost magnetically attracted to the light, the force that nourishes and heals our biological, mental, emotional and spiritual aspects. Artists throughout history have aspired to create works that are transcendental, that transport us, like the rainbow, to that inner place of insight, wholeness and at-one-ment.

Artist Stephen Knapp has long been experimenting with light. "I have been fascinated with light all my life, both for what it can do and for



Stephen Knapp in his studio

the effect it has on us. In all my prior mediums I've used light in ways that are not always apparent. When I found a way to uniquely express myself in light, I embraced it fully. With my lightpaintings I separate white light into pure color and 'paint' with light. Each piece has a presence that far exceeds its physical dimensions. At once both physical objects and illusions, they remind us that dreams, hopes and aspirations are the center of art's ability to touch the human spirit."

Knapp has been making art that interacts with and is transformed by light for over thirty years. Research and experimentation with materials and their interactions with light have formed the thread that runs through all his aesthetic and technical developments.

Stephen Knapp's art career, beginning with photography, evolved processes of creating new images and the means to manifest them. Photos became so large that they outgrew available photographic paper. He found that etching photos on oversized metal panels was viable, and could be

reflective and responsive to changing light conditions. Huge glazed ceramic murals that necessitated trips to Japan to access the ceramic expertise and enormous kilns found only there, followed. Knapp collaborated with Japan's highly trained artisans to develop new glaze formulations and control of surface. He later created ten eighteen-foot long panels of carved slate and mosaic tile at the Walter Reed Army Institute of Research in Maryland. He etched metal murals and walls ("the gradations are so rich, and the reflectivity of the metals is mutable and wonderful, depending upon the angle of the light"). Kiln-formed glass walls, cast glass and steel sculpture and furniture followed, leading up to the lightpaintings.

"I've been developing ideas and techniques for these lightpaintings over the last decade, but the work has only been shown publicly for the last five years. It is growing non-stop."

Knapp has already been awarded numerous public and private commissions for his lightpainting installations and for smaller residential panels. A



Capriccio, 2003, light, glass and stainless steel, 11 feet x 8 feet x 10 inches. © Stephen Knapp



White Dawn

museum curator who recently visited his studio was awe-struck by this supreme colorist's light, glass and steel work. She gasped in amazement, "Oh my heavens, it's a painting! It is so organic!"

All the glass used in the lightpaintings is "safety glass." Each piece has up to twenty-four microscopically thin layers of lightfast metallic coating. The color that is reflected or projected on the white wall or panel is affected by the angle of the glass to the light source (often just one halogen light). Hues are also determined by the order of metallic layers. Plates of glass are laminated in pairs with the coating sandwiched in the middle for protection.

Knapp designs the shapes to be cut from the laminated pieces with diamond band saws and then polished with diamond grits. Glass shapes reflect in two directions. This provides potential for new color mixtures.

Given the complexity of elements, the variables are mind-boggling. Color changes determined by



Creating Untitled Red



Boise is a section of "Social Commentary"

the angle of glass to light, spatial relationships and angles of shapes to each other one and to the edges of the panel, the shadows cast by the mounting brackets and screws and lines cast by the edges of the glass all contribute to the final image. If even one piece is moved, the whole painting changes. If the plan is not carefully resolved, the colors muddy and the overall piece loses clarity and energy.

"I shape colors; shade and shroud colors, or heighten them. The way the shadows work on the wall and the way the darkness works, the more the colors blend. I have spent two years developing ways to make gradations of grays. Light has an eminence; every time you see white you see color."

Some of the colors evoke sounds. Wavelengths seem to envelop you. There is a three-dimensional cadence to the colors. Knapp loves music and uses it to enrich his creative process. His studio is always bathed in arias, orchestral grandeur or jazz. He sees the Seven Muses as a concerto or symphony.

Pointing to the layout on a monitor, he posits, "This could be the conductor here, with these two as possible dancers, etc. But I'm not declaring my intention; it's more important that each person sees the work and responds to it. I want people to see and feel the energy that is emanating from the center of it. I want people to see the subtleties, not just the bright colors that are associated with my work. A lot of time is dedicated to making this about discovering extraordinary possibilities with light. Lightpainting is new; we do not yet have the critical vocabulary for discussing it."

A fine and lucid writer, Knapp's book, "The Art of Glass," features the top architectural glass artists in the world. He is frequently called upon to be a guest lecturer. His (art) work has appeared in many international publications, including Art & Antiques, Architectural Record, ARTnews, Ceramics Monthly, Honoho Geijutsu, Identity, Interior Design, Interiors, Nikkei Architecture, Progressive Architecture and The New York Times. His work is installed in numerous public, private and corporate collections including Sprint, United Airlines and the Brunswick Corporation.

While discussing this new medium of lightpainting and its exciting possibilities, Knapp said, "For centuries, artists have sought to capture light with pigment. Actual light, and creating with it, is so different that I think it's where we're going to be going as artists. We will always have painting here;



Intervention Red

this is just painting a bit differently. It's all about that elusive something that makes us want to create—that drive to leave a little bit of ourselves to solve some visual problems. There's a whole myriad of reasons why we create and put something on the wall like this—this is just another way to do it, and capture it and share it with others."

You can see and read more about Stephen Knapp and his work at his website or visit Stephen Knapp: Lightpaintings at the Naples Museum of Art through June 30, 2011. [www.lightpaintings.com](http://www.lightpaintings.com). ♦

Adrienne Garnett is an artist, writer and art educator in the New York and North Carolina areas.



Knapp 3 is "Corner Connection" which was created for the Naples installation.



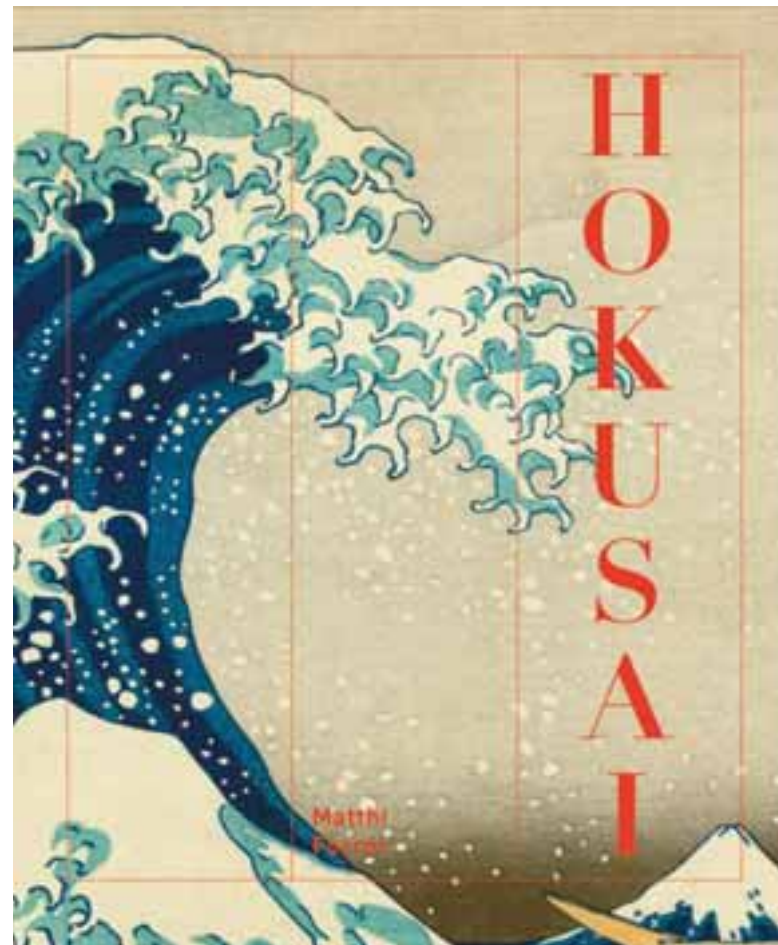
Tangerine Stroll

# BEAUTIFUL BOOKS

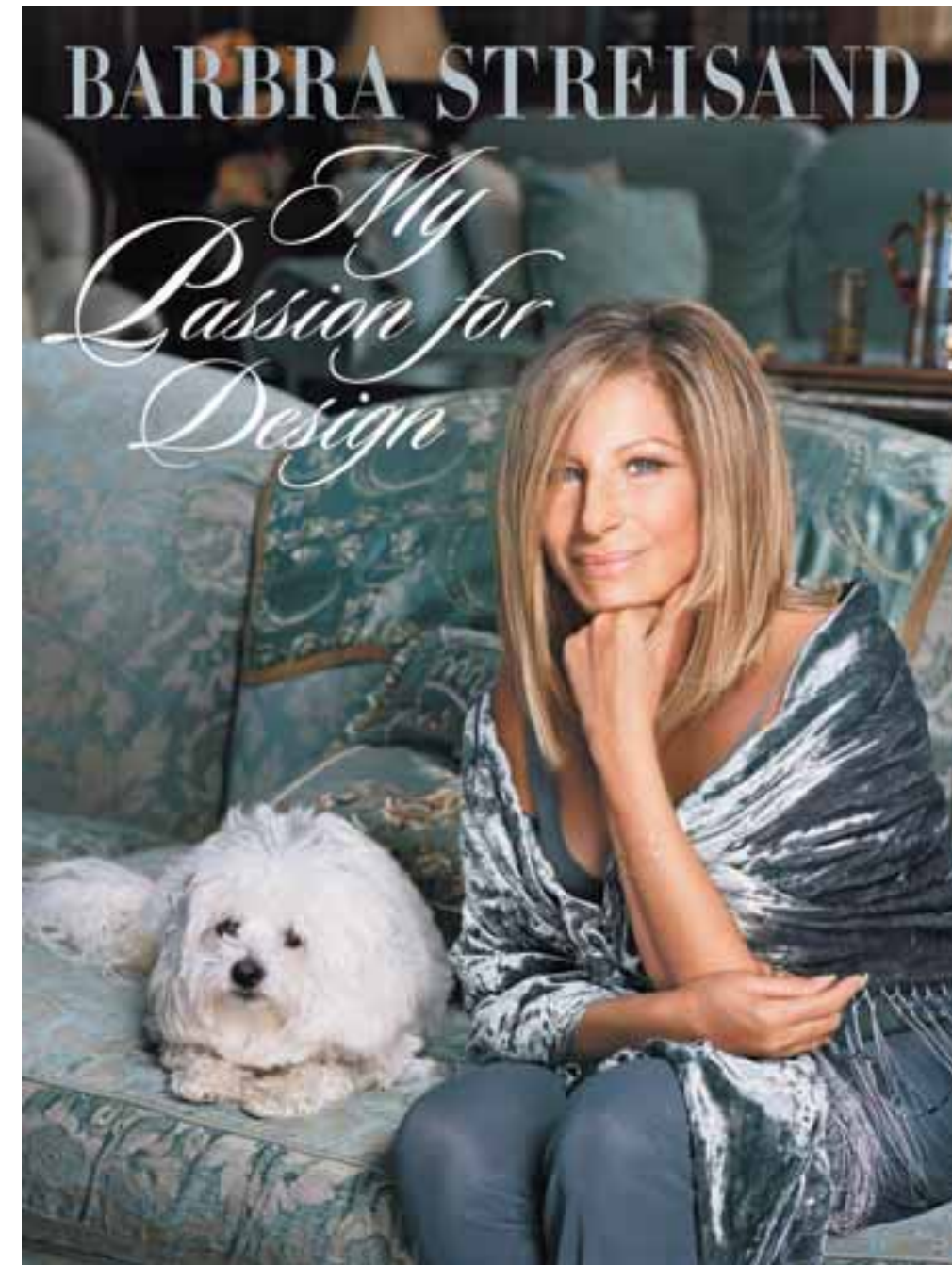
Not a week goes by without another death-knell for print media. So it may be a paradox that publishers world-wide continue to print and market books not only of enduring beauty but also of consummate scholarship. Here is a round-up of Art of the Times' favorite picks.

by Sara Evans

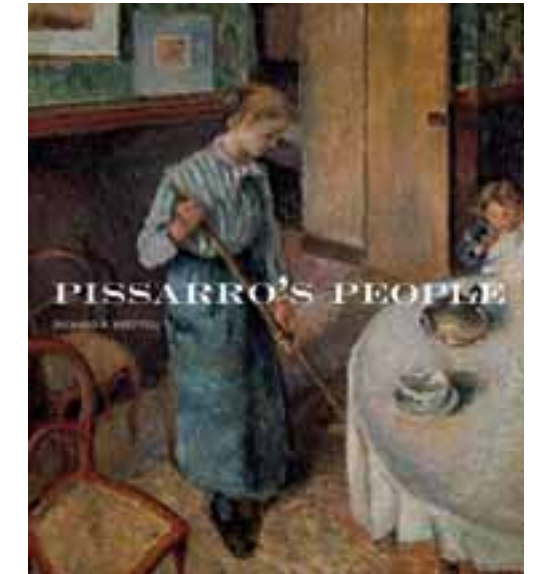
The Japanese artist Katsushika Hokusai (1760–1849) is best known for his late-in-life nature prints, in particular his woodblock views of Mount Fuji. One of them, "The Great Wave off Kanagawa," is as familiar an image as Wyeth's "Christina's World" or Monet's waterlilies. But as we see in Matthi Forrer's large-format survey, the artist worked in many styles and under many names, in his lifelong quest for an authentic style. This book combines the best in contemporary book-making: it is both scholarly and an aesthetic joy. This large-format book is lavishly printed and slip-cased. It examines the life and work of Japan's greatest artist and his powerful influence on European and American art, and would be an excellent addition to any art library (**Hokusai**, by Matthi Forrer; Prestel, \$120).



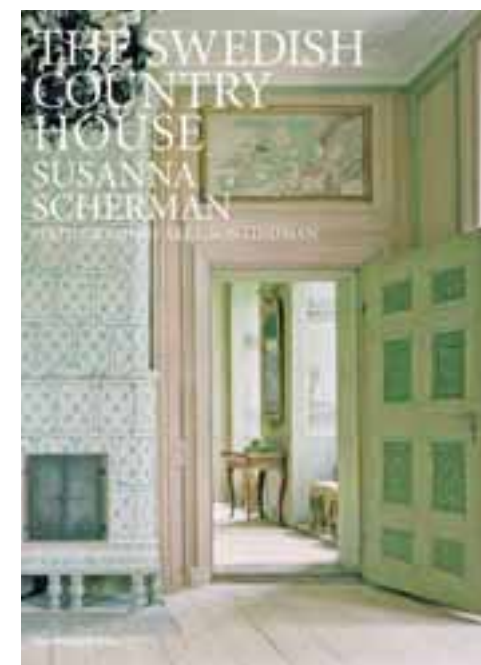
**The Finest Rooms in America** by Thomas Jayne. Two hundred years of fine American interior design are packed into this elegant new book. From the elegant and authentic Colonial interiors of Mount Vernon and Monticello to the tropical elegance of Miami's Viscaya, from creations by such eminent architects as Saarinen and Frank Lloyd Wright, this book carefully traces the evolution of American design and our national aesthetic. Ranging from the 18th century to the present, from coast to coast and North to South, this book encapsulates American design at its best. Designs by Albert Hadley, Mark Hampton, John Saladino, Bunny Williams and others all underscore the notion that our way with interior design is dynamic, fresh and original. (Monacelli Press; \$50.00).



**"My Passion for Design by Barbra Streisand."** We all have a dream house, a house in our heads. But few of us ever have the means or the stamina to see it through. Barbra Streisand has both—and has carefully documented her California creation and how she filled it with treasures in "My Passion for Design." Streisand, who also did most of the first-rate photography in the book, really knows her stuff! She documents how she assembled her ocean-view land-parcels, how she constructed her houses, her ponds, her mills, her stone tower, her rose gardens and fruit orchards. She describes her ground-zero design room, and the evolution of a vast and meticulous design project, which includes a Greene + Greene library, a MacIntosh room, the Stickley office, Federal, Georgian and Victorian rooms. What's best about this book is Streisand's voice: clearly, she wrote this book. The voice is strong, authentic and inspiring. (Viking; \$60).



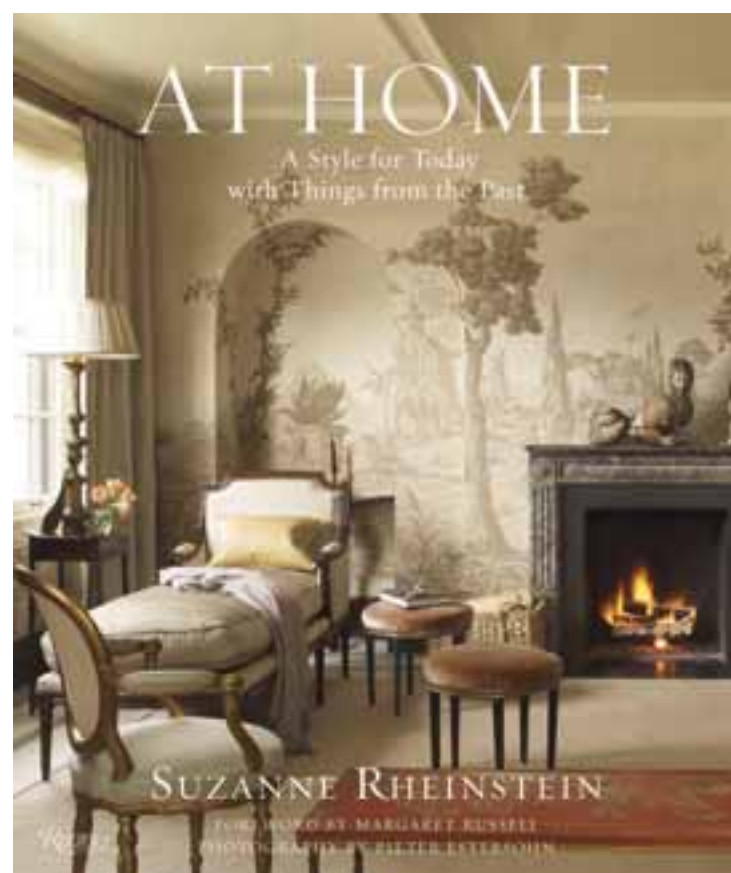
**"Pissarro's People by Richard R. Bretell."** The prolific impressionist Camille Pissaro is one of the most beloved painters of all time. His landscapes, cityscapes and plein air paintings fill museums and galleries around the world. But it is his portraits that are among his most riveting works. Old bearded men, women peacefully sewing, groups of peasants working in fields or mingling in marketplaces, all were grist for Pissaro's mill. This book will accompany the Summer exhibit at the venerable Clark Institute in Williamstown, Massachusetts, and one slated for 2012 at the Fine Arts Museum in San Francisco. It is both beautiful and scholarly—a fine addition to any art library. (Prestel; \$65).



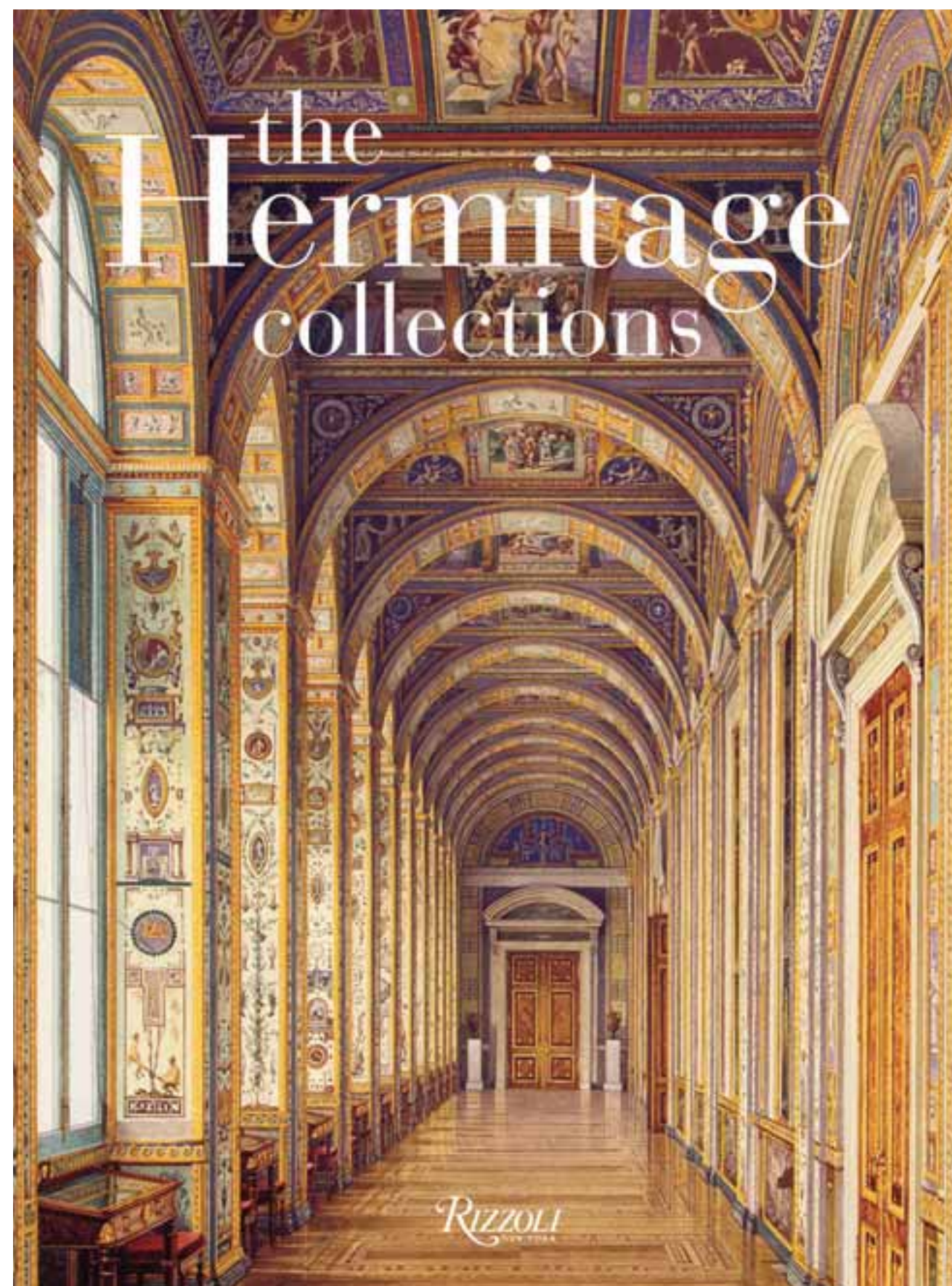
**"The Swedish Country House by Susanna Scherman."** Opening this book is like entering another world, like being in a Bergmann film. These houses are filled with austere rooms, Francophone antiques and a very beautiful, restrained aesthetic that is unique to Sweden. The photographs, by Ake Lindman, focus on the pale palette, tall tile stoves that warmed these Northern rooms, frescoed walls and ceilings, portraits and hangings, clocks and silver, that make this design aesthetic so appealing. These country estates were the playgrounds of royalty and aristocracy, admirals and generals, merchants and captains of Swedish industry. From every period and province, from Sweden's very north to its southern tip, this book demonstrates that this was a country of both enormous wealth—and consummate good taste. (Monacelli Press; \$60).



**"Pucci by Vanessa Friedman."** This book is an absolute tour-de-force of bookmaking and a major addition to any fashion-book collector's library. It explores the fascinating life and work of this important mid-century designer. Pucci served in the Italian parliament, did jail-time for an infamous affair with the daughter of a Nazi general and created a completely original and enduring design aesthetic in his mid-century fabrics. This beautiful book is huge, 400-plus oversize pages features full-page color photos and drawings of Pucci creations: fabrics, clothes, models wearing Pucci, beautiful and fabulous scarves. The icing on this delectable cake? Each copy is bound in an original Pucci fabric. (Taschen: \$200).



**"At Home by Suzanne Rheinstein."** Antiques, as we know, are the ultimate in recycling. Suzanne Rheinstein, who is owner of Hollyhock, Los Angeles's renowned antiques and decorative arts mecca, is known for her relaxed, elegant style. She adapts those special touches that transform ordinary rooms into amazing ones. Her specialty is taking an eclectic mix of furnishings from the past and arranging them in a fresh, original way giving her rooms a timeless quality. Beautifully photographed, this inspiring volume shows examples of her work, ranging from a brick farmhouse in the Virginia countryside, a sophisticated rustic getaway overlooking the Big Wood River in Sun Valley, a year-round shingled residence on the beach in Newport Bay, and her own homes—a gracious Georgian Revival in Los Angeles and a New York City pre-war pied-à-terre. (Rizzoli: \$55).



**The Hermitage Collections: Volume I: Treasures of World Art; Volume II: From the Age of Enlightenment to the Present Day**  
**by Oleg Yakovlevich Neverov, and Dmitry Pavlovich Alexinsky.** For nearly 250 years, the Hermitage Museum in St. Petersburg, which was founded by Catherine the Great in 1764, has been the repository of much the world's great art, from the earliest millennia to one of the world's greatest collections of Impressionism. Rizzoli has created the definitive volumes celebrating the Hermitage collections. Its more than three million works of art and artifacts are displayed within spectacular architectural monuments, the heart of which is Russia's famed Winter Palace. These two volumes capture the masterpieces and history that make this world-famous institution a cultural destination and a global treasure. Many of its rarely reproduced works are included, such as The Raphael Loggias (as copied from the Vatican), Michelangelo's Crouching Boy, The Gonzaga Cameo, Leonardo da Vinci's Madonna with a Flower and Titian's St. Sebastian. (Rizzoli: \$95). ♦

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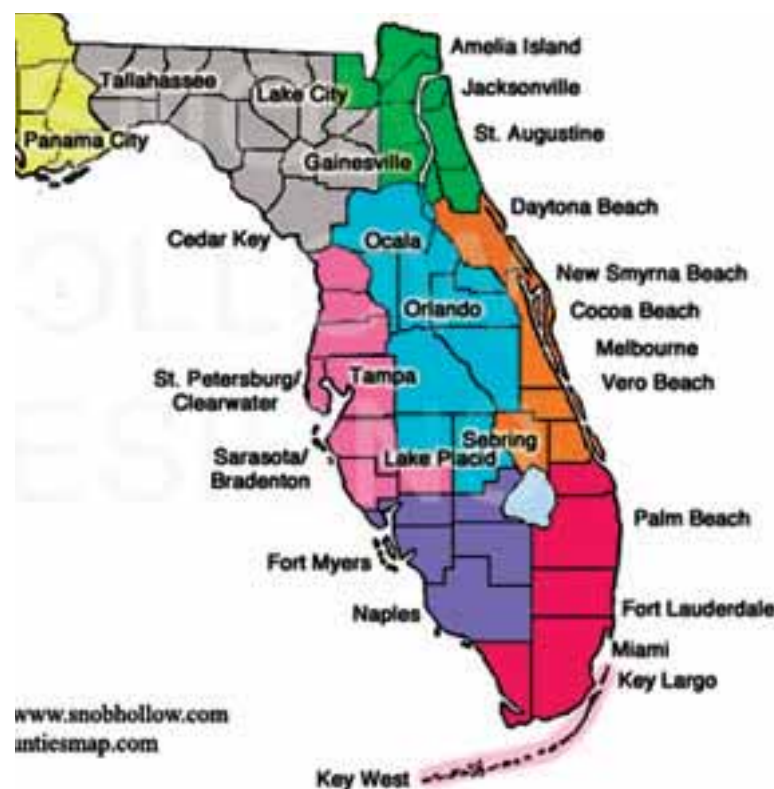


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## LETTER FROM THE PUBLISHER

by Audrey Diamond

See what happens when a hotel is designed around you! Hyatt Place, West Palm Beach combines style and innovation to create a completely new hotel experience. An experience that offers an array of services and features designed to meet the evolving needs of today's travelers, ensuring you feel more relaxed, productive and fulfilled.

Last week my apartment was hit with a disaster. An air conditioning unit on an upper floor exploded and my apartment got flooded. Due to excessive damage, the insurance company offered to temporarily move me to a nearby hotel while construction was under way. I chose the Hyatt Place in downtown West Palm Beach, located just a block and a half from my apartment. What I didn't realize was that the location offered me access to everything. The newly built hotel is located on the corner of Lakeview and Olive Avenue in West Palm Beach, one block from the middle bridge to Palm Beach Island. I have lived in the area for years, but never realized how fabulous the location is.

West palm Beach offers a multiple of cultural, dining and shopping venues, all close and within walking distance to the hotel. The WPB Convention Center is three blocks away, Morton Restaurant is a block from the hotel, Kravis Center for the performing arts is 4 blocks away, CityPlace shopping center is just 3 blocks away with 20 plus restaurants, shopping galore and a Publix supermarket. All in all you can't beat the convenience and accessibility of the hotel's location.

The Hyatt Place Hotel is a year new and boasts lots of amenities. Every morning they host a complimentary breakfast with comfortable dining facilities. All kinds of hot and cold cereals, an abundance of fresh fruits, eggs, waffles, Starbucks coffee and teas. The comradely is fabulous. Everyone sits around and socializes. Also on the first floor you can enjoy their physical fitness center. Adjacent to the gym is a spa with hot and cold dipping pools. At this time they are remodeling the lobby and adding a beautiful new Bar and Lounge, which should be completed and is a wonderful addition to the hotel.

What impressed me the most is the staff. I have traveled all over the world and have never been treated as well. The front desk personnel are exceptional, the maintenance and cleaning employees are thoughtful and considerate and went out of their way to make my lengthy stay more enjoyable.

Call (561) 655-1454 or <http://www.westpalmbeach.place.hyatt.com/>

Again, Nationwide Insurance Company was wonderful. They made this disaster more tolerable than I would have expected. I must say that I learned a lot about water damage. Firstly, don't send your things out to a local drycleaners. Before you do anything contact your local Certified Restoration Dry-cleaning Network (CRDN) check them out on the Internet at <http://www.crdn.com>. I must say they performed miracles. My neighborhood cleaners were not able to remove most of the rust stains, especially from the

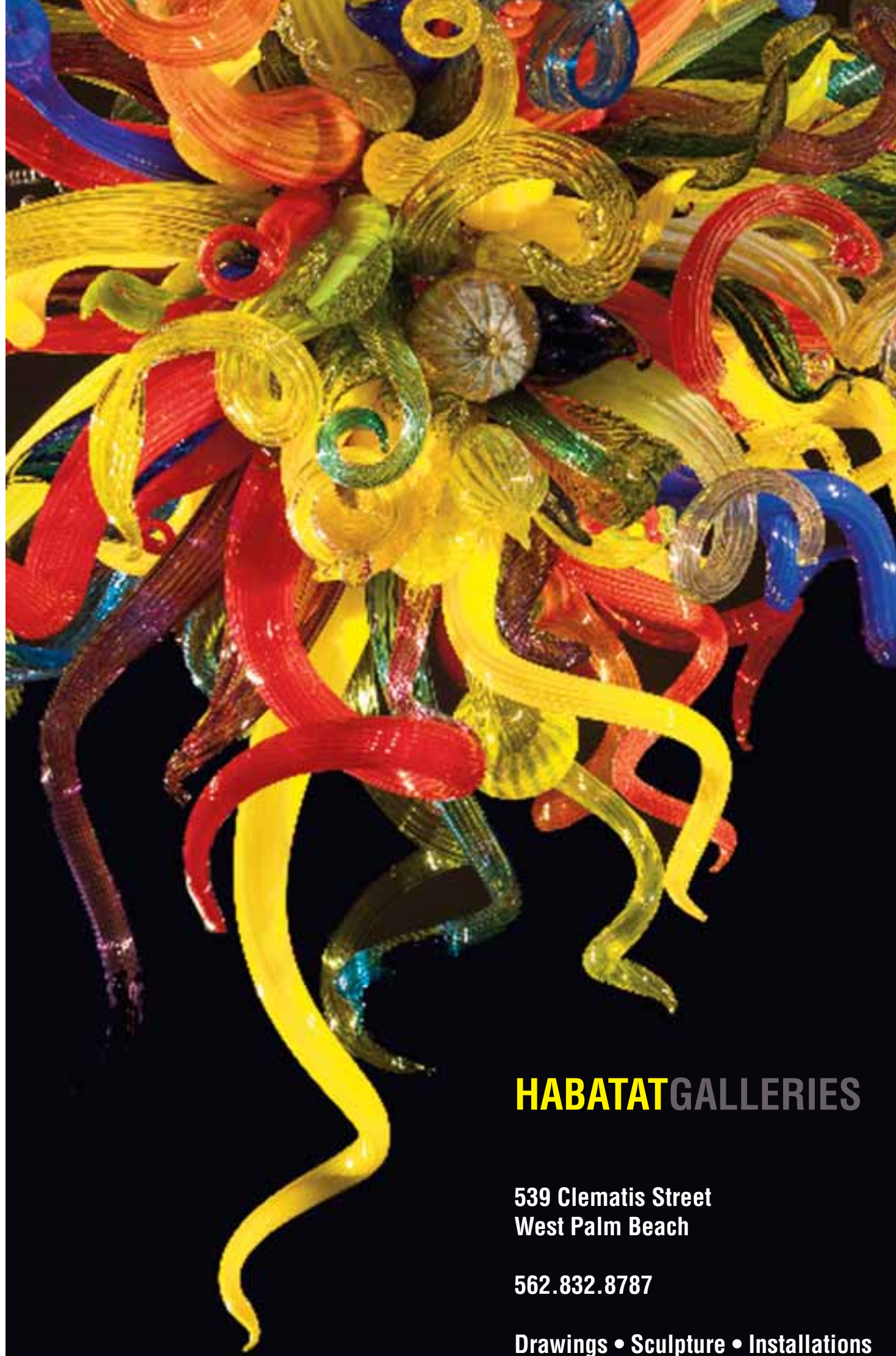


white wool outfits, however CRDN had other techniques, which proved to be more successful. The Restoration Staff is ready to assist you with any questions you have about the restoration process and your items. Taking care of your belongings is their #1 goal. Here are a few of the most commonly asked questions:

What is the CRDN system?

Our Customer Service Representatives (CSRs) arrive at your home ready to assess the situation, conduct a room-by-room inventory of your items, sort and bag them, and deliver them to our plant for restoration. At our plant, we itemize and catalog each of your items in our computerized system. Our state-of-the-art technology allows us, with complete accuracy, to input the information on each item, process, track and securely store your belongings until the work in your home has been completed. Once you notify us that you are ready for delivery and select a convenient date, we will deliver the items to you and place them in their original location in your home or wherever you choose. Our inputting, tracking and storage system assures us the accurate location of your items at all times and allows you the flexibility to retrieve a particular item if the need arises. The CRDN system is our greatest tool in assuring we return everything to you that we picked up. When will we see you again? When we pick up your items, we will ask you to select enough clothing to provide for your family's needs for two weeks time. This is called a "rush order" and will be delivered back to you within two business days. If you will be staying in your home while it is being worked on, you also will want to include bedding in your rush order. Your expected rush delivery date is. What about the rest of my items? The rest of your belongings will be returned to you when you and your home are ready for them. We will keep them in secure storage for you for as long as necessary. Please call us for delivery 2-3 business days before you would like your belongings returned to you. Can I come in and view my items? Of course you can. Please call us to make a viewing appointment so we can best serve you by having everything ready to look at in one location. What types of items can be restored? All of your clothes, bedding, rugs, leathers, suedes, furs, draperies and other window treatments, tablecloths, napkins, towels, down pillows, hats, belts, shoes and stuffed animals typically can be successfully restored to pre-loss condition. Our staff is committed to meeting all of your expectations. If you have any questions, please call our Restoration Department, and we will be glad to help you in any way possible. Your complete satisfaction is our ultimate goal.

When it came to replacing carpeting and flooring, I found Bargin Bob's in Riviera Beach to be the most accomadating and price effective. They can be reached at 561.848.0808. ♦



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# THE MET AT MIDSEASON

Productions both new and old light up New York's winter

by Sara Evans

Now is the season of our discontent" and as the city is endlessly barraged by snow, ice and frigid temperatures, one looks to art exhibitions and cultural events to light up the winter and get one through.

This season, the Metropolitan Opera, with its mix of old and new productions, its endless innovations under the directorship of the gifted Peter Gelb, and its always exciting mix of new stars and tried and true favorite divas, baritones and basses, never disappoints.

The Met seems always to find something major to celebrate, and this season, it's the 40th anniversary of our beloved James Levine. Levine, who is Music Director of the Met, debuted there in 1971. He has led more performances, almost 2500, than any other conductor in the 126 years of the Met. We adore James Levine. He is totally ours. To say he is a New York favorite is a huge understatement. With his slight waddles and flyaway hair, his mussed-up looks and his breathtaking musicianship, he is, to use an overworked word, an icon. He has the stamina of Superman and more lives than a cat. We anxiously track his medical ups and downs, his kidney problems and his back issues, his rotary cuff surgery and his scary fall from the stage. And yet, year after year, and season after season, he is back with us,

innovating and conducting his lion-size heart out.

A famous interpreter of Wagner, Levine is both opening and closing the season with Robert LePage's new productions of *Das Rheingold* and *Die Walkure*. Singers in those productions include Bryn Terfel, Deborah Voight, Richard Croft and Stephanie Blythe. He is also conducting productions of *Don Pasquale*, *Simon Boccanegra*, *Il Trovatore* and *Wozzeck*. Also on board, and very popular, is the season's new Principal Guest Conductor, Fabio Luisi.

Another bright new star who is shining on this season's stage is the new, young and handsome Italian tenor, Vittorio Grigolo. It's a total cliché to say that so-and-so is "the new Pavarotti." But this guy comes as close as anyone yet. His voice has the effortless clarity of the Master, and his Rodolfo in the Met's evergreen, Franco Zeffirelli production of *La Bohème*, literally channels Luciano himself.

100 years ago, the Met commissioned Giacomo Puccini to write an American opera. The production of *La Fanciulla del West*, the *Girl of the Golden West*, which premiered at the Met, was a sell-out over the holidays. Produced only rarely, this opera showcased the brilliant Deborah Voight and her slew of loving miners and cowboys. A new tenor, Marcello Giordani, was a big hit as her ill-fated lover.

Danielle de Niese, whose exuberant and lovely voice has made her a big favorite at the Met, starred



James Levine MetPics by Brent Ness

in a lovely production of Mozart's *Così fan Tutti*, while everyone's heartthrob, Renee Fleming, recaps her roles this season in Strauss's *Capriccio*, and as the compelling sorceress in *Armida*.

The Met's modern-day version of *Carmen* returned to great acclaim, with Robert Alagna and Elena Garanca repeating the roles they sang last season. Perhaps the most stunning new production of the entire season is the starkly modernized and totally effective production of *La Traviata*. This production is stripped to its very elements, without



James Levine MetPics by BrentNess



Carmen



BOHEME Kovalevska and Grigolo as Rodolfo



MET OPERA - 'Così fan tutte' production photos by Marty Sohl/Metropolitan Opera from Metropolitan Opera - MetPics by Brent Ness. Leonard and Persson



De Nederlandse Opera production photo: Klaus Lefebvre. Poplavskaya as Violetta in Traviata

the over-the-top costumes and sets. Created by Willy Decker for the Salzburg Festival in 2005, it forces the audience to concentrate instead on the tragic dilemma of *Violetta*, who loves purely and without ulterior motive, and comes to a heartbreaking end. Sung by the brilliant new soprano Marina Poplavskaya, it is Verdi's masterpiece in its purist form imaginable. Other Verdi productions of the season include *Don Carlo*, *Simon Boccanegra* starring the stunning Dmitri Hvorostovsky, and *Il Trovatore*.

Berg and Gounod, Donizetti and Strauss, Rossini, Mussorgsky and John Adams. Traditional and contemporary, melodic and challenging, Peter Gelb

has done it again. From its gala opening in September to its season finale in May, the Metropolitan Opera is the gift that keeps on giving. ♦



ARMIDA Fleming and Brownlee



ARMIDA Act II b

PHOTOS: KEN HOWARD/METROPOLITAN OPERA

# EXTRAVAGANT DISPLAY: CHINESE ART

## IN THE EIGHTEENTH AND NINETEENTH CENTURIES

The Qing Dynasty objects on display at the Metropolitan Museum are breathtakingly beautiful.

by Sara Evans

In an age when we are totally inundated by cheap, mass-produced goods from China, a time when it is impossible not to buy them, exhibitions such as “Extravagant Display” at the Metropolitan Museum, remind us that this ancient culture created works of superlative beauty and unequalled craftsmanship.

The domestic artifacts on view from the Qing dynasty demonstrate that China in this period was rich, refined and incredibly sophisticated. The exhibit has artifacts crafted from wood and lacquer, ivory and jade, amber, ceramics, metals, semi-precious stones and textiles. The art of the Qing dynasty (1644-1911) has determined much of how we perceive and appreciate Chinese taste and imagery. We have looked to China as a paragon of taste and culture for centuries, beginning in the late seventeenth century with the European craze for chinoiserie and continuing right to this day.

Ruled by the Manchus, a non-Han Chinese people from the far northeast of the vast Chinese land mass, the Qing dynasty, in particular the reign of the powerful and erudite Qianlong Emperor (1736-1795), was a period of peace and prosperity.



cat19\_Chair



Plaque with Flowers and Birds



cat36\_Throne



cat87\_Portrait of Qianlong Emperor

This period witnessed a spectacular flowering of the visual arts. Textiles, lacquers, ivories, jades, porcelains, and other objects were created both in palace workshops in Beijing and in specialized artistic centers such as the enormous kiln complex at Jingdezhen, in Jiangxi Province.

“How do they do it?” we wonder and marvel at the pieces on display at the Met. The carved jades, a notoriously fragile stone, look as though they have been spun from air. The fineness of the lacquer wares, the delicacy of the porcelains, all demonstrate that the Qing period was one of astonishing growth and cohesion.

The works in all media show multilayered surfaces covered with dense, disciplined designs, many of which have been drawn from earlier periods in Chinese art. Many figural scenes on the objects on view are based on Chinese literature and history. There are popular gods and recurring mythical creatures such as dragons and phoenixes. If there is a dominant theme in the pieces on view, it is the abundance of the natural world. Birds, bats, fish, deer, and other animals; trees, plants, and flowers; and geometric designs are carved, painted, enameled and embroidered on the artifacts on view. Most of these motifs are filled with specific meanings and cultural significance. These references, usually auspicious, are derived from long-standing cultural traditions. For example, the peony, which was first cultivated in China during the eighth century, refers to Spring and denotes wealth, while chrysanthemums reflect Autumn and symbolize the notion of longevity. The pine tree, deer, and crane also evoke longevity, while squirrels, grapes, and gourds express a wish for fertility and for generations of children. Other themes explore the complexity of the Chinese language, in which a word such as “bat” (pronounced in Chinese as “fu”) can symbolize “good fortune.” Many of the artifacts in the exhibition were made as gifts for special occasions and to mark significant passages. They contain a rich visual language which enhanced the meaning of these gifts, which were given seasonally



Parakeet (one of a pair)

and for important events such as birthdays and weddings. They were clearly objects intended for display, either individually or in groups, embodying specific messages for special occasions.

Drawn largely from the Museum’s rich and huge permanent collection, this exhibition explores the vibrancy and innovation of Chinese art in the eighteenth and nineteenth centuries. It underscores the taste for extravagant imagery that characterized the period. In one room, richly embroidered, dazzling theatrical costumes which



Panel



Basin



Theatrical Ensemble for a Female Role Coat



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# CHAD AWALT

## Master of Wood Sculpture



by Joan Lang

Chad Awalt is one of those artists who blend a distinguished regard for traditional techniques into an indelible fusion of contemporary form. His carved wooden torsos in exotic and native woods are in every manner traditional. Emulating the human form, it is as if the model was captured in wood; even the grain is in agreement with the rise and swell of muscle, movement, and structure. However, this is where tradition departs. Contemporary structural support of this figure is a swirl of not only the wood- but of equal importance- the negative space. It is a beauty to behold that the silhouette observed in the negative is as sensuous as the carved areas.

Awalt's study of wood and experience as an established artisan is the answer to how perfectly the grain follows the contours of the human torsos. Viewing the cross cut grain of the tree trunk is where Chad finds his first hints of a possible pose. Gently

removing the outer layers of wood almost becomes an act of undressing the piece to find the shape within. Only when the grain reveals its character does the artist then pose his model to connect with the wood and the sculpting process begins. Each sculpture is born from a single, solid trunk, and Chad Awalt is on the constant alert for new trees of possibility. Friends, family, and neighbors inform him of windfall, or old trees that need to be removed, and even go to the trouble to deliver him pieces they feel would be of use. Each trunk is prepared and cured before the carving can begin. Each finished sculpture is exquisite and gives testimony to the beauty and strength of mankind married to nature. Chad Awalt sculptures are available at Studio E Gallery in Jupiter Florida. ♦



Entrance to the Coral Reef Club

# CULTURE IN PARADISE

Holder's Season in Barbados brings visitors and locals together to celebrate the arts.

Holders Credits; Barbados Tourism Authority Holders: Mike Toy

by Sara Evans

From mid-March to early April, the heavenly island of Barbados will once again host its annual festival of the arts, Holders Season. Now in its 18th year, Holders is the love-child of British socialite and ex-pat, Wendy Kidd, who owns the 17th Century Great House which hosts the festival on its lawn. Kidd not only created the most important arts fest in the Caribbean, but also brought polo back to the island.

Held on lazy afternoons and at night under the

brehtaking Barbados star-strewn sky, Holder's Season offers an eclectic program, literally something for everyone. Comedy and drama, jazz, blues and classical music, fill the bill and bring energy and excitement to this most laid-back of islands. Local Bajans and visitors sip champagne, mix and mingle, and buy high quality crafts and jewelry by local artists.

This year, the festival features String Fever and Blake, a lively Caribbean band, a music and comedy night with Ranier Hersh, an audience with the



Coral Reef Club, owned and run by the charming O'Hara family



Luxury Plantation Suite - Warleigh



Holder's Dancer

indefatigable Jim Dale, a play by edgy Parisian playwright Yazmina Reza, and a riveting night of African music, featuring artists from both East and West Africa and Madagascar. This year's season will also include classical music by noted Australian virtuoso guitarist, Craig Ogden and the all-girl quartet, Escala. The Holder's Season has become a high-point of the year in Barbados, and is definitely not to be missed.

Where to stay when visiting paradise? Barbados is filled with fabulous hotels and inns, pensions and guest houses. But the Coral Reef Club, owned and run by the charming O'Hara family, is one of the loveliest, and definitely most welcoming. The food is excellent, the rooms and villas elegantly and freshly appointed, and the new spa is as state-of-the-art as it gets. The Coral Reef is the kind of place that retains generations of staff—and to which generations of visitors return each year. The beach is immaculate, the pools and villas private and pristine. The gardens, as one would expect from a transplanted British family, are beyond gorgeous – and an



David 'Ziggy' Walcott performs at Holders

endless array of tropical birds flits through the trees.

Barbados is the easternmost island in the Caribbean; there is nothing between it and West Africa but the wild Atlantic. Its people are elegant and reserved and there are many museums, historic plantations and rum mills to visit. Barbados also boasts the second oldest synagogue in the New World. We wept when it was time to leave.

(To learn more about the 2011 Holders Season, check out [www.Holders.net](http://www.Holders.net). The Coral Reef Club, website is [www.coralreefbarbados.com](http://www.coralreefbarbados.com)). ♦



Crowd at Holders

# CLARK HULINGS

Hulings

An American Master

by Melissa Weiner

Clark Hulings' art is not just about paint on canvas, or the magnificent juxtapositions of angles and colors; his brilliance lies in the emotional content that one carries away and which resonates within, long after viewing the work. Whether it is a French market square or a dusty Mexico roadside stand, one gleans a sense of the temperature, the way the wind is blowing and how the people depicted feel about life.

Educated as a physicist, Hulings has created his own formula for expressing beauty. His technique represents a marriage of traditional and cutting edge, the result of a combination of formal training, broad life experience and a willingness to experiment in order to achieve a particular effect. Especially individual are his tendencies to draw with a palette knife, to splatter paint in order to add texture, and to surround a figure with a heavy black line to add emphasis.

None of these strategies is normally associated with contemporary realism, and they force one to consider Hulings within a post-modern context.



French Produce Market - Working Model



Spring in Chelsea



RESTAURANTE VINCENTE



Coral Roses

That said, Hulings' three main teachers were the Russian portraitist Sigismund Ivanowski, the celebrated draftsman George Bridgeman, and the illustrator Frank Reilly. In terms of chronology, he sits squarely in the generation of commercial artists that found their way into easel painting in the 1960's and '70s. Hulings was in the vanguard, having always wanted to pursue his own muse.

Now the fruits of his many years of labor will be represented at The Forbes Galleries beginning in March 2011. An unusual combination of works for sale and cherished treasures, Clark Hulings: An American Master, offers a sneak peak at works never exhibited publicly before, while placing them within the overall framework of the artist's extensive career. Hulings is quite celebrated among his



Bordeaux Farm



A Lot to Carry



Mary Elizabeth and Pauline

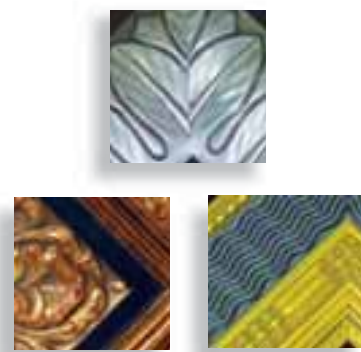
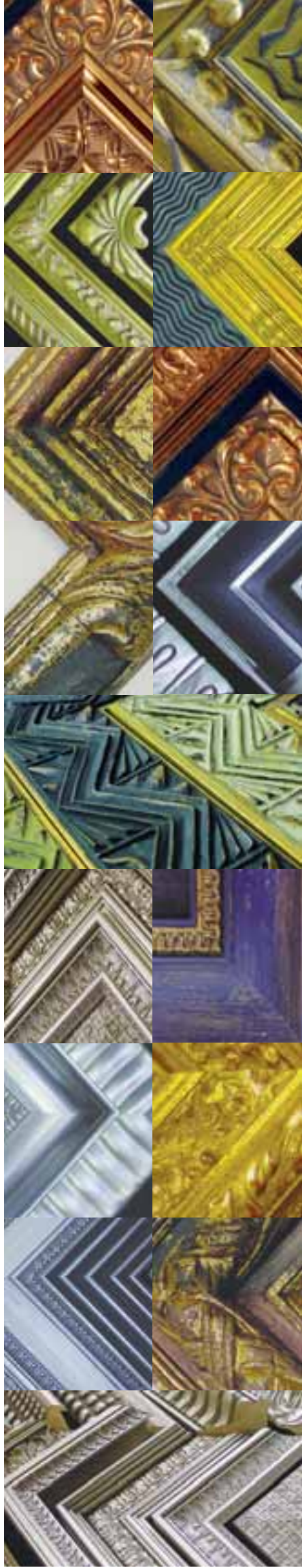
collectors, realist art aficionados and colleagues. Although, he is not as well known in broader circles, all of his one man shows since 1967 have sold-out on opening night. His last exhibit, in New York City in 2007, garnered 2.4 million dollars. A previous one in New Mexico opened with a line out the door! The Forbes exhibit offers a terrific opportunity to let the cat out of the bag and to help place this great painter firmly in the cannon of American Art.

For more information, please visit [clarkhulings.com](http://clarkhulings.com), or contact Melissa at 505-920-4006. Hulings next show will be held at The Forbes Galleries at 62 Fifth Avenue in New York City from March 23 - June 18, 2011. [www.clarkhulings.com](http://www.clarkhulings.com)

Clark Hulings, whose paintings are prized by art collectors worldwide, died on Wednesday, February 2, 2011, in Santa Fe, N.M., where he lived. He was 88. ♦



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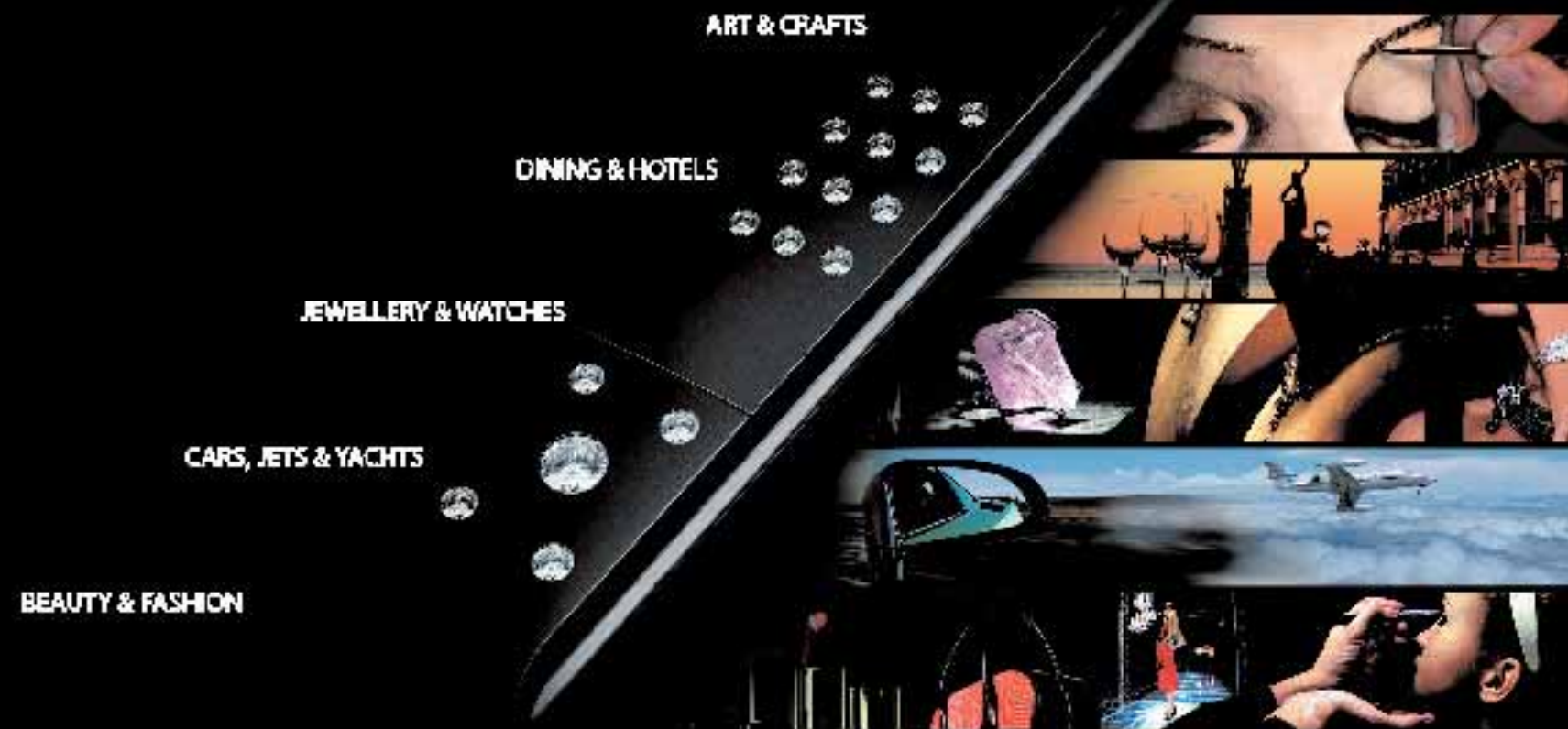
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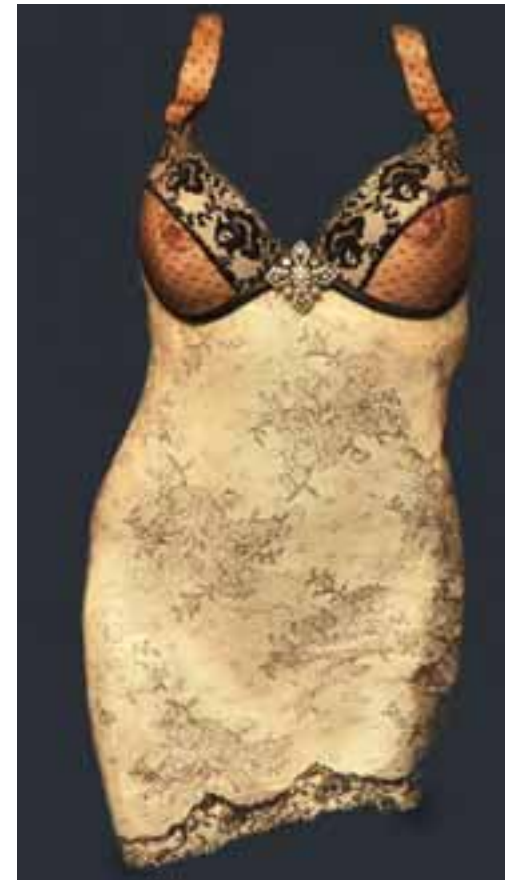
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# INDECOROUS ANTI-CRAFT HEIR

by Jonathan C. Rosenbloom

Having made a formidable ripple in the huge wave that is the South Florida Art Scene in the fall of 2009, the work of Laura Ann Jacobs will again be making a splash in the Fall of 2010. Represented by Art Link International, Jacobs work will have a presence in major Art Fairs throughout South Florida

Jacobs' work has already been footnoted for the re-imagining of form and conceptualization of gender, as well as the philosophical & social prisms through which these concepts are viewed. Her kinesthetic & transubstantiated sculpted garments, erotically charged work that hints at a formal similarity with sex & fashion, would certainly have made Sigmund nod. Her work transmutes isomorphic & metaphoric



Top Drawer Trappings Of The Bon Ton

symbolism and delves with aplomb into Jungian concepts as well.

Taken as a group, these pieces are brilliant, jazzy riffs; wild atonal improvisations that repulse and attract, like the dijecta membra of Picasso's "Guernica" only here there are no faces, but limbless empty garments, bras, shoes. Surrounded by the commoditization of images in commercials & advertisements we find it difficult to slough off the prejudice that all images refer to some reality, either physical or imagined. What to wear becomes a daily dilemma that this bombardment of sensory overload does nothing to clarify. Does clothing merely cover, or is fashion an extension of the internal form of the wearer?

This is the question Jacobs clearly ponders. Consider "Breast Of Both Whorls", rooted in the concept of the cuirasse esthetique, molded body armor that originated with the Romans. These breast plates of leather or bronze, molded to a personal, often idealized imprint of the individual Legionnaire's chest, feathered exaggerated musculature, particularly of the abdomen. The erotic association, the narcissism conveyed by this ancient armor, is a distant mirror of Jacobs' use of "suggestive veiling".

Jacobs finds inspiration in milieu as varied as the juxtaposition of her suburban upper middle class upbringing, on the eastern mid-atlantic seaboard (with winters in conservative Palm Beach), to the fetish-y sex clubs and alternative lifestyles of her present bi-costal home in San Francisco. Stimulated as well by haute couture & her many years in jewelry design, her work has sometimes been characterized as "whimsical & decorative", and according to Jacobs, "these labels are death". Certainly, there is an aspect of her work that owes a small debt to Folk Art, particular in the use of found & recycled materials. But with a work of Folk Art one usually has the sense that the object has grown organically, germinated from the seed of the materials, the content dictating directly to the form. Jacobs bends materials to her vision in a manner that is antithetical to Folk Art or craft, and the

Laura Ann Jacobs



Survival Of The Fittest

manufacture of the purely decorative. The problem is one of differentiation, a perceptual dilemma created by the insidious pervasiveness of craft.

The peril still exists primary in the viewer's expectation that the object, "pretty" or "cute" at first blush, may lack the potential to provide upon closer consideration, a complex, thought-provoking experience, so they stop at the surface.

Often our critical prejudice interferes with unfettered appreciation. The seriousness of a piece of art is in no way lessened by the fact it may also be eye candy, and the danger for Jacobs, are those who pass this work off as pretty, and really miss the point. A Conch-sciuous She Sell is a perfect example. Breathtaking in it's femininity, soft curves that slope towards the diaphanous abdomen, rigid nipples that punctuate the exuberance of it's swirling conch mammaries: but beneath it's iridescent surface breathes another message altogether.

What some may still interpret as crude exploitation of obvious social stimuli, seem to me a sophisticated blurring of the conceptual image with it's evocative iconography. These are not works of

whimsy tossed off like Wildean bon mots..they are ontological externalizations of the artists sense of history, self irony, evidencing a fascination with fashion, gender, their blurring as the velocity of living increases with each passing moment.

The eidetic imagery of "Bras That Pinch", a crustacean -inspired reggisseno with king crab knuckles and lobster claw clasps, is an object straight from a marine Biologist's Sadean nightmare. Although the object exists in it's own right, the question is not who would wear it or why but rather whether or not it refers to something outside of itself. It's creation, a familiar object reassembled from incongruous parts is a record of the artists visual & sensory experience rather than an attempt at reinterpretation. Here, there is no need for accuracy or completeness, for the essentials that we understand as belonging to conceptual style are present. Jacobs has no fear of the casual or accepted conventions of art. She is steeped in then and well-versed. She simply views them as quaint, archaic obstacles; she detours around them.

Nowhere is this more evident than in the grey-



Bras That Pinch

white amorphousness of the squid which is the formal visual reference for "Calamari Cara", another sculpted bra. The roughened, grainy texture of the squids smooth-appearing skin, it's wavy shifting slipperiness are wonderfully shadowed in the floating, tentacle-like straps and glass surfaces of the cups. Jacobs invites us to join in her game, to supplement in our imagination the characteristics that, in her dreamlike vision, the actual motif has come to possess.

Jacobs does not limit her subject material to sea creatures and homo-sapiens. Carved mammal skinned cups, snakeskin sides and "sheds" of natural deer antlers set in a toothlike pattern along the straps of another sculpted bra called "Are You Game?", bite deeply into biological layers that are common to both man and animal. The hunter ostensibly stalks his prey; but which is the hunted and which is the predator? The idea of representation is in flux, independent of formal qualities beyond the minimum requirements of function. The small plaque bearing the title of the piece completes this idea, like the trophies that



Are You Game?

adorn a hunter's den. The obsidian gazes of decapitated game will outlast as a class of objects, the bones of those who shot, gutted, and mounted them, the humorlessness of hunting is stripped to it's bare bones, rattled, reassembled, and retold as a joke with a murderous punchline.

I see the transformative nature of Jacobs work as analogous to the modern haute cuisine of chefs like El Bulli's Ferran Adria who fabricates life-like authentically textured fruit from water, sugar and natural ingredients, and center of the plate proteins that appear to derive from one animal but taste like another, standing the eye and tongue on their heads. While both Adria and Jacobs share playful attitudes with regard to subjects & materials, they are serious artists. Grounded in classical tradition, their modest sensibilities drive them to push sensory limits, usually with interesting results

Taken as a whole I find this work challenging & transformative, but could be made more so by exploiting the 3 dimensional potential of the pieces. Although most are clearly intended to be wall mounted or frontally viewed, for me there is a sense of incompleteness. Ever since the 13th Century, Giotto exploded the conventions of painting (particularly in his use of the figure seen from behind, forcing the viewer into a shared experience as they try to imagine it in the round) artists have had the ability to operate in 3 dimensional space; it is difficult to imagine that Jacobs' work would not be enhanced by it's realization in the round, viewed from a free standing position. As with a fine short story which pleads to be a novel, this work leaves the viewer, like the reader, wanting more.

Jacobs work can be viewed anytime at Art Link International or seen this fall at these Art Fairs: Silver, Art & Antique Show Baltimore, MD. 20th Century Modern Show San Francisco, Ca. Sculp Lake Worth, Lake Worth, Florida The Palm Beach Jewelry, Art, & Antique Show Art Palm Beach, Palm Beach, Florida The Miami National Antique Show Miami International Art Fair, Florida Red Dot Show Miami Beach, Florida ♦

Jonathan Rosenbloom is a sommelier, restaurateur, writer and former wine & food columnist for Cellar Dweller. Although a formable art appreciator for 50 years this is his first forked jab as an art critic



Breast of Both Whorls



Budding Out



# ART NOTES FROM MONACO 2011

Spring is in the air and it looks like a wonderful time to visit Europe with not just one but at least two European Royal Weddings scheduled.

And the euro weakness is looking a bit healthier for you if you are paying in Dollars! And with all those weddings in the offing I have even teamed up with the prime event management company in Monaco to offer a sensational indulgence which includes six star/real star VIP treatment the minute you set foot on the cote d'Azur and includes of course a personally supervised visit to my atelier where we can talk face to face about my work and you can get to see it! For real.

I do not feel so badly about encouraging you to travel because since I last wrote in Art of the Times, I will share with you in no particular order, that (1) I have drastically reduced my own carbon footprint (2) bought a new laptop (3) bought a televisio

Now as I have not been flying around Europe you'd think that I would be losing touch with what is happening in the world of art. Actually quite the reverse.

I cannot say that I totally voluntarily have cut my carbon footprint down to practically zero for good! I will be back! But this has given me an excellent excuse to look at art in a new way. Of course Television and the Internet are not new but I had not owned a television for a decadent until I ended up buying a much bigger flatter screen than I even intended!! And my new laptop has made video conference calls a treat! As long as the others are up to speed! Not new, but it is only recently that the elements are all now in place that allows all of us, you, me and millions and more millions around the world the chance to go see and communicate "art" in a way we never have before as the world takes advantage of the opportunities we have to share our



David Shilling' Regents Park image experiences with each other.

Of course as an artist particularly involved with space and scale I know nothing can replace actually witnessing first hand a work of art. Hence take advantage of that opportunity to visit Europe NOW! And I look forward to seeing you here! But the access we now have to information is making huge changes to how we look at art around the world in other ways and combined with the changing shape of the words, as developing countries become emerging economies! The world of art is going through some enormous transformations. Even the way I work is different. Late in 2010, I was able to join a client who was getting married abroad and I could help supervise her hair and make-up before the wedding and make sure the bridal headdress had designed for her really was as picture perfect as we all wanted it to be. So we hooked up on web cam an hour and a half before the ceremony - the usual "shall I wear the earrings?" Question was answered in a flash - and yes the pictures did look fantastic, the client was extraordinarily happy with everything and the rest as they say is history. As we have always prided ourselves on being totally discreet, I won't even tell you which country the wedding was in, but then really there is no need because as far as the work we did, it would hardly make a difference except I still must take in to account local social and cultural preferences!! Its not the first time I have used the internet - way back in 2008 I created a hat for Ascot only with exchanges of emails and when it was worn at Ascot it was a huge success! But with web cam we have recently brought this process one dramatic step further forward!

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And so we get to that other question, what is art?



David Shilling's MAQUETTE -pyramid 2001

It's only a hat! I know, but enough Museums around the world are prepared to call hats, and a wide range of other artistic expressions art, and whereas up until recently many people and their institutions used the halfway term "wearable art" or "applied art" now the boundaries are crashing down. And equally whereas some people still seemed to be locked in the old "it must be good because its expensive?" mode, cost is no longer the only criteria especially as intellectual property rights are enforced and redefined! All the traditional boundaries seem to be breaking down, geographically, Asian art is hot! and Indian!, past, present and futuristic, are even more important. Art is breaking out from the restraints of a mindset that used to think if it isn't a picture you can frame or a cast sculpture - then it isn't art!

Imagine recently in Monaco seeing displayed amongst classic works by renaissance artists including Rubens, the 2009 video work by Dutch artist Guido van der Werve, titled Nummer Twaalf, which was awarded the prestigious "The Prince Pierre International Contemporary Art Prize in 2010." The Prize is conferred on a contemporary work created during the two preceding years by an emerging artist. Van der Werve beat a shortlist of works by Kader Attia, Rosa Barba, Sylvie Blocher and François Bucher. And in February 2011 whether by chance or by design for 3 glorious days again in Monaco two extraordinary events took place under the same roof reflecting the past, the present and the future in Art. First I spent time looking at the latest developments in Imagina-an annual trade show dedicated to 3D imaging, simulation and visualization. I have worked with 3D lazier photography and 3D printing experimentally in the past, but 3d imaging is now no longer a dream for the future but



David Shilling's RICH IMAGE 08



David Shilling with many Ascot hats.

becoming a reality today, then, it was totally and equally refreshing to see an exhibition celebrating the Centennial of the Cathedral in Monaco. Now you might think that Cathedral Art could be a step back in to the past but it was displayed with such flair that relics became totally contemporary and relevant. Many European countries have excelled at being able to balance the best of the past with choosing to embrace the best of the new as it happens. No wonder then that the curator and designer of the successful cathedral Exhibition is Italian photographer Amadeo Turello.

I too have been looking to the future and the past and that has meant trying to sort out my personal archive. I have one agent looking at it but already it is becoming obvious that I have never been good at just discarding my work, things I have collected around the world, this collection is now so extensive, covering as it does art, design, fashion and social history, it may need to be divided across a number of museums and centers of excellence in research around the world. And when I have not been doing that I have been trying to finish the screenplay I am adapting from my play " Rich Isn't Easy"! And I have new sculpture work to do, and a couple of things I am not at Liberty to tell you about yet. But I can tell you I am planning a small exhibition for Hat works, the Museum in Stockport, England, which I was invited to officially open in 2000 with the Mayor, has proved to be a huge success. The exhibition for the Summer, is planned to coincide with the 300 Anniversary celebrations for the Royal Ascot Races! But being David Shilling it will not be just a retrospective look! - Watch this space for news!!

No wonder I have not found time to go to the airport! With exhibitions happening here this

Summer like "Magnificence and Grandeur in Europe's Courts" from July 11 until September 11 at Grimaldi Forum, Monaco and their "40 years of Graffiti" from 21 July until 19 August, It looks like it won't be easy to tear myself away this Summer either!!! Isn't it great to be alive!!! I wish you all an art filled spring! ♦

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<http://fla-keys.com/>



<http://www.uaccollier.com/calendar.htm>



[http://www.pinellasarts.org/cultural\\_directory.htm](http://www.pinellasarts.org/cultural_directory.htm)



<http://www.tampaarts.com/EventCalendar.aspx>

## Florida Museum Calendar listings - alphabetical

<http://www.flamuseums.org/exhibits/>

## USA Museums Calendars listings by State

<http://www.museumsusa.org/>

