

# Art OF THE TIMES

The Magazine of the arts in SOUTH FLORIDA ♦ NEW YORK ♦ LOS ANGELES ♦ EUROPE

Vol. 20 ♦ Spring 2013

[www.artofthetimes.com](http://www.artofthetimes.com)



"SHEN YUN PERFORMING ARTS: The world's premier classical Chinese dance company"

# A CHINESE RENAISSANCE, LIVE ON STAGE

Shen Yun revives 5,000 years of civilization with mesmerizing performances

by Jon Kunsman

After selling out New York City's Lincoln Center in 2012 and other top venues around the world, Shen Yun Performing Arts has become a global cultural sensation.

The remarkable journey of Shen Yun began six years ago with one company. Now, Shen Yun's three dance companies and three full orchestras circle the globe each year, performing for more than a million audience members, in over 100 cities, across five continents. Every year, Shen Yun produces an all-new show, and every year, they raise the bar. So what is it that makes them so unique?

#### *Vanguard of a New Renaissance*

Literally translated, Shen Yun is a Chinese term that means the beauty of divine beings dancing. Today it also means an extraordinary performing arts company that embodies the beauty, virtue, and spiritual depth of China's 5,000-year-old culture.

"Shen Yun is essentially the vanguard of a profound renaissance of traditional Chinese culture, and their performances are providing people with an experience of inspiration, wonderment, and just exquisite beauty that so many people tell me is like nothing they've ever seen before," explains Shen Yun emcee Leeshai Lemish.

#### *The Forgotten China*

For millennia, China was known as "the Celestial Empire." Myths and legends throughout history record that the Middle Kingdom was continually guided by celestial beings. But today, where can you actually go to discover authentic

Chinese culture? Surprising as it may seem, the answer is not China.

After more than 60 years of Communist rule in China, and especially after the Cultural Revolution of the 1960s and 70s, Chinese traditional culture—with its values of benevolence, honor, propriety, wisdom, and piety—was all but completely destroyed.

To restore and revive Chinese traditional culture, a group of overseas Chinese artists established Shen Yun in New York in 2006. Today, Shen Yun counts among its artists many of the world's finest classical Chinese dancers as well as musicians from world-renowned symphonies and conservatories. With its unprecedented collection of artists trained in traditional Chinese culture, Shen Yun is indeed ushering in a renaissance of performance art in the great classical Chinese tradition.

#### *Timeless Art*

At the core of Shen Yun performances is classical Chinese dance, an age-old art form complete with its own system of training and movements. Dynasty after dynasty, it was passed down among the people, in imperial palaces, and ancient plays.

One of the things classical Chinese dance is known for is its expressiveness. Dancers can vividly depict a wide range of emotions and virtues—righteousness, loyalty, benevolence, and tolerance, to name a few. Movements can be masculine or soft, vigorous or graceful, somber or playful. Such range is achieved through a dancer's perfection of three key features of classical Chinese dance: form, technique, and bearing.

The external form of Chinese dance includes hundreds of unique movements and postures. An accomplished performer makes them appear effortless, but they require immaculate coordination of the entire body that takes years of rigorous training. A dancer's every faculty and body—from toes to fingertips, from the angle of the head to the direction of the gaze—must be in perfect harmony.

Classical Chinese dance also has an extensive array of challenging techniques. Jumps, spins, flips,



Shen Yun, Michelle Ren in *Mystical Phoenix*, 2009.

aerials, and other very difficult tumbling moves supplement and enhance the dance's expressive powers while adding vigorous physicality and tremendous energy to the show.

Bearing, or "Yun", is something each dancer cultivates, and it refers to the inner spirit and meaning of the dance being brought forth through the dancer's expressions. In classical Chinese dance, a dancer's inner world—his or her fundamental character—is just as important as the accuracy of his or her movements. It is an expression, or melody, that comes from within each dancer and fosters a profound connection with the audience.

#### *Ethnic Diversity and the Wisdom of Ancients*

Alongside classical Chinese dance, Shen Yun also features a variety of folk, ethnic and story-based dances, presenting China's rich diversity and long-cherished folk tales. The show takes you riding with Mongolians across vast grasslands one moment and climbing up into the Himalayas or drumming



Shen Yun Performing Arts, Michelle Ren in *Guyun*, 2010.



Shen Yun Performing Arts, *Male Dancer*, 2010.

on an ancient battlefield the next.

Yet, perhaps Shen Yun's most unique offering lies in its ability to capture the very spirit of traditional Chinese culture. Ancient stories come to life on stage to celebrate compassionate, courageous, and even quirky characters. Audiences experience the thrilling triumph of the Song Dynasty General Yue Fei, cheer on the Monkey King as he tricks a stubborn foe, and witness inspiring scenes of courage from today's China.

"It was an extraordinary experience," says Academy Award-winning actress Cate Blanchett, who, after twice playing Queen Elizabeth or more recently Ridley Scott's *Maid Marian*, is no stranger to telling traditional stories to a modern day audience. "The level of skill, but also the power of the archetypes and the narratives were startling. And of course it was exquisitely beautiful."

"So inspiring," added Robert Stromberg, the



Shen Yun Performing Arts, *Golden Lotus*, 2009.



Shen Yun Performing Arts, *Dance of the Dai*, 2011.



Shen Yun Performing Arts, *Flowing Sleeves*, 2009.

Academy Award-winning production designer for the film *Avatar*. "I think I may have found some new ideas for the next *Avatar*."

Stories that have inspired and stirred people for thousands of years are still touching people today. In fact, it is not rare to see audience members moved to tears during a performance.

"I think the most unique aspect of a Shen Yun performance," says principal dancer Miranda Zhou-Galati, "is that it has a very strong message of hope, which is something that really touches the

audience's hearts."

For an uplifting experience and an inspiring taste of traditional Chinese culture, see Shen Yun as it returns to Lincoln Center in New York on April 20–28, or when it makes its debut at the Kravis Center in West Palm Beach on April 29–30. Shen Yun is also touring throughout the United States January–May 2013, so check dates and times for your city at [ShenYun.com](http://ShenYun.com). ♦



Shen Yun Performing Arts, *Mystical Phoenix*, 2009.



Piet Mondrian, Dutch, 1872–1944 "The Trees" 1912, Oil on canvas 37 x 27 1/2" (94 x 69.8 cm) The Carnegie Museum of Art, Pittsburgh. Patrons Art Fund

# RENOUNCING THE OBJECT

"Inventing Abstraction: 1910-1925" casts a brilliant light on the most significant art movement of the 20th Century.

Vasily Kandinsky, French, born Russia. 1866–1944, *Klaanng (Sounds)* (1913) Illustrated book with fifty-six woodcuts page (each): 11 1/16 x 10 7/8"; overall: 11 1/4 x 11 1/4" The Louis E. Stern Collection



by Sara Evans

Subtitled "How a Radical Idea Changed Modern Art," this landmark exhibition at the Museum of Modern Art presented a cogent, deep and thoroughly intriguing examination of the art movement that shaped and informed the 20th century. Incredibly broad and international in scope, MoMA has chosen to showcase not only well-known artists and pieces, but also fairly obscure ones. And in so doing, the show underscores the universality of the movement, with its rapid spread and enormous appeal.

The ideas behind early abstraction were totally

radical; it was totally at variance with literally eons of art. From the time of the earliest cave paintings found in Spain and in the south of France dating from more than 40,000 years ago, the entire point of the exercise of art was to represent something recognizable in two or three dimensions. Throwing out the entire history of western art and starting from a whole new perspective was unheard of, unimaginable—and threw the art world into total chaos.

But somehow, in this exhibit, it all makes sense. Rather than seeming radical to us in 2012, the work displayed is today both comfortable and familiar.

We get it. It is ours.

We see the evolution of abstraction, its radical roots, from J.M.W. Turner's seascapes and from the loose brushwork of the artists of late Impressionism. The exhibit, which is both thematic and chronological, walks us back to the works of Franz Marc and Kandinsky, exhibited in Munich in the first decade of the century in the Blue Rider School. Then it's on to early Picasso, to the Cubist works that bridge representational art with abstraction. Taking note of these early Picassos, Kandinsky noted that the artist had "split the



Kazimir Malevich, Russian, born Ukraine. 1878–1935, *Suprematist Composition: Airplane Flying* 1915 (dated on reverse 1914) Oil on canvas, 22 7/8 x 19" 1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange) subject up, scattered bits of it all over the picture."

Artists themselves were in turmoil—and in touch—over what they felt to be the abandonment of tradition, reality and representation, moving gradually into the totally unknown realm of the purely abstract. The MoMA exhibition demonstrates that the movement was at once exciting and painful, simultaneously fraught with dissent and controversy. The birth of the new century saw the birth of modernism, not only in art, but also in music, dance, architecture and design. To underscore this fact, the MoMA exhibit includes a stunning silent film clip of Nijinsky's "Rite of Spring."

As one walks through the many galleries in this exhibition, the evolution of abstraction becomes clarified. From the gorgeous paintings of Robert and Sonia Delaunay, the spiritual, synergistic work of Kandinsky, the strictly disciplined art of Klee and Mondrian, the genesis story of abstract art slowly and intelligently unfolds. Paintings by Braque, whose "Nude Descending a Staircase" threw the American art world on its tale in the 1913 Armory Show, seem today like familiar bridges between realism and abstraction. Elegant, small wool needlepoints by Jean Arp demonstrate that abstraction was taking many forms and appearing in a myriad of differing media. It shows that the immense leap from representational to purely abstract art was, in essence, gradual and incremental. Kandinsky famously noted in 1896 that



Umberto Boccioni, Italian, 1882–1916 *Dynamism of a Soccer Player* *Dinamismo di un foot-baller (Dynamism of a soccer player)* 1913, Oil on canvas, 6' 4 1/8" x 6' 7 1/8" The Sidney and Harriet Janis Collection.

"objects harmed my pictures." But it took him another decade before his art became abstract.

Abstraction was a group movement, and, as the MoMA exhibit so clearly shows, one that was absolutely global. Artists range from all over Europe, the U.S., Russia and Japan, and were all involved in the same Great Experiment, all moving towards a completely new aesthetic. The movement was punctuated by a series of landmark exhibitions and salons, by the birth of new galleries and dealers who understood the new art and were eager to sell it. These were nothing short of shocking—and forced many traditional artists into retreat or retirement.

In the first decade on the 20th century modernity was manifesting in increased global connectivity. People traveled more than ever before, and ideas and movements become common currency. There was a huge proliferation of art journals and magazines, which led to the global spread of the ideas that were fundamental to the new movement.

It was art that was extremely and surprisingly conscious. Such issues as composition, color, and surface all came into play as significant factors, more than was usually the case with representational art. These early abstractionists were not just throwing paint on the canvas. They were intensely mindful of every aspect of what they were doing.

For the viewer, one of the most intriguing aspects of "Inventing Abstraction" is the inclusion of lesser-known artists sprinkled among the usual



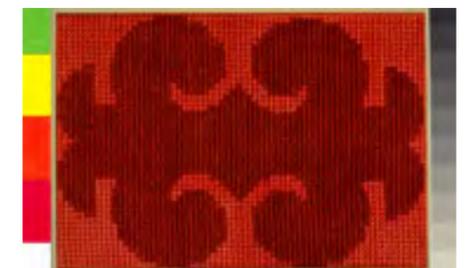
Franz Marc, German, 1880–1916, *Spielende Formen (Playing forms)* 1914, Oil on canvas, 22 1/4 x 66 15/16" Museum Folkwang, Essen

suspects. Rarely seen works by such artists as Kupka, Lissitzky, Carrington, Tzara, Marinetti, Weber, Strand, and many others, serves to emphasize the universality of the abstract movement, and leads to an understanding of the close connectivity and boundless bravery and imagination of these pioneering artists. Seeing so many unfamiliar artists in the company of the greats is both expansive and exciting. At once scholarly, broad and beautiful, this exhibit demonstrates why MoMA is so great. A quote from Kandinsky at the entrance to the exhibit poses the essential mission of the movement: "Must we not then renounce the object altogether, throw it to the winds and instead lay bare the purely abstract?"

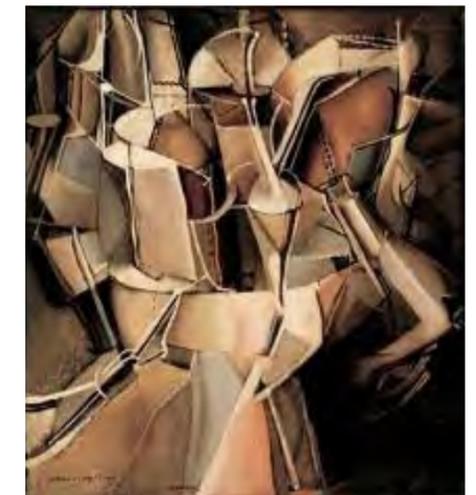
("Inventing Abstraction: 1910-1925" is at the Museum of Modern art in New York until April 15. A richly illustrated catalog, published by the museum, is \$75.) ♦



Robert Delaunay, French, 1885–1941, *Simultaneous Contrasts: Sun and Moon*, Paris 1913 (dated on painting 1912) Oil on canvas 53" in diameter. Mrs. Simon Guggenheim Fund



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966. *A la suite d'un papier colle* (After a collage)c. 1916. Wool embroidery, 5 11/16 x 9 7/16" with original artist's frame: 10 13/16 x 14 5/16." Private collection



Marcel Duchamp, American, born France. 1887–1968 *The Passage from Virgin to Bride*, Munich, July-August 1912 Oil on canvas, 23 3/8 x 21 1/4" Purchase

# FROM THE CULTURAL REVOLUTION TO CULTURAL LANDSCAPE AT CHERYL MCGINNIS GALLERY

The Art and Lives of Duoling Huang and George Zhaozhi Xiong

by Tina Seligman

From the Cultural Revolution to Cultural Landscape" explores the lives and art of Duoling Huang and George Xiong from inside the work/education camps of Mao Zedong's Cultural Revolution through their re-emergence as powerful cross-cultural artists in the United States. This historically significant exhibition curated by Cheryl McGinnis for her T riBeCa gallery, explores the impact of rarely seen "palm paintings" on the development of the artists' current work. Painted from memory in secret on small found papers and boards hand-sized with fish scale glue after heavy labor, these early oil paintings became the seeds of their monumental contemporary cultural landscapes, which reflect their strength, growth, and resilience.

What is especially compelling is that these

palm-size personal explorations created at great peril to the artists were never meant to be exhibited and could easily have been lost through sudden movement to another camp. While most displaced artists were painting figure studies of peasants, Huang and Xiong painted landscapes. Having met as students and separated by camp locations, they each developed unique voices and palettes by combining western impasto brushwork with Chinese landscape painting known as *shan-shui* (mountain and water). Searching for harmony between human, heaven/spirit and nature's archetypes instead of a specific view, this work led to Huang's internal emotional landscapes that later inform her series of Cultural Landscapes.

Eventually reunited and married, Xiong and Huang immigrated to the United States where they currently share an art studio in NJ, each seeking to rectify through distillation, purification and connection, rather than purging through political imagery. To help survive the famine caused by Mao's Great Leap, Xiong ate lotus seeds, which became an important motif in many of his large oil paintings on canvas. Synthesizing abstract, figurative, interior and exterior with text, nature, science, and spirit, Xiong uses calligraphic strokes to poignantly express this symbol of beauty, perseverance, and rebirth. His subtle chromatic grays juxtaposed with boldly intense saturated color blends nature with human thought and expression in a new form of Postmodernist landscape.

In Taoist theory, the circle symbolizes sky and the square symbolizes earth. Again, interweaving nature, spirit, and humanity, Xiong's series of "Seals" became a more conceptual form of cultural



George Zhaozhi Xiong - Orange Leaves - 2007

landscape. Inaugurating a new seal while retaining the aesthetics of the form, Xiong replaced the ancient engraving style of *Zhuan-zi* with English lettering and the symbol "@" synonymous with global communication. By replacing one of the oldest styles of Chinese characters which remained unchanged for thousands of years, Xiong transforms authoritative historic seals to a universal connection. His mandalas and labyrinths become meditative spiritual journeys for both artist and viewer. Xiong's homage to the square honors one of his favorite artists, Josef Albers, as well as Chinese philosophy. Breaking with Albers' flat solid hues,



Duoling Huang - Floating - 2008

Xiong preserves the compositional element of having more space above than below, which in Chinese scrolls, symbolizes heaven and earth. Just as the "@," the screen is an old form of functional art. Xiong's most recent screen paintings on hand-constructed panels blur the boundaries between painting, sculpture, installation, and furniture. As paintings of nature are changed by the artist's hand, these screens alter the viewer's space and interaction. No longer flat, the screen segments can be reworked into different shapes with potential to become barrier, entrance, or embrace.

Huang's ongoing series of cross-cultural canvases began to express human relationships through choices of chair style including Eastern or Western, ancient or modern, upholstered, solid wood, or metal. The drama also results from placement and interaction of the chairs. During this series, a critical shift from external to internal is

seen with "Floating" in which multiple chairs of different periods and cultures tumble, soar, and dance through the space and through each other, liberating the artist and viewer from the constraints and laws of the physical world. This freedom continues to manifest in her Cultural Landscape series of hybrid paintings with fragments of chairs, textiles, human figures, nature, architecture, text, and art historical references. Fused into sculptural, sometimes creature-like formations, they also speak to the current trend of cultural exchange and assimilation. Emphasizing the 2-dimensional surface with varied applications of oil paint, she pushes the imagery beyond formal expectations. While some compositions compress space and time, others like "Cultural Landscape - Love," are expansive. By reflecting a chair from the viewer's space in Robert Indiana's sculpture "LOVE," the painting also reaches outside of itself to interact



Duoling Huang - Cultural Landscape - Love - 2012

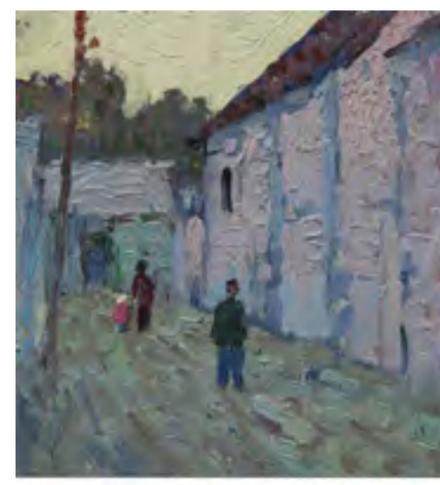
with the onlooker. While the paintings echo the reality of contemporary everyday life globally collaged through technology, they identify as Postmodernist structures that elevate the form. As Mao was obliterating culture in China, Postmodernism was just beginning to deconstruct art in the west. Although unaware of this movement, Xiong and Huang were intuitively channeling these concepts with very different visual dialects. For more information about the exhibit, on view from April through May, visit [www.cherylmcginnisgallery.com](http://www.cherylmcginnisgallery.com) and [www.xhstudio.com](http://www.xhstudio.com) ♦



George Zhaozhi Xiong Lotus Screen Pantaptych 2012 with Duoling Huang



George Zhaozhi Xiong - The Seal - Mandala 1 - 2011



George Zhaozhi Xiong, Village Street 1971, oil on paper board, 5 1/4" x 5"



Duoling Huang, Village in Snow, 1970, oil on paper board, 4" x 5 1/2"

palm paintings Xiong and Huang

# DREAMCATCHERS

“Drawing Surrealism” demonstrates how artists around the globe plumbed the very depths of the human psyche.

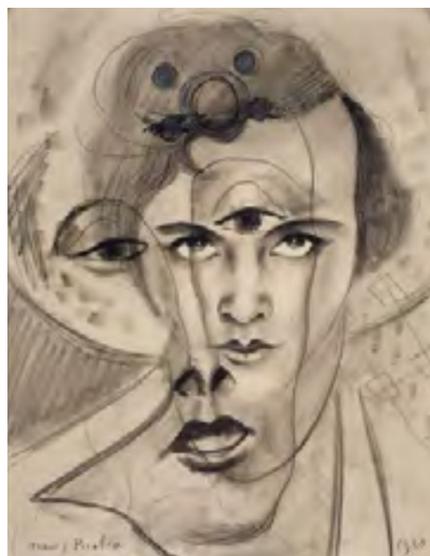
by Sara Evans

A landmark exhibition at the Morgan Library and Museum in New York is, amazingly, among the first explorations of the graphic arts of the Surrealist movement. Co-curated by Leslie Jones at the Los Angeles County Museum of Art and Isabelle Dervaux at the Morgan, it is organized, interestingly, by technique.

Surrealism is one of the most interesting and perplexing “isms” of the 20th century. Few artistic movements are as celebrated and studied. Many of the works of its best known practitioners, including Salvador Dalí, Max Ernst, René Magritte, Joan Miró, and Leonora Carrington—have become touchstones of modern art and some of the most familiar images of the era.

Whether viewed as an aberration or as a logical consequence of the turmoil engendered by World War I, in art and in literature, the Surrealist movement spread rapidly around the globe.

Undoubtedly, the most profound influence on the Surrealist movement was the work of Sigmund Freud, who sought to lay bare the workings of the human mind, with his brand-new notions of the ego, the conscious self, and the id, the dark, human subconscious. His work and ideas gave rise to an understanding that the human mind is complex and idiosyncratic, filled with images and ideas that were formerly totally off-limits, absolutely not up for



Francis Picabia (1879–1953) Oiga, 1930, Graphite pencil and crayon on paper. Bequest of Mme Lucienne Rosenberg 1995 CNAC/MNAM/Dist.RMN-Grand Palais/Art Resource © 2012 Artists Rights Society (ARS), New York / GP, Paris

discussion. One of the most important aspects of Freud’s influence on Surrealism was the understanding that one’s dreams are the roadmap to the unconscious, an infallible way in. All of a sudden, these radical ideas caught fire: nothing, absolutely nothing, was taboo.

In 1924, the French poet André Breton, who worked with shell-shocked patients in Paris after the war, wrote the “Surrealist Manifesto.” This document provided the philosophical underpinnings of the movement, and gave full credit to Freud for opening the doors to the unconscious mind. He wrote, “Perhaps the imagination is on the verge of recovering its rights. If the depths of our minds conceal strange forces capable of augmenting or conquering those on the surface, it is in our greatest interest to capture them; first to capture them and later to submit them, should the occasion arise, to the control of reason.”

The Morgan exhibition is both beautiful and complex. It is challenging and layered, organized thematically, chronologically and by technique.

The art of drawing was a critical component of Surrealism. For those involved in the movement, it was a vital means of expression and innovation, resulting in a rich array of graphic techniques that radically pushed conventional art historical boundaries. Yet the medium has been largely overlooked in exhibitions as scholars and institutions have focused more on Surrealist painting and sculpture. When we think of Surrealism, we see Dalí’s melting clocks and de Chirico’s colorful dreamscapes. In Surrealist paintings, we do not see the precision and effort that these drawings convey. The Surrealists, for all their declarations of independence from traditional ways of writing and of making art, adhered to a rigid set of techniques. There was automatism, in which they attempted to bypass all rational thought and go straight to the inner workings of the psyche, a process easier to describe than to achieve. Collage was another important technique, a way of juxtaposing disparate elements on paper. The works of Max Ernst in the exhibition demonstrate that he was a master of this technique. Photography and the means it presents for the distortion and manipulation of images was yet another Surrealist modality that is well represented in this show.



Joseph Cornell (1903–1972) Untitled, 1930’s Collage © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York Collection of Lauren and Daniel Long, New York Courtesy James Corcoran Gallery, Los Angeles Photo © 2012 Museum Associates / LACMA, by Michael Bodycomb



Salvador Dalí (1904–1989) Study for “The Image Disappears,” 1938, Pencil on paper © Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York 2012. Photo © 2012 Museum Associates/ LACMA, by Michael Tropea. Private Collection

Frottage, or making rubbings of varied surfaces, was another way of working for the Surrealists. One of the most fascinating and collaborative techniques employed by the artists of the movement was Exquisite Corpse, a game that started with the Victorians, in which words or phrases would be assembled unseen by other participants, resulting in an absurd and often funny assemblage of words or phrases. For Surrealist artists, a piece of paper was folded in such a way that the participants could not see what others had drawn. When the paper was unfolded, an often-bizarre group of graphic elements would reveal themselves.

This exhibition is staggering in its scope: it includes 165 works by 70 artists from 15 countries. Some of the most important artists of the 20th century are represented. Works by Miró and Dalí, Arp, Tanguy, Frida Kahlo, Ernst, as well as the exquisite dreamscapes of Joseph Cornell, are all included. The inclusion of such lesser known artists as Englishwomen Leonora Carrington, Eileen Agar and Grace Pailthorpe, Kansuke Yamamoto from Japan and Oscar Dominguez from Spain, all add depth and dimension to “Drawing Surrealism.”

Interestingly, the exhibition leads the way to



Man Ray, “Safety Pin,” 1936, Ink and graphite pencil on paper 14 1/8 x 10 1/8” The Museum of Modern Art, New York, Katherine S. Dreier Bequest (by exchange), 1980

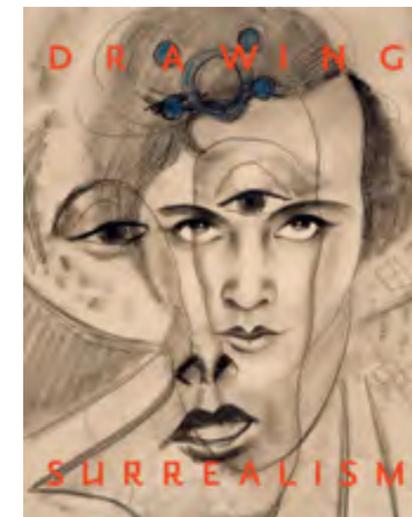


Ernst, Max, “The Start of the Chestnut Tree,” 1925. Frottage with graphite and gouache, 10 1/4 x 16 15/16 inches The Morgan Library & Museum. Gift of Walter Feilchenfeldt in honor of Eugene and Clare Thaw

“Inventing Abstraction” at the Museum of Modern Art. The Surrealists’ pathway to the unconscious, it turns out, also proved to be the pathway to Abstraction. Both exhibitions are important explorations of how two of the most important “isms” of 20th century art were born and evolved. (“Drawing Surrealism” is on view at the Morgan Library and Museum until April 21. A beautiful book, published by DelMonico-Prestel, complements the exhibition). ♦



Joan Miró (1893–1983) Composition, 1930, Charcoal on paper. The Museum of Fine Arts, Houston, Gift of Oveta Culp Hobby © 2012 Successió Miró / Artists Rights Society (ARS), NY / ADAGP, Paris



Cover of Drawing Surrealism, courtesy of Prestel Publishing



Alberto Giacometti (1901–1966) “La table surrealiste (The Surrealist Table),” 1933. Ink © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris © Alberto Giacometti Estate/Licensed by Vaga and ARS, New York Collection Michael and Judy Steinhardt, New York



René Magritte (1898–1967) “La Tempête (The Storm),” 1927. Graphite © 2012 C. Herscovici, London / Artists Rights Society (ARS), New York Gale and Ira Drukier

2 A CHINESE RENAISSANCE, LIVE ON STAGE  
by Jon Kunsman

4 RENOUNCING THE OBJECT  
by Sara Evans

6 FROM CULTURAL REVOLUTION TO CULTURAL  
LANDSCAPE: CHERYL MCGINNIS GALLERY  
by Tina Seligman

8 DREAMCATCHERS  
by Sara Evans

11 BEN ARONSON AT THE ANN NORTON  
by Marty Karlin

12 A SENSE OF PLACE  
by Sara Evans

14 BEN URI GALLERY & MUSEUM IN LONDON  
by Sarah MacDougall

16 MATISSE: IN SEARCH OF TRUE PAINTING  
by Adrienne Garnett

22 THE ART OF COMMON SPACE  
by Tina Seligman

24 LES MISÉRABLES

26 BOOK LIST

27 HIGHLIGHTS

28 PROJECT TOLERANCE: THE FACES OF  
ANNE FRANK  
by Brian Johanson

30 BUBBLING COLOR AND FORM ERUPT IN  
DAZZLING ABSTRACTION  
by Adrienne Garnett

37 A WAY WITH LIGHT  
by Michelle Gillett

44 WEB LINKS TO FLORIDA COUNTIES



**Publisher**  
Audrey S. Diamond

**Editor in Chief**  
Sara Evans

**Marketing Director**  
Audrey Diamond

**Internet and Video Marketing**  
Cy Caine - tvnow.me

**Legal Counsel**  
Stephen F. Beiner, P.A., John N. Buso, Jim Rainey, P.A.

**Advisory Board**  
Martin Karlin, John N. Buso & Anthony H. Paradise  
Internet: Cy Caine@ezcall.net

**Contributing Writers**  
Florida Critics: Marty Karlin, Pia-Marie Norris  
New York Art Critics: Sara Evans, Adrienne Garnett, Jon Kunsman  
Michelle Gillett, Brian Johanson, Tina Seligman  
North Carolina Art Critic: Adrienne Garnett  
Europe Art Critic: David Glasser & Sarah MacDougall, David Shilling

**Contributing Photographers**  
Davidoff Studios Inc., Michael Davidoff Photography,  
Lucien Capehart Photography Inc.,  
Dave Raines Photography, Mort Kaye Studios Inc.

**Website**  
<http://www.artofthetimes.com>

**Phone: 561-833-5129**

**Mailing Address: 1200 South Flagler Dr., 106  
West Palm Beach, Florida 33401**

**www.artofthetimes.com**  
**email: [audrey@artofthetimes.com](mailto:audrey@artofthetimes.com)**  
**Published by Diamond A & M Inc.**

Art of the Times is published by D A & M, Inc. Reproduction without written permission from the publisher is prohibited. The publisher is not responsible for unsolicited material. Art of the Times and D A & M Inc. reserves the right to edit, rewrite or refuse editorial material and further assumes no responsibility for accuracy, errors or omissions. D A & M Inc., Art of the Times Inc. and or Audrey Diamond shall be held harmless and indemnified against any third-party claims. Opinions expressed by contributing writers are not necessarily those of D A & M Inc., the publisher or Art of the Times Inc. or its advertisers. Copyright 2013 by Diamond Advertising & Marketing, Inc., Art of the Times Inc. All rights reserved. No part of this publication may be reprinted without written permission from the publisher.

# BEN ARONSON ON EXHIBIT AT THE ANN NORTON

by Marty Karlin

Renowned art historian, Donald Kuspit, writes of Aronson's paintings, "Ben Aronson paints the urban scene, but, more to the esthetic point, his paintings are eloquently urbane: not just painterly, but suavely painterly." His representation of the modern city is not simply a laundry list of architectural landmarks, but rather the distillation into something deeper, reflecting the mood of our time. Our city centers have changed, they are now more sophisticated, and, dare I say, elegant—as seen by Aronson in his gesture—ever moving, luscious and generous paint handling.

Abstraction and the idea of the "signature gesture" was the hallmark of the action painters of the New York School, while the Bay Area Figurative painters combined abstraction with representation in San Francisco. It is no coincidence that Aronson feels at home painting these cities. His own language of mark making is derived from a synthesis of both these schools of painting, thoughtfully filtered through his own experience and sensibility. Having studied with Philip Guston and James Weeks, Aronson comes by this honestly. From a generous viewing distance these paintings are realistic, almost photorealistic. However, as the viewer approaches, the paintings dematerialize into abstractions, made up of fast brushstrokes, splashes and scratches that spell out his own poetic signature.

Aronson paints the air between buildings, cars, foreground and distance so convincingly that one could say, his real subject is light. The inky, burgundy shadows of New York, as seen from the balcony of the famous Hammerstein Suite, "Reflected Dawn Above Madison", the sun drenched vista of San Francisco's, "Angel Island from Russian Hill", and the subtle, sensual grays that bathe Paris, as in "La Tour d'Argent"—all distinct and all unmistakably unique.

A new layer of complexity, social realism, has been thoughtfully and provocatively added to Aronson's already wide range of subject matter. Many books and films have been based on the Financial Crisis of our times, however fine art has all

but ignored this subject, regarding it as a third rail to be avoided for fear of alienating a major collector base, one reason these paintings will outlive the powerful men of this era, who brought the world to the brink of ruin. Ben Aronson, "Whose scenes of the New York Stock Exchange floor in particular reveal one of the most energized and sophisticated brushes in the country. His high-contrast tones, boldly thick paint and slashing marks perfectly mirror the fast-moving, high-powered and high-tech world.", writes Daniel Kany of the Portland Press.

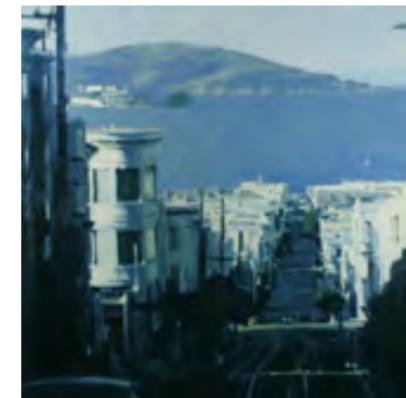
The ubiquitous Bloomberg monitors of the NYSE appear as though they are actually illuminated and electrified, as opposed to being painted. Upon viewing these paintings, one can easily imagine this is the way Rembrandt or Vermeer would have painted a computer monitor. The glow of Aronson's Wall Street traders in "Closing Bell" and "Selling on the News" are not unlike the lighted faces of the 17th century financier in Rembrandt's "Money Changer". Faces strongly illuminated by the glow of the technology of their day, the candle for Rembrandt and the computer monitor for Aronson.

Mr. Aronson, who received both his B.A. and M.F.A. in painting from Boston University, has been the recipient of The American Academy of Arts & Letters Child Hassam Painting Prize, and four National Academy of Design Awards. He has enjoyed 19 solo exhibitions and has lectured graduate school seminars at Harvard. His works are widely collected, both nationally and internationally, most notably the Boston Museum of Fine Arts, Museum of Fine Arts, Houston, the Virginia Museum of Fine Arts, the DeYoung Museum, San Francisco and The Suzhou Museum of Art, China.

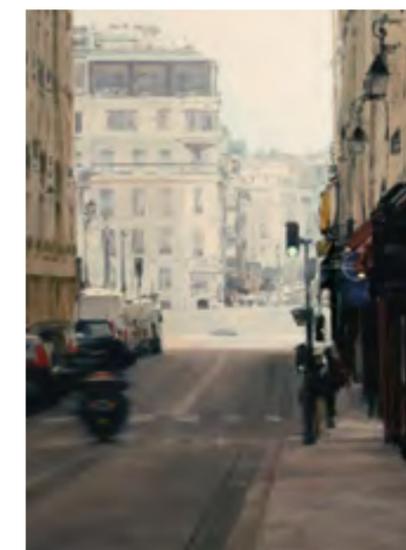
These 30 paintings, both large and small in scale, will be on exhibition through Sunday, February 10th at The Ann Norton Sculpture Gardens in West Palm Beach. ♦



Closing Bell, 2010, 11 x 14 inches, oil on panel



Angel Island From Russian Hill, 2009, 60 x 60



La Tour d'Argent 2008, oil on panel, 24 x 24 inches

# A SENSE OF PLACE

The new Parrish Museum in the Hamptons blends vernacular architecture with a beloved landscape.

by Sara Evans

Artists have always been drawn to the East End of Long Island, to its broad fields, its wild ocean-front, to its infinity of lovely bays, coves and inlets. They have been drawn for centuries to this storied region that juts far out into the Atlantic, where the constantly changing light sweeps across the landscape. The prolific Moran family of painters and artists such as Childe Hassam, Winslow Homer and William Merritt Chase in the 19th century, the myriad of abstract expressionists who flocked to the Hamptons in the 1940's, fifties and sixties, Willem de Kooning, Jackson Pollack, and Lee Krasner, and such contemporary painters as Jane Freilicher, Erik Fischl, April Gornik, John Chamberlain, Adam Straus and Malcom Morley, all were drawn east from New York City. For all of them and for countless others, the Hamptons have been a social and artistic magnet.

But despite the incalculable riches of the artistic community, the only venue for years in which to exhibit their work was the Parrish Museum in Southampton, set on a busy shopping street. The building itself, while charming, was cramped and dated and had no room to grow—and actually belonged to the village of Southampton itself.

For years, artists and art patrons dreamed of a new Parrish. And in November of last year, this dream was finally realized. In the charming old town of Water Mill, the new Parrish sits beautifully in open fields, adjacent to a vineyard and winery. Inspired by the vernacular barns and artists' studios of the area, the building, with its shed-like ambience, has a 34,400 foot footprint, tripling the former exhibition space.

Designed by the firm of Herzog & de Meuron, the huge, open space was crafted from 200-year-old

heart pine that was salvaged from a demolished Virginia textile mill. The traditional post-and-beam and truss construction evokes the vernacular buildings of the region, while the old wood, combined with state-of-the-art lighting, is a metaphor for Hamptons art itself, a successful blend of the old with the new. Inspired by an East End artist's studio, with north-facing skylights, the new Parrish has a cluster of ten galleries that open one to another.

The original plans for the new Parrish were even more extensive, but the recession forced a rethink. The resulting building is human in scale, an inviting and appropriate place in which to view not only the work of regional artists, but also a broad spectrum of painting and sculpture. The resulting 12,200 square-feet of gallery space will provide a home for the museum's impressive permanent collection of



Parrish Art Museum, photo by Matthu Placek



Parrish Art Museum, photo by Matthu Placek



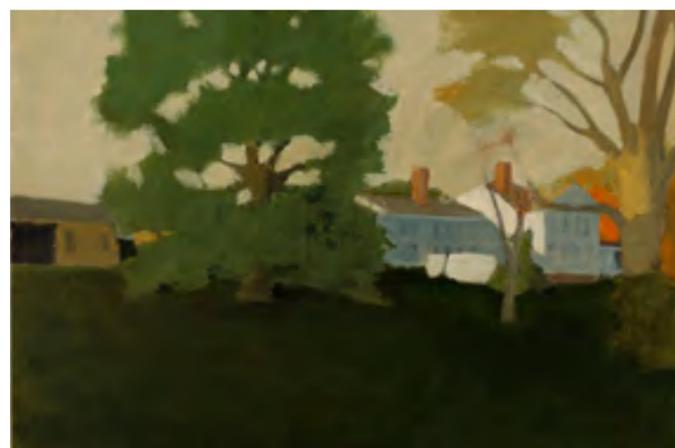
Willem de Kooning (born Netherlands, 1904-1997) Untitled XXXVIII, 1983. Oil on canvas, 70 x 80. Museum Purchase, Ahmet and Mica Ertegun Fund, Mrs. Lawrence B. Dunham Fund, in Memory of Lilian Haines Crittenden, and Alice Crocker Bequest Fund, and with funds from Ambassador and Mrs. Ronald Lauder, and Ahmet and Mica Ertegun



April Gornik (American, born 1953) Light before Heat, 1984 Oil on linen, 66 x 132. Gift of Jeannette Sarkisian Wagner



William Merritt Chase (American, 1849-1916), The Bayberry Bush, c. 1895. Oil on canvas, 25 1/2 x 33 1/8. Gift of Mrs. Robert Malcolm Littlejohn, Littlejohn Collection



Fairfield Porter (American, 1907-1975) Backyard Southampton, 1953. Oil on canvas, 42 x 43. Gift of the Estate of Fairfield Porter

2600 paintings, sculptures and works on paper, as well as space for special and loan exhibits. A huge covered terrace provides event, workshop and performance space, and an interior theater provides the surrounding community with much needed performance space. The architects note: "The east-west orientation...generates dramatically changing perspective views of the building and further emphasizes the building's extreme yet simple proportions." Set in broad meadows planted with indigenous local grasses, it is a quintessentially Long Island place.

The new Parrish opened with installations of work from its permanent collection, works ranging from the mid-19th century to the present. It was truly a celebration of the new space and of the collection itself. In the old Parrish, only limited pieces could ever be displayed at one time due to the severely limited space constrictions.

For the inaugural exhibition, works were spread out through seven of the skylit galleries, each one offering a narrative relating to the history of art and artists on Long Island's East End. It began with a selection of the museum's most recent acquisitions,

a group of works that provided a view of the forward-looking mission of the museum. The growth of the collection reflects both the intelligence of the management and the vision and amazing generosity of its donors.

The inaugural exhibition also paid tribute to the many extraordinary artists working on eastern Long Island today, and included works by such important artists as Donald Sultan, April Gornik, Eric Fischl and the late John Chamberlain. American Views, a gallery filled with landscapes, had works by such beloved East End luminaries as Child Hassam, Jane Freilicher, Sheridan Lord and Jane Wilson.

Two artists long associated with the Parrish, Fairfield Porter and William Merritt Chase were displayed in their own gallery.

Because of the fame, breadth and sophistication of the many artists who have been drawn to the East End, both past and present, the new Parrish Museum transcends its role as a regional museum. It reflects the very nature and progress and best of American art. ♦



Fairfield Porter (American, 1907-1975) Jane and Elizabeth, 1967. Oil on canvas, 55 x 48. Gift of Jane Freilicher

# BEN URI GALLERY & MUSEUM IN LONDON

'Curates world class exhibitions and is now ready to bring them to America', 'from Russia to Paris: Chaïm Soutine and his contemporaries'

by Sarah MacDougall, Head of Collections'

To celebrate the museum's recent acquisition of Soutine's stunning painting *La Soubrette*, c. 1933, the exhibition, *From Russia to Paris: Chaïm Soutine and his Contemporaries*, recently unveiled this important portrait together with a small selection of work from the Ben Uri collection by a number of Soutine's peers: all either born (like Chagall) within Russia, or (like Soutine himself) in countries then within the Russian Pale of Settlement. In flight from the poverty, persecution and restrictions of their native lands, they converged on Paris, the 'City of Light', in search of personal and artistic freedom, mostly (though not exclusively) in the first two decades of the twentieth-century. There they formed part of the loose association of émigré artists known

collectively as the *École de Paris*, the majority (among them Chagall, Dobrinsky, Henri Epstein, Kikoïne, Isaac Lichtenstein, Lipchitz and Soutine) living and working together in the collection of studios known as *La Ruche* ('the Beehive') near the old *Vaugirard* slaughterhouses of *Montparnasse*. Many (probably including Ben Uri's founder Lazar Berson) also studied under Professor Cormon at the *École des Beaux-Arts* and exhibited (like Chagall) at the progressive *salon d'automne* and together they had a profound influence on twentieth-century figurative art.

As Avram Kampf has observed 'Jewish artists, because of their common language and common background, tended to meet frequently'. Some historians speak about an enclave of Jewish artists,



Yitshak Frenkel-Frenel, *Shabbat Blessing*, 1920

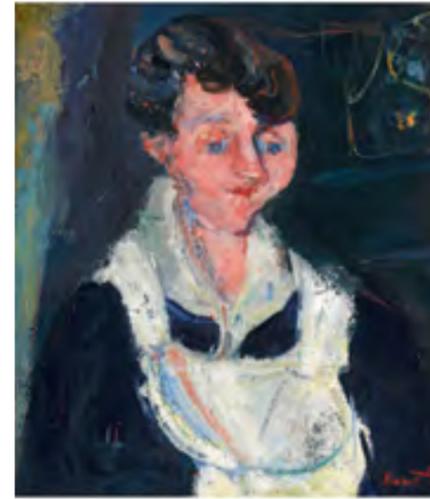


Marc Chagall, *Apocalypse en Lilas, Capriccio*, 1945-7  
Chagall ©/ ©ADAGP, Paris and DACS, London 2013

others about a Jewish School of Paris. The gathering of a relatively large number of Jewish artists in Paris is a fact of twentieth-century art and of Jewish social and cultural history.

Many stayed on (often applying for French citizenship) until the events of the Second World War forced them to flee or to hide and a much smaller number remained after the Liberation.

A number of the featured artists illustrated books: Lazar Berson's three fine, intricate designs for the Ben Uri (which he founded in London in 1915, after several years in Paris), were probably influenced by the *Machmadim* (*Precious Ones*), a text-less, Jewish art journal produced in Paris in 1912 by a number of artists including Epstein and Lichtenstein, who spent much of his later life in the United States reviving the *Machmadim* Publishing House devoted to the production of artistic Yiddish books.



Chaïm Soutine, "La Soubrette (Waiting Maid)", c. 1933  
© ADAGP, Paris and DACS, London 2012 (would be 2013)

A number of works deal with Jewish subject matter including three, rare and delightful Cubist interpretations of traditional Jewish ceremonies carried out in Paris in 1920 by Yitshak Frenkel-Frenel who studied under Henri Matisse, Isaac Lichtenstein's *Blind Fiddler* (1924), nostalgic in subject-matter but modern in execution, influenced by his Cubist contemporaries and Robert and Sonia Delaunay. Jankel Adler's *Ein Jude*, was probably executed in 1926, when he visited Paris for the second time. Issachar Ber Ryback's beautifully-painted still life, *The Cock* (1920), is a staple of the French painting tradition, but also recalls the work of Chagall and Soutine, and may also evoke the Jewish tradition of 'kapparot', where the sins of a person are symbolically transferred to the fowl. Chana Kowalska's deceptively naïve paintings evoke the fast-disappearing *Shtetl*, from which many of the *École de Paris* Juives originated. It is a tragic irony that not only this way of life but the artist herself and her husband were shortly afterwards wiped out by the Holocaust. Epstein, whose enclosed, northern forest contrasts with the open, light-filled, South of France landscapes of Zygmund Landau and Zygmund Shreter, was also deported and killed in Auschwitz in 1944.

Ben Uri's celebrated discovery and acquisition of Chagall's important and lost Jewish crucifixion, *Apocalypse en Lilas, Capriccio*, was probably the first work he created after emerging from mourning for his late wife, Bella who had died suddenly in September 1944. It was most likely painted in April 1945, in direct response to the Holocaust as the shocking news unfolded through press reports and newsreels.

Post-war work includes colourful works by pioneering painter Sonia Delaunay, who exhibited (like Soutine) at the Galerie Bing, and whose original designs for her 1964 exhibition are exhibited for the first time together with another recent accession, a little-known work on paper by sculptor Jacques Lipchitz.

The exhibition explains the friendships of these émigré artists in Paris. At the age of 13, Soutine secretly drew a portrait head of the local rabbi breaking the Jewish prohibition on drawing the human face. As a result he was so badly beaten by the rabbi's son that he spent a fortnight at the hospital. With 25 roubles in damages Soutine and his friend Kikoïne set off for Vilna, where they enrolled at the art school and met Krémègne, becoming known later as the 'Expressionist trio'. Krémègne settled first in La Ruche in 1912 and Soutine and Kikoïne soon joined him. Chagall (who had been tutored in St Petersburg by Bakst, also included in the exhibition) had been there since 1910. Epstein and Landau had also met as students; while Hayden later became friendly with Sonia and Robert Delaunay when taking refuge in Southern France during the German Occupation.

Soutine's influence on artists as various as De Kooning, Pollock, Dubuffet and Bacon has been much discussed in recent decades. Most recently, Maurice Tuchman and Esti Dinnow in *Soutine / Bacon* (Nahmad Gallery, New York, 2011) demonstrated Soutine's substantial influence in Britain on the later 'School of London' group, particularly Bacon, as well as Lucian Freud, Auerbach and Kossoff, a subject further explored in Martin Hammer's insightful essay, 'Soutine Mania in Post-war British Art'. This influence is also touched upon in the exhibition with a set of fine figurative works on paper from the collection by contemporary British masters Auerbach and Kossoff. The exhibition first showed to British audiences in London in 2012 and travels to Manchester in June 2013. Chagall's *Apocalypse* can be seen in the Jewish Museum New York exhibition from September 2013.

This exhibition is available to tour to the USA from 2014 and Ben Uri also plans to bring to



Sonia Delaunay, Poster for Galerie Bing, Paris, 1964 © L & M SERVICES B. V. THE HAGUE 2012092

America its recent exhibitions on Nazi Looted Art (*Auktion 392*), *Ludwig Blum Painting Jerusalem*, Judy Chicago expansive 120 master-works from its celebrated British and European collection. More about Ben Uri and its 1300 strong collection of primarily Jewish artists from 35 countries can be found on [www.benuri.org.uk](http://www.benuri.org.uk) <<http://www.benuri.org.uk>>

We very much hope museums in Florida will bring these exhibitions here. ♦



Issachar Ber Ryback, *The Cockerel*, 1920

# MATISSE: IN SEARCH OF TRUE PAINTING—

An Exploration of Matisse's Painting Process at the Metropolitan Museum of Art in New York

by Adrienne Garnett

If you are an art-lover, artist, parent, teacher, student of aesthetics or of human perception, you must go to The Metropolitan Museum of Art in New York City as soon as possible! Multiple viewings are indeed advisable. This exploration of Henri Matisse's painting process is a great gift to all lovers of art offering an opportunity to peer through a keyhole into the creative ways of a Master. If you miss the show, certainly obtain the excellent catalog. The reproductions are beautiful and comprehensive, and the essays, to which this writer is deeply indebted, are insightful and educational. The catalogue is made possible by The Andrew W. Mellon Foundation.

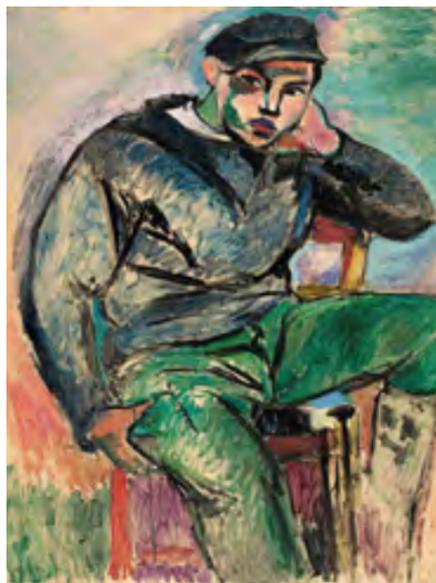
Matisse's work is often misunderstood as being "fast, facile, and almost glib." His actual practice was usually unsure and questioning; he was always assessing and counter-assessing his progress. Working in two-canvas pairs, trios and series, he used earlier paintings to spring-board current work and "push further and deeper into true painting." Other artists before and after Matisse have used similar approaches, but Matisse proactively used this system to progress methodically into subsequent works. To him, the creative journey was as-or-more important than any finished product.

Matisse appears to have begun most of his "pairs" working first from observation of scenes, objects, and/or people as he experienced them. These paintings are often quite literal and are usually time and place specific.

After intently studying the first work in a pair, he would begin a new study using canvas of similar size and shape to explore the same or similar content in new ways. Building on his own growth of insight from the first study, he would proceed to winnow down details and temporal relationships to find

more universal and eternal expressions. Remnants of memory and visceral impression would interact with his inherent sense of composition.

However, scholars are not in full agreement about which of the paintings in each set came first. An alternate interpretation could be that he did a rough sketch first and then made a more detailed, "finished" (appearing) work. Some of Matisse's letters actually describe his process at that time. He often (though not always), made the first of his pairings based upon his observations, and followed with the more expressive or intuitive painting. He always used the earlier canvas to "spring-board" into the next one. Eventually he expanded his system of



"Young Sailor I" 1906, Oil on canvas, 39 1/4 x 32 in. Collection of Sheldon H. Solow © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York



"Young Sailor II" 1906, Oil on canvas, 39 7/8 x 32 5/8 in. The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection (1999.363.41) © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York

pairs to make series of three or more works, always exploring possibilities and pushing his boundaries.

Throughout his working life Matisse obsessively explored polarities relating to interior and exterior (both literally and metaphorically), time and timelessness, and light (particularly bright light) and color. His Interiors and exteriors became ambiguous and interpenetrated one another. Some painted forms that seem ponderous, seemingly anchored deep in the ground, become lighter than air, rising like Gaston Lachaise's "Floating Figure" and Aero Saarinen's "Womb chair," massive forms that levitate like helium balloons on a string. Matisse used color as a means of expression, not



Notre-Dame 1914, Oil on canvas, 58 x 37 1/8 in. The Museum of Modern Art, New York, Acquired through the Lillie P. Bliss Bequest, and the Henry Irtleson, A. Conger Goodyear, Mr. and Mrs. Robert Sinclair Funds, and the Anna Erickson Levene Bequest given in memory of her husband, Dr. Phoebus Aaron Theodor Levene, 1975 © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York

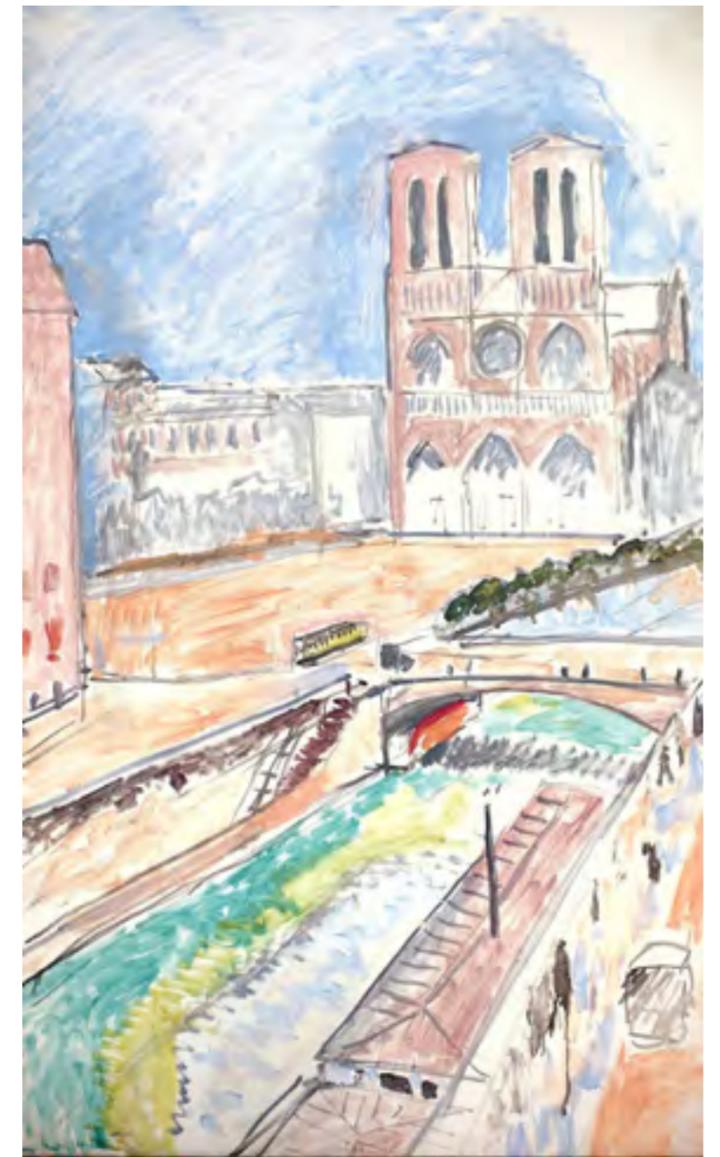
description, and experimented with Paul Signac's theory as stated in Signac's treatise: "Light and color will be clearly separated, and the painter will give dominance sometimes to the one, sometimes to the other..."

Matisse had a local teen-ager pose for "Young Sailor I, 1906." Still operating within his Fauvist style, the artist blocked in the figure using thin, repetitive pencil lines then painted black over some of them. He filled in some areas with loose, brightly colored gestural marks and left others bare. As the freely applied thinned paints ran down, they emphasized the two-dimensionality and painterly quality of the work.

Trying an experiment, he painted a second version on a canvas of identical size using flat color and permitting deformation of the figure and setting. This radical change unsettled him enough to initially disown authorship of the second painting saying that it was done by a local postman. This was

the first known time that he tried forced deformations in a painting. His aim was to "condense the meaning of [a] body by seeking its essential lines." In "Young Sailor II, Matisse decided to eliminate all narrative information in the background by painting it a monochromatic pink (a pink popularized at the time in works by Paul Gauguin, Vincent Van Gogh, Maurice de Vlaminck and André Derain).

Matisse rented a studio on the quai Saint-Michel with windows overlooking the Seine and the Cathedral of Notre-Dame. He loved that view and was inspired to paint it many times and from different aspects, so the two paintings here are part of something larger and more diffuse than a series. As this subject was so familiar, it gave him room to explore the formal roles of color, his style of representation, and how to determine when a painting is finished (an eternal question for artists). "Notre-Dame, 1914" is a light-filled, breezy



Notre-Dame 1914, Oil on canvas 57 7/8 x 38 9/16 in. Kunstmuseum Solothurn, Dübli-Müller-Stiftung, Switzerland © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York Henri Matisse

rendition of Matisse's window view. It seems more like a quick, gestural water color sketch than an oil painting; details, such as figures, are barely notated, entire areas appear to be unfinished. Matisse took a quantum leap forward with his blue "Notre-Dame, 1914. It is the same scene but now contains only a simplified tree, abstract references to the bridge and canal, and the cathedral (or rather, essence of the cathedral). The canvas size is slightly elongated, and the two color schemes bear some resemblances, but the similarities end there. A feeling of timelessness exists in this thinly painted, scraped down, and layered field of blue. Under close examination, we can detect pentimenti (echoes of underlying images that have been largely painted over) in the blue field: cathedral towers, bridge, canal and multiple other details. Because of the evidentiary scraping and scuffing, the layers and repositioning of marks, we can almost experience the intensity and duration of the painting process.



"The Dream" 1940, Oil on canvas, 31 7/8 x 25 9/16 in. Private collection © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York



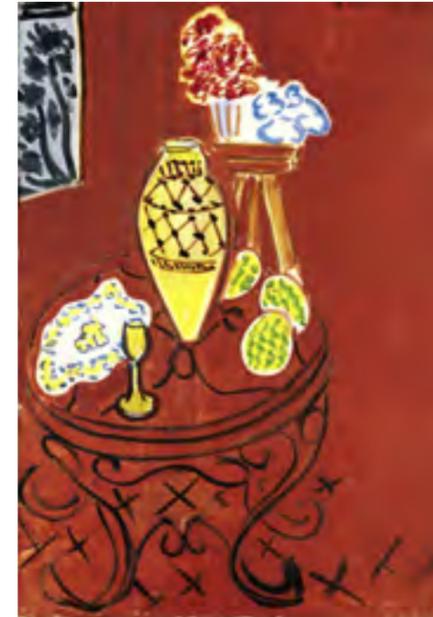
\*\*NOTE: this work can only be shown along with Matisse's The Dream\*\*  
Reprint of archival photograph documenting Henri Matisse's process of painting "The Dream," 1940 January 7, 1940, Reprint of archival photograph 23 1/4 x 18 5/8 in. © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York Henri Matisse



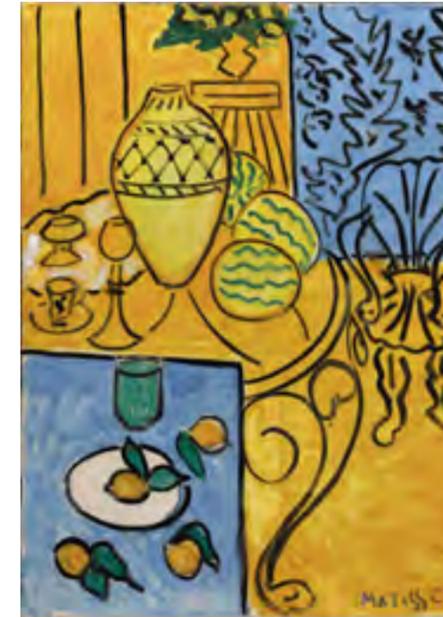
"Interior at Nice (Room at the Hôtel Beau-Rivage)" 1918, Oil on canvas, 29 x 23 3/4 in. Philadelphia Museum of Art, A.E. Gallatin Collection, 1952 © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York



"Interior with a Violin (Room at the Hôtel Beau-Rivage)" 1918, Oil on canvas, 45 11/16 x 35 1/16 in. Statens Museum for Kunst, Copenhagen, J. Rump Collection © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York



"Interior in Venetian Red" 1946, Oil on canvas, 36 1/4 x 25 9/16 in. Royal Museums of Fine Arts of Belgium, Brussels © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York Henri Matisse



"Interior in Yellow and Blue" 1946, Oil on canvas, 45 11/16 x 31 7/8 in. Centre Pompidou, Musée National d'Art Moderne, Paris, State purchase, 1947 © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York

In 1912, Cubist artists Albert Gleizes and Jean Metzinger, derisive of "decorative painting" perhaps provoked Matisse into exploring a somewhat cubist approach to "no-time, no space" with his beloved scene.

Another interesting polarity is at play with the anti-gravitational ascent of the huge towers as they seem to levitate. At about the time of this painting, Matisse was experimenting with the problem of weight and weightlessness. He seemed to be anticipating Rudolf Arnheim's theories of weight and implied "balancing centers." (see Rudolf Arnheim, THE POWER OF THE CENTER: A Study of Composition in the Visual Arts, the New Version, 1984). As Rémi Labrusse says in his exhibition catalog essay, "There is nothing heavier than this Notre-Dame...and there is nothing lighter than this Notre-Dame...The black above the towers acts as a restraint, preventing a definitive drift..."

While all Matisse's paired paintings have the underlying theme of "Time," that subtext is particularly evident in "Interior with Goldfish" and "Goldfish and Palette." A specific atmosphere and moment in time pervade the first of these while the second plays with the ambiguous relationships between time, space and identity. The same studio and same view as the Notre-Dame paintings provides the ground for both of these interiors but with totally different outcomes.

Placement of the goldfish bowl in front of the window in "Interior with Goldfish" punctuates the transition from living space to the public outside. Matisse had an on-going fixation about windows as thresholds between interior and exterior spaces. Jack Flam, Matisse scholar and biographer analyzes the composition of this painting in his catalog essay

"Time Embodied": "The curve of the jar's waterline is repeated in the arch of the bridge, just as the curve of the jar's rim is echoed by the bowed plant fronds that lead the viewer's eye to the steps of the distant



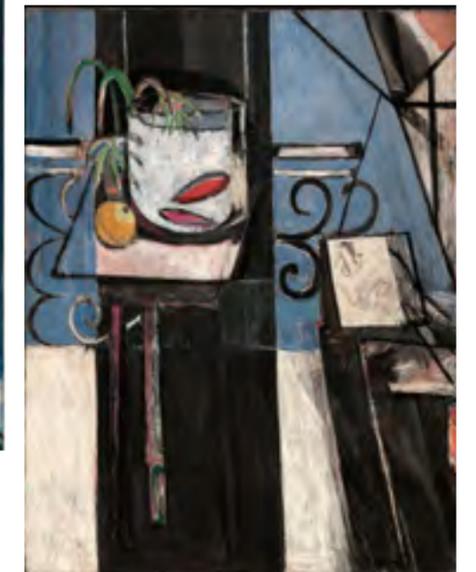
"Interior with Goldfish" 1914, Oil on canvas, 57 7/8 x 38 3/16 in. Centre Pompidou, Musée National d'Art Moderne, Paris, Bequest of Baronne Eva Gourgaud, 1965 © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York Henri Matisse

quay...The goldfish bowl is pivotal to the painting. Transparent and placed near the window, it mediates the transition from the room to the view of the city. But at the same time, it extends some of the opacity of the colors within the room over to the

windows and out into the city; the opaque blues from the bowl are echoed in the lower part of the window and block our view of what is immediately below us...A few months later, in autumn 1914, Matisse painted 'Goldfish and Palette,' this time zooming in on his subject in order to more fully explore the interior space."

Matisse had intended "Goldfish and Palette" to include a visual reference to his person, just as he had drawn himself in a postcard illustration he sent to a friend. Reworking the painting, Matisse reduced this "presence" to the artist's palette on the right with his thumb sticking through the hole. The two angular forms underneath indicate his bent legs. Time does not exist. Please explore this painting; it is a particularly powerful image with profound implications.

Matisse talked about the "silver clarity" of the light in Nice; the light of sea, beach and sky in Nice is extraordinary. He strove to capture the essence of his light-filled hotel room, first by painting two slightly varied versions of his impressions, then in a third and larger canvas in which he claimed to use "black to paint light" He reworked this painting many times pushing further and further into new territory. In his final version of "Interior with violin," Matisse dramatically cropped the scene eliminating the ceiling, top of the window, the magenta carpet and most of the yellow baseboard that can be seen in "Interior at Nice (Room at the Hôtel Beau-Rivage, 1918). The plump green armchair became angular and hosted an open violin case. Predominate use of black in the over-painting as well as the edgy angularity of most contours brilliantly heightened the contrasts. Dorthe Aagesen says in her catalog



"Goldfish and Palette" 1914, Oil on canvas, 57 3/4 x 44 1/4 in. The Museum of Modern Art, New York, Gift and bequest of Florene M. Schoenborn and Samuel A. Marx, 1964 © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York



"Interior with an Egyptian Curtain" 1948, Oil on canvas, 45 3/4 x 35 1/8 in. The Phillips Collection, Washington, D.C. © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York



"Interior with Black Fern" 1948, Oil on canvas 45 11/16 x 35 1/16 in. Fondation Beyeler, Riehen/Basel © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York

essay, "The light seemed to penetrate the room precisely because of the black color."

In the 1930's, Matisse hired a photographer to document several of his paintings at critical or plateau states in their evolution. As a departure from his practice of pairs or series, Matisse continued to work over his existing canvas while referencing the photographs of preceding stages to assess his degree of progress. He embraced this idea of studying the evolution of a work and wanted to share it with the public as evidence of his laborious process and critical acuity. In 1945, The Galerie Maeght in Paris displayed six Matisse paintings, each surrounded by many of its large framed documentary photographs.

The Metropolitan Exhibition recreates three walls of that Paris show including "The Dream" and its related photographs. Matisse worked on "The Dream" for almost a year. He told his son that this painting was originally "very realistic, with a beautiful woman sleeping on a marble table amid fruit, [and it] has become an angel sleeping on a violet surface." The evolution of its iterations was seen in photographs accompanying the painting at the Galerie Maeght exhibition. That installation is replicated here at MMA. Matisse said, "Every time I've done something successfully, I say to myself, 'that's it, I've got it. I understand'; but no, nothing has been learned. The conclusion of a picture is another picture."

Matisse made his final paintings from 1944 to

1948 at the Villa Le Réve in Vence, France. The two small studies of Matisse's Vence studio culminated many of his attempts to reconcile opposites. "Interior in Yellow and Blue, 1946" and "Interior in Venetian Red, 1946" continued to probe interior and exterior, still life and landscape, straight lines and curves. Here drawing is especially plumbed as it is given equal yet separate status with color. Both paintings pique our inner sense of order, time and space with the artist's prescient use of lines and color fields.

"Interior with an Egyptian Curtain, 1948" virtually sizzles with energy, light and pattern. The exploding palm tree outside is drenched in a light that pours through the window overwhelming the foreground tabletop and pomegranates. Black punctuates light. Details seem barely etched into the black background, and are balanced on the right by the dramatic curtain and the potent black shadow cast by the bowl.

"Interior with Black Fern, 1948," is unnerving. A small faceless and fading woman is threatened by the agitated black fern that is about to engulf her. Her anonymity as well as her vulnerability is confirmed by the table leg thrust between her knees. Conversely, there is a light pervading the scene that comes from the brilliantly yellow patterned floor and chair, not from the dull and blocked upper-right window. Note the black tablet at the woman's feet with Matisse's name, location and date etched into it, almost like a memorial stone. Critic Clement Greenberg said, "Matisse is at the present moment

painting as well as he ever has painted before, and in some respects perhaps, even better." Matisse himself may have concurred; he relinquished easel painting soon after to make paper cut-outs, book illustrations and designs for the Vence Chapel—all equally enormous achievements that were built upon his seventy-odd years of pushing "true painting."

"Matisse in Search of True Painting" is organized at The Metropolitan Museum of Art by Rebecca Rabinow, Curator in the Museum's Department of Modern and Contemporary Art. Earlier presentations of the exhibition were held at the Centre Pompidou, Musée Nationale d'Art Moderne, Paris (organized by Cécile Debray), and at the Statens Museum for Kunst, Copenhagen, organized by Dorthe Aagesen.

This exhibition is made possible in part by Vacheron Constantin. Additional support is provided by the Jane and Robert Carroll Fund, the Diane W. and James E. Burke Fund and an indemnity from the Federal Council on the Arts and the Humanities.

"Matisse in Search of True Painting" continues at the Metropolitan Museum of Art in NYC through March 17, 2013. [www.metmuseum.org](http://www.metmuseum.org). ♦

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

# MEDALLION FINANCIAL CORP. FORMS FINE ART LENDING COMPANY

Former Sotheby's Lending Executive Joins to Head Division

Medallion Financial Corp., a publicly traded specialty finance company (Nasdaq: TAXI), has launched Medallion Fine Art Inc., to make loans secured by paintings and other works of art. The New York-based division will lend to private art collectors and art dealers.

"The search for unique investment opportunities, a sudden need for funding such as a divorce, debt, or estate taxes, or difficult economic market conditions can lead borrowers to seek financing based upon new or existing art assets," says Shelley Fischer, who joined Medallion to head the new division.

Also, art dealers can use this form of funding to finance inventory, Fischer says.

"Borrowers can be assured that Medallion Financial Corp. a well-financed publicly traded company with over 70 years of lending experience has a sterling reputation for treating its borrowers fairly and ethically and helping them in their personal and business endeavors," Fischer said. "Medallion has lent over \$5 billion, owns its own bank, Medallion Bank, and is well positioned to provide competitive interest rates."

Loans based on appraisals will be considered in the range of \$500,000 to \$5-million for terms of up to three years, Fischer said. "This new segment complements Medallion's other industry-leading lending operations such as consumer and commercial asset-based lending."

"This is another great niche for Medallion Financial Corp.," said Medallion President Andrew Murstein. "We have built our business by uncovering areas that banks have not focused on where we can get above average returns and have minimal risk".

Previously, Fischer was senior lending officer and senior vice president at Sotheby's Financial Services, Inc. for approximately 20 years.

Fischer received an M.A. summa cum laude from New York University (NYU), a licence ès lettres from the Université de Paris VIII and earned her CFP® (Certified Financial Planner) designation in 2000 after completing coursework at NYU.

Fischer is a member of leading finance and art organizations such as Financial Planning Association, 85 Broads, ArtTable and POWArts, and regularly lectures on art and finance. ♦





Sutton Place - Mary Ann Fernandez painting - Susan Lauren Designer



Upper East Side NYC lobby 1 -- Susan Lauren designer

which also enhance their working environment. Interweaving every facet, including built-in architectural elements, lobby furniture, carpets/floor tile designs, wall coverings, mirrors, and lighting fixtures to reflect the client's needs, she echoes those rhythms, textures, tones, and shapes in the elevator cabs, mailrooms, and amenity spaces such as roof decks and fitness centers.

Serene and meditative, the spaces are also energized by her eclectic selections of unexpected art pieces, furniture, and color. Location and demographics often inform style: while a building in Greenwich Village or the theater district might inspire a more contemporary expression, an Upper East Side high-rise could require a more conservative or traditional approach. For many of her designs, she commissions site-specific artwork based on her palette, scale, shapes, materials, and in some cases, the neighborhood itself. On a five-paneled screen, Mary Ann Fernandez was requested to paint an abstract of reflections on water for a Sutton Place lobby along the East River. Working with both individual artists and with galleries, such as Cheryl McGinnis Gallery in Tribeca, New York, Lauren curates an art collection, rather than simply adding decorative accents. Having been commissioned by her through McGinnis for lobby



Designer Susan Lauren's apartment, upper west side Tina Seligman painting.

# THE ART OF COMMON SPACE

Susan Lauren of Lauren & Chase Design Group  
on the Role of Art in Interior Design

by Tina Seligman

The bridge between public and private space requires a delicate balance of aesthetics and transforming lobbies, hallways, and amenity spaces with a creative flair is a specialty of Susan Lauren, Partner and Principal Designer of Lauren & Chase Design Group, Inc. Lauren often combines natural elements with site-specific visual art to create distinctive and inviting spaces for cooperatives, luxury rentals, and condominiums throughout Manhattan and the tri-state area.

A graduate of the New York School of Interior Design, Susan Lauren was known for her performances as a singer/dancer before becoming an NCIDO certified, New York State licensed interior designer. She feels her designs take the stage now. With an affinity for the stylized hospitality designs by David Rockwell, whose work is also influenced by his former life in theater, Lauren creates chic understated environments that offer a fresh, sensory experience. While Rockwell works primarily with

restaurants, hotels, and events where wild inventive themes are expansive, Lauren's hospitality work is more subtle due to the residential nature, yet always innovative and unique.

As a Leadership in Energy and Environmental Design (LEED) Green Associate, Lauren is acutely aware of ecological issues, safety, and responsible use of sustainable organic materials including stone and wood. Her creative voice resonates with multiple textures from smooth to rough and solids mixed with patterns to form an elegant fusion of nature with human touch. Drawn to clean, modern, and architectural elements, Lauren's work also blends stylistic elements to keep the design alive and exciting, and to avoid short-lived trends. Her design for each concierge station as a highly functional art installation offers not only a visual statement for residents, but also reflects the style and service a prospective buyer or tenant can expect from the building. Staff members have been known to take extreme pride in caring for her unique desks,



Gallerist Cheryl McGinnis with painting by Tina Seligman commissioned for Midtown Manhattan lobby design by Susan Lauren in detail.



Lobby design by Susan Lauren, painting by Tina Seligman.

paintings, I can attest to the insight Lauren brings to the process as a result of her own experience in visual arts. The artist, while retaining his or her own voice also enters the mind-set of a scenic designer as the character of the building and its inhabitants becomes an element in the painting.

Lauren contributed to the conversation about use of fine art in 2012, when, as a member of the Board of Directors of International Interior Design Association (IIDA) of New York, she coordinated and hosted the panel discussion, The Vital Role of ART to the Interior Designer: Making the Connection between Interior Design and Collectible Art. Moderated by Stephanie Buhmann Simmons, director of Jason McCoy Gallery, with distinguished speakers of various disciplines, including interior designers, Amy Lau and Mario Buatta, art dealer Jeanne Greenberg Rohaytn, and artist Laurie Simmons, a dynamic philosophical discussion followed about alternative uses for fine art in residential and hospitality venues. While Susan

Lauren prefers to inspire the artist to communicate with her design of the space, residential designer Amy Lau often chooses an art piece as a point of departure for her shapes and colors; Mario Buatta only includes the owner's existing private art collection within his work.

Perhaps a reaction to the current political and socio-economic flux and to the increasing number of young people purchasing apartments, Lauren has noticed a general trend towards replacing more traditional décor with clean modern lines. To keep up with the recent upswing in real estate prices, more buildings are opting for renovation to attract new residents and buyers, and Lauren & Chase has been expanding as the demand for work increases. You can visit [www.lauren-chase.com](http://www.lauren-chase.com) for more information. ♦

# LES MISÉRABLES

The sweeping and spectacular musical extravaganza *Les Misérables* has been seen by more than 60 million people in 42 countries around the globe. Now the motion picture adaptation that grossed more than \$340 million worldwide arrives on Blu-ray™ Combo Pack, DVD and On Demand on March 22, 2013, from Universal Studios Home Entertainment. Critically acclaimed and star-studded, *Les Misérables* is a stunningly realized interpretation of Victor Hugo's epic tale of broken dreams, passion, sacrifice and redemption — a timeless testament to the endurance of the human spirit. This Golden Globe®-winning cinematic event can now be experienced over and over again on Blu-ray™ Combo Pack and DVD with more than an hour of bonus features including cast interviews. Additionally, the Blu-ray™ Combo Pack is loaded with an extra 45 minutes of exclusive content taking viewers behind the scenes of the groundbreaking production for an unmatched entertainment experience.

Directed by Academy Award® winner Tom Hooper (*The King's Speech*), *Les Misérables* features an all-star cast including Golden Globe® winner Hugh Jackman (*X-Men Origins: Wolverine*, *The Prestige*), Oscar® winner Russell Crowe (*Gladiator*, *A Beautiful Mind*), Golden Globe® winner Anne Hathaway (*The Dark Knight Rises*, *The Devil Wears Prada*), Amanda Seyfried (*Mamma Mia!*, *Dear John*), Eddie Redmayne (*My Week With Marilyn*, *The Other Boleyn Girl*), Helena Bonham Carter (*Harry Potter* series, *Sweeney Todd*), Golden Globe® winner Sacha Baron Cohen (*Hugo*, *Borat*) and newcomer Samantha Barks.

Compelling and poignant, *Les Misérables* has earned kudos from critics around the world, including *Vogue's* Adam Green, who describes it as "a spectacular achievement" and *Deadline.com's* Pete Hammond, who calls it "remarkably entertaining and powerful" and praises its "stunning imagery and performance." *Les Misérables* dominated the 2013 awards season, garnering eight Academy Award® nominations, including Best Picture, Best Actor and Best Supporting Actress, and sweeping the Golden Globes with awards for Jackman, and Hathaway, as well as the prize for Best Motion Picture — Musical or Comedy.

The Blu-ray™ Combo Pack allows consumers to view *Les Misérables* anytime, anywhere on the

platform of their choice. It includes a Blu-ray™ disc, a DVD, a Digital Copy and UltraViolet™ for the ultimate, complete viewing experience.

Blu-ray™ disc unleashes the power of your HDTV and is the best way to watch movies at home, featuring perfect hi-def picture and hi-def sound.

DVD offers the flexibility and convenience of playing movies in more places, both at home and away.

Digital Copy provides consumers with a choice of formats from a variety of partners, including options to watch on iPhone®, Android™,

computers and more.

UltraViolet™ is a revolutionary new way for consumers to collect their movies and TV shows in the cloud. UltraViolet™ lets consumers instantly stream and download to tablets, smartphones, computers and TVs. Now available in both the United States and Canada.

Bonus Features Exclusive to the Blu-ray™ *Les Misérables* Singing Live: The star-studded cast and production team discuss how the daunting challenge of singing live rather than lip-syncing to



pre-recorded tracks ultimately gave them the creative freedom to deliver nuanced, emotionally powerful performances.

**Battle at the Barricade:** Director Tom Hooper wanted the dramatic building of the barricade to be as visceral and intense as possible, so he had his actors build it in real time, literally hurling furniture out of windows to construct an actual barricade. This featurette takes an in-depth look at the creation and filming of all the action on this remarkable set.

**The West End Connection:** Meet the "godfather" of the original stage production of *Les Misérables*, renowned West End producer Cameron Mackintosh, who was deeply involved in the filming, as well as former *Les Misérables*, theatrical stars who were thrilled to appear in supporting roles in the current film.

**Les Misérables on Location:** Filming rather than staging *Les Misérables* presents the opportunity to shoot in real world locations: a massive dry dock on the coast of England, a beautiful underground chapel in the heart of London and the ancient city of Winchester. Members of the cast and crew talk about what it was like to find and work in these incredible locations.

**Bonus Features on Both the Blu-ray™ and DVD**  
**The Stars of Les Misérables:** Director Tom Hooper talks about casting the iconic characters, and the actors discuss why it was important to them to be a part of this groundbreaking version of *Les Misérables*.

**Creating the Perfect Paris:** Production designer Eve Stewart created a massive Paris set featuring real cobblestones and running water. Take an intricate look into the detailed recreation of these Paris streets that no longer exist in today's world.

**The Original Masterwork:** Victor Hugo's *Les Misérables*: This mini-documentary takes a look at the historical backdrop and universal themes of Hugo's classic, and how the filmmakers mined the novel to enrich the look and feel of the film.

**Feature Commentary with Director Tom Hooper**  
**SYNOPSIS**

Hugh Jackman, Academy Award® winner Russell Crowe and Anne Hathaway star in this critically acclaimed adaptation of the epic musical phenomenon. Set against the backdrop of 19th-century France, *Les Misérables* tells the story of ex-prisoner Jean Valjean (Jackman), hunted for decades by the ruthless policeman Javert (Crowe), after he breaks parole. When Valjean agrees to care for factory worker Fantine's (Hathaway) young daughter, Cosette, their lives change forever. This enthralling story is a timeless testament to the survival of the human spirit and "an unforgettable experience" (Richard Roeper, *RichardRoeper.com*). OWN IT ON BLU-RAY™ COMBO PACK INCLUDING DVD, DIGITAL COPY & ULTRAVIOLET™ ◆

[www.lesmiserablesfilm.com](http://www.lesmiserablesfilm.com)

[www.facebook.com/LesMisMovie?ref=ts&fref=ts](http://www.facebook.com/LesMisMovie?ref=ts&fref=ts)

s

Images "Courtesy of Universal Studios Home Entertainment"



Anne Hathaway



Hugh Jackman



Russell Crowe



Amanda Seyfried



Helena Bonham Carter



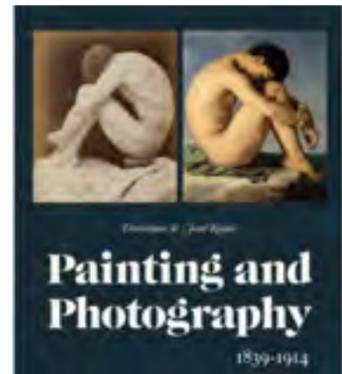
Eddie Redmayne

# GREAT READS

Here are some of the beautiful new books that have come across our desks at Art of the Times.



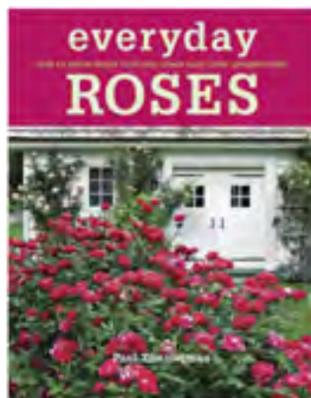
**The Essential Cecil Beaton: Photographs 1920-1970** by Philippe Garner and David Alan Mellor (Schirmer/Mosel: \$65). The 265 images in this beautiful book trace the flamboyant photographer's high-low vision of the world, his strange self-positioning between the upper-classes of aristocrats and celebrities, the milieu of international, British and Hollywood royalty, to the seamy London underworld he often explored, always moving fearlessly among them.



**Painting and Photography: 1839-1914** by Dominique De Font-Réaulx (Fammarion: \$75). This new book examines the beginnings and evolution of the art of photography, its relation to classical painting, and the many controversies the new form engendered. Many genres, including landscapes and portraits, still lifes and nudes, are compared and contrasted in this important and original study.

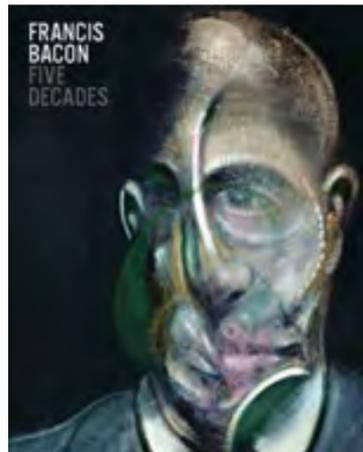


**The Girl with the Pearl Earring: Dutch Paintings from the Mauritshuis** edited by Lea van der Vinde (Prestel: \$34.95). This beautiful book is edited by the Curator of the Mauritshuis, the Dutch Royal Picture Gallery in the Hague, one of the most beautiful museums in Europe. Visitors from around the globe flock to the 17th century home of some of the most important paintings from the Dutch Golden Age, works by Vermeer, Rembrandt, Steen, Hals and others.



**Everyday Roses** by Paul Zimmerman (Taunton Press, \$22.95). Noted rose-grower and breeder Paul Zimmerman de-mystifies the many new breeds of shrubs and climbers that are proliferating across the county, with expert advice on what to buy, how to grow and how to use these new roses in the landscape.

**Inventing Abstraction: 1910-1925** by Leah Dickerson and others (Thames & Hudson/MoMA: \$75). This invaluable and comprehensive new book by the Curator in the Department of Painting and Sculpture at the Museum of Modern Art accompanies the landmark exhibit currently on view there. It examines the key artists, artworks, events and issues and their influences that were involved in early history of abstraction. Both the book and the exhibition take a fresh and incisive look at abstract art in its earliest phase, the critical period of its first fifteen years.



**Francis Bacon Five Decades** edited by Anthony Bond (Prestel: \$65). Disturbing, compelling, important, this book examines the work of this controversial British artist decade-by-decade, providing insights into the strange world of his personal life and his dark and his unique artistic vision. This new book demonstrates why, like him or not, Bacon was one of the most important and influential artists of his generation.



**Salvador Dali: The Making of an Artist** by Catherine Grenier (Flammarion: \$75). This incisive book reveals the complex man behind the mustache, exploring his important role as one of the fathers of Surrealism, and in the evolution of 20th century art. Grenier's book examines his work, his muses, his influences—and the many contemporary artists who have been inspired by his work. ♦

# HIGHLIGHTS

Here's a quick look at some current happenings all over the place.



**Master & Servant** London's hottest new restaurant, has opened in Hoxton Square, in the city's up-and-coming Shoreditch area. The brain-child of Matt Edwards, previously of the St John Hotel and Hix, M&S was designed by Mhairi Coyle Design. The restaurant serves up Manhattan sophistication with British panache. Specialties include seasonal dishes cooked on a charcoal grill, and their own smoked meats and home-made charcuterie along with customized cocktails. Edwards and Head Chef Luke Cleghorn also offer a range of inventive bar snacks and an impressive list of unusual wines. Reservations suggested. Don't miss.



**Ballet Austin** is one of the largest classical ballet academies in the country. The Texas company is growing rapidly and performing all over the country and in venues around the world. They have moved into a repurposed 34,000 square-foot facility, the Butler Dance Education Center and Community School in the heart of the burgeoning downtown Austin arts district. Ballet Austin is achieving international prominence and has performed in a State Department trip to Europe as well as at the Joyce Theater in New York City and The Kennedy Center in Washington, D.C. They will be touring across Israel this fall, performing "Light/The Holocaust & Humanity Project," a the highly-acclaimed dance work that promotes the importance of the protection of human rights against bigotry and hate.



**The West-Eastern Divan Orchestra** is the love-child of conductor Daniel Barenboim and the late Palestinian scholar Edward Said. Created ten years ago, it is made up of young musicians from Israel and Arab countries throughout the Middle East. The founders shared the belief that music can provide a pathway to understanding in the region through the ongoing rapport created by young musicians playing, traveling and working together. These opportunities provide a model dialogue for detente. Based in Seville, the orchestra specializes in symphonic works and also opera and chamber music. Under Barenboim's skilled baton, they perform throughout Europe, Russia, Turkey and the U.S., making wonderful music wherever they go.



**Beyond the Bed: The American Quilt Evolution** at the Katonah Museum of Art in Westchester County, New York, celebrates this most American art form with over 30 quilt masterpieces that reflect the distinct voice of each quilter, fusing art and history. This innovative exhibition traces the evolution of the North American quilt, in form, fashion, and function, from the beginning of the 19th century to the present day.

On view until June 4 are exceptional pieces by Amish, Pennsylvania German, African American, Native American, and Hawaiian quilt makers, as well as some of the finest works by contemporary quilting artists, including Nancy Crow, Joan Lintault, Paula Nadelstern, Velda Newman, George Siciliano, and Fraser Smith. Six of the quilts in the exhibition are among "The Twentieth Century's Best 100 American Quilts," selected in 1999 by a panel of experts from four national quilt organizations.



**Elizabeth Thompson** will be exhibiting her work, "Stories from the Everglades" at Royal Poinciana Plaza from March 5th -April 5th. A portion of proceeds from the show will benefit the Everglades Foundation and The Arthur R. Marshall Foundation. Thompson was artist in Residence at the Park in 2007, and lived with alligators, pythons, scorpions and the occasional panther.

"For me the Everglades is not only a profoundly rich subject, but this wilderness is a place where I can imagine possible, but improbable scenarios. This is what happens when you are in a place that has the power to transport you out of everyday life. This is the Everglades. My stay solidified the connection with my surroundings, and quieted the every day noise in my head."

Thompson lives in Ocean Ridge, Florida, New York and Paris. Her work has been shown at the Norton Museum of Art, McKay Art Museum and the Museum of Modern Art in Rio de Janeiro. She was an artist in residence at MoMA PS1 and the Centre Georges Pompidou. She is represented by the Leila Heller Gallery.



**The Gardens at Middleton Place.** The Gardens at Middleton Place in Charleston, South Carolina, are the oldest landscaped gardens in America. The Gardens, which plantation-owner Henry Middleton envisioned and began to create in 1741, reflect the grand classic style of formal gardens that remained in vogue in Europe and England into the early part of the 18th century. Middleton's 65 acres, with their endless vistas of ponds, lakes, salt marshes and the broad Ashley River, are criss-crossed by walkways or allées planted with trees and shrubs and filled with herons, swans and songbirds. The Gardens explode with glorious bloom twelve months a year. ♦

# PROJECT TOLERANCE: THE FACES OF ANNE FRANK

Florida artist Myra Roberts channels the life and message of Anne Frank.

by Brian Johnson

If I were to do a series of portraits on one famous person in history," mused Sanibel Island artist Myra Roberts one day in February of 2010, after reading an art story in the Wall Street Journal, "who would it be?"

The answer came at once: Anne Frank. Taking on such a project would be a radical departure from her work of the last decade. Since moving to Southwest Florida in 1999 from Chicago, Myra had made a name for herself in art circles for her airy and light-hearted vintage-style portraits of bathing beauties and tropical beach scenes.

Yet, as much as she enjoyed creating these sun-drenched portraits of coquettish pin-ups, she had often thought of taking on a subject more serious in character. "Social equality and tolerance are very important to me," she said. "I wanted to do something very powerful, raw and honest. In the life

of Anne Frank there was light and dark, a beauty and horrific power, a yin and yang. The more I read about Anne, the more intrigued I was by this insightful and lovely young girl."

The reason Anne Frank came into her mind was her father, Ben Weingrowski, who fled Poland before the Nazi occupation. Many of his uncles, aunts and cousins perished during World War II.

That autumn, her husband, sculptor Wes Roberts, surprised her by making Amsterdam the entry point of a six-week tour of Europe. Their first morning, they went on foot to the Anne Frank House. "What amazed me was to see people standing in line around the building, people from all over the world, I had no idea it was so popular," said Myra.

Together she and Wes saw the jam equipment of Otto Frank, Anne's father, and traversed the labyrinth of corridors and hallways until they came

to the bookcase, still in place, that led to the Frank family's secret hiding place in the annex.

"It is a very large house, impossibly tall, with all these tiny doors," recalls Wes. "When you get to the bookcase, you think, 'My God, does this keep going?' We walked up the stairs, and came into the attic where there were still posters of Hollywood stars like Greta Garbo and you could see the handwriting of Anne Frank on the walls."

"When we reached the attic," said Myra, "I thought, Is this ever dim. It was so dark, I wanted sunlight right away. It's incredible to think of a whole family of seven people living up there for two years, and only occasionally looking out a window or getting fresh air. Seeing the Hollywood posters made me think about when I was a little girl and having posters on the wall, the same way Anne did."

When Myra returned to Sanibel, the new feelings she had about Anne took expression as charcoal sketches and then oil paintings. They alternated between scenes of Anne as an innocent young girl with scenes of her behind barbed wire or facing a Nazi soldier.

"Going into the Anne Frank House changed how I felt about her because her fate becomes real, not just a story out of a book," said Myra. "I felt encouraged by her spirit as I continued with the paintings, like I was channeling her into the art."

Soon the floodgates were open, and Myra immersed herself into the life of Anne Frank and stories of the Holocaust. She studied photos, read other World War II diaries, and became familiar with the propaganda and cartoons of the time.

And she painted. And painted. She started with the idea of a series of 20 portraits of Anne during

different periods of her life. But when she finished No. 20 she realized she was not done. Fresh ideas for compositions of Anne came to her. Anne with her sister at the seashore. Anne with her father Otto, with a narrative subtext containing the Nazi regulations prohibiting Jews from riding bikes. Anne as a baby. Anne as a journalist. Anne imagining herself in a boxcar. Anne looking out of the attic at the chestnut tree.

The Anne Frank series has already been in quite a range of venues. The paintings have been on exhibit at the Beth El Synagogue and Edison Community College in Fort Myers, the Holocaust Museum of Southwest Florida in Naples, BIG ARTS and The Sanibel Public Library on Sanibel Island. The images have been collected into an art catalogue, "Project Tolerance: The Faces of Anne Frank," available on her Web site, www.MyraRoberts.com. The project has brought her into contact with a number of extraordinary people, including Holocaust survivors such as Cesare Frustaci, who lives in Southwest Florida and has told his story at a number of the artist's presentations. The Anne Frank series has touched a chord in the community, and her exhibits have proved cathartic for scores of individuals.

The Anne Frank paintings have even attracted the notice of the former Secretary of State, Hillary Clinton. One July morning in 2012 Myra went to her mailbox and found a note signed by Hillary. "Dear Myra," it said, on clean white stationery, "Your artwork is very moving, and I am grateful to you for undertaking this effort to promote tolerance by sharing the story of Anne Frank. Please know I

appreciate your support and send you my best wishes for continued success with your work."

Myra has followed up her portraits of Anne Frank with portraits of other young girls who have also become enshrined as heroes by the international community for their courage, grace and dignity in the face of violence.

At the end of 2012 she painted Malala Yousafzai, the Pakistani student who was shot in the head but declared, even as she recuperated from surgery in Great Britain that she would continue to defend the right of girls to go to school.

Roberts then followed up with Jyoti Singh Pandey, the lovely young Indian medical student who was raped and murdered on a bus. Beside her portrait, which radiates a face of innocence and the lavish colors of Indian traditional dress, is a quote by Einstein: "The world will not be destroyed by those who do evil, but by those who watch them without doing anything."

Currently she is sketching out an image of the talented African-American girl, Hadiya Pendleton, known to her family as "the walking angel," who performed at President Obama's inauguration and was shot and killed in Chicago days later.

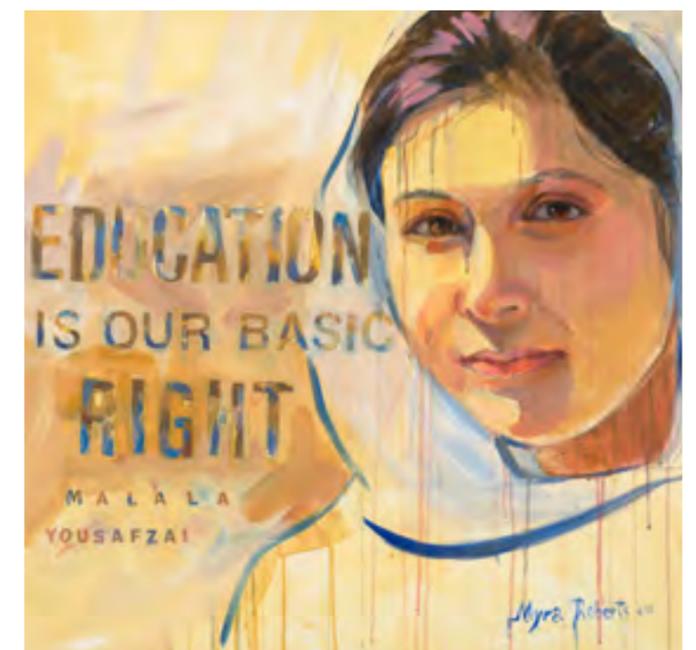
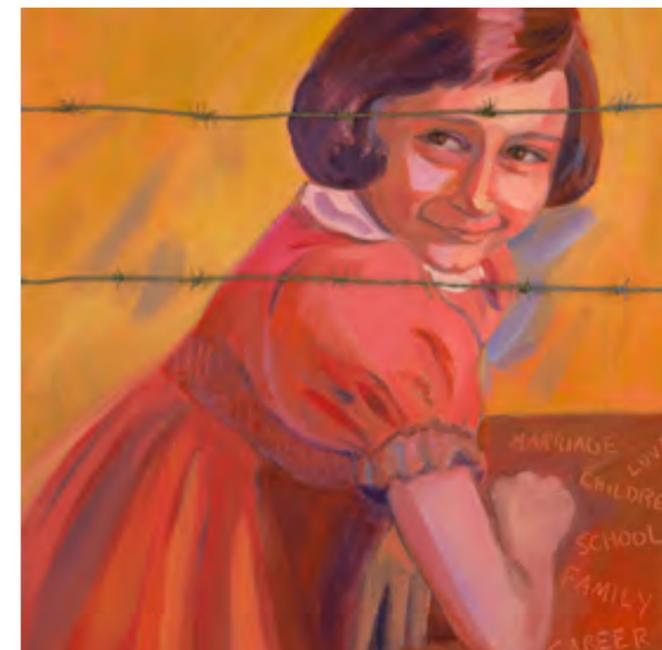
"These girls are this generation's Anne Frank," notes Myra Roberts. She wishes to honor them too. Anne's message is one of tolerance and peace. It is a message now stamped, in addition to her diary on over 40 Myra Roberts oil canvasses.

(Project Tolerance will be on view at the Florida Holocaust Museum in St. Petersburg from May-July). ♦



"The Anne Frank Series comprised of 30 original paintings of Anne Frank and a book of the paintings will be exhibited across the country, starting with Big Arts and Sanibel Public Library, Sedona Arizona Art Center, Cab Calloway School of the Arts in Delaware and will be on view at the Florida Holocaust Museum in St. Petersburg. This project has been endorsed by Hillary Clinton, our former Secretary of State and Jane Goodall, world renown anthropologist. The purpose of this project is to promote peace, equality and brotherly love... to understand and learn from the past to create a better future. Anna is a worldwide symbol of innocence lost."

- Myra Roberts



# BUBBLING COLOR AND FORM ERUPT IN DAZZLING ABSTRACTIONS AT GOLDENBELT

by Adrienne Garnett

True artists are usually free spirits, it's just that some are more apparently so than others. We get to engage with an exhilarating, though unassuming free spirit when we enter the GoldenBelt Rm. 100 Gallery in Durham this month. Suzy Andron's organic, dimensional paintings and "Polytychs" greet us as they swirl with life force and contained energy. These works recall the throbbing within us that ties

each to the other in celebration of our unity. Sometimes the free spirit is masked. The three long panels of dancing, glittering energy in "Carnival" are darkly cloaked in mystery. Texture in other pieces, may be like peeling tree bark and lava flow from within the earth. These are then surface gilded by sunlight and star shine to make our urge to touch them almost irresistible.

A serious painter since graduating from Pratt



CARNIVAL (detail)

Institute in Brooklyn, NY, Suzy later earned a Masters Degree in Landscape Architecture at North Carolina State University where she was privileged to work as Teaching Assistant for two years with iconic Professor Joe Cox. Andron persistently pushes her own aesthetic boundaries just as she taught her students to do at the University of North Carolina-Greensboro and at Meredith College, Raleigh, NC. Within the community, Andron was a co-founder of the Raleigh Artist Community (RAC) that later became the Visual Art Exchange in Raleigh. Suzy is a long-time member of the Durham Art Guild.

As Suzy pushed her own aesthetic boundaries, she exercised a similar "push/pull" on her actual painting format. Expanding upon the time-honored tradition of Diptychs and Triptychs, she began experimenting with multiples wherein each could serve as a "stand-alone" composition, yet was compositionally augmented by additional elements. Suzy evolved her technique of developing "Polytychs" in a very personal way. She defines these as "any number of connected canvases coexisting and fully in concert within a single framework." The geometry of these compositions continues to grow increasingly complex and so does the number and three-dimensionality of the combined canvases as well as the irregularity of the perimeters. Most of these works are connected within a unique, singular undulating frame. It is interesting to note that while this exhibition is displaying nineteen pieces, they are comprised of a total of sixty-three canvases.

SKYWAY TO VENUS is a "polytych" combining eight small canvases. Each horizontal band is formatted in the same way but the second line is offset, making the overall frame quite different from any ordinary painting. Its rectangular shape geometrically coheres with the raised circle of partially orbiting, gilded paths.

CARNIVAL is a compelling and dramatic grouping of three vertical panels: two adjacent and touching,



CARNIVAL Acrylic/mixed media 62 x 70 inches



HARVEST Acrylic/mixed media 38 x 38 inches

while the third, on the right is at a small remove, somewhat like the way we, as individuals within a dynamic group, demand a modicum of separation. Each panel evokes an undulating, masked figure in mystery and abandon.

STRAIGHT FROM THE HEART is entirely different

in mood, material and composition. It is a single square panel superimposed by a diagonally set, smaller canvas into which a hole has been cut opening to the layer behind. I can "smell" the green of the earth, the dry leaves (pleated paper) and the piercing of the heart. The dynamic is both expulsive and vulnerable.

HARVEST (assembled from three canvases) is a verdant, lyrical growing thing. Set on the diagonal, its pod-like form bursts up and outward, sending out spiraling tendrils. Truly alive! Jerry's Artarama in Raleigh commissioned Suzy to teach her "polytych" process in a workshop that would be filmed and made available to patrons in the store and on line. It was during this workshop that she created "Harvest."

Andron's work is hung in several corporate art collections including SAS Institute, Design Box, Red Hat Corporate Office, and the Salvation Army. Recent exhibits have been in the Rosenzweig Gallery, Durham; Associated Artists Gallery in Winston Salem, NC; Salon Moxie in Raleigh, NC; Holly Springs Culture Center in Holly Springs, NC; Works of Heart, Raleigh; Jibarra's Restaurant, Raleigh; Featured artist with Art-Exchange at NeoCon and Park-Art Gallery on Park Avenue, NYC. "My recent works have involved the recipient and careful investigation of where the piece will reside—studying the ambient and artificial lighting, the

colors, textures and fabrics of the space. This approach blends all 40 years of art into the best for today...and tomorrow."—Suzy Andron. Please visit my website at [www.andron.com](http://www.andron.com)

<<http://www.andron.com/>> Artwork by Durham Art Guild member SUZY ANDRON can be experienced at GOLDENBELT, Room 100 Gallery, 807 E. Main St., Durham, NC 27701 from February 1-25.

Adrienne Garnett is an arts writer, artist and art educator in NC and New York. ♦



STRAIGHT FROM THE HEART Acrylic/mixed media 22 x 24 inches



SKYWAY TO VENUS Acrylic/mixed media, 24 x 24 inches

# THIS YEAR IN JERUSALEM

The hills of this ancient city are alive with joyous music and dance.

by Sara Evans

2013 marks the third annual Jerusalem Season of Culture (JSOC), a summer-long celebration of all aspects of the arts.

Known as the ancient center of Israeli history and biblical culture, the Festival was launched to demonstrate that, along with its ancient history, Jerusalem is a city with a vibrant and evolving contemporary arts scene.

The Festival was launched in 2011 to nurture and celebrate both the ancient cultures of the city and its cultural mix that is like no other place on the planet. By hosting events of such diverse art forms as dance, design, theater and photography, along with an incredible range of music and musicians, poetry and new media, the city projects itself with all its amazing complexity. The juxtaposition of age-old venues, some dating back an astonishing 3,000

years, with cutting edge music, dance and theater, makes for an arts scene that is both exciting and memorable.

In 2011 and 2012, major site-specific installations by the noted Israeli artist/architect Ron Arad (720), the artist Anish Kapoor, and the internationally acclaimed Icelander Olafur Eliasson have served to link the performing arts to the powerful sense of place that the City of Jerusalem offers. The Festival also highlights innovations in architecture, such as the new additions of the Israel Museum.

The annual, non-profit Jerusalem Season of Culture is a deliberate means of demonstrating that Jerusalem is a polyglot, multicultural and ecumenical entity. It is not the bastion of any one particular culture or religion, but rather, an incredibly diverse city, a spiritual center of the

world's three great monotheisms, Islam, Judaism and Christianity. There is a shrine or holy place everywhere one looks, everywhere one steps. The city is thronged with priests, mullahs and rabbis and with visitors from all around the globe.

To risk generalization, Israelis are very competitive about their cities. Part of the goal of JSOC is to demonstrate that Jerusalem, like its newer, hipper cousin, Tel Aviv, boasts an indigenous and vibrant arts scene. To that end, the mayor of the city, Nir Barkat, (a younger, trendier Michael Bloomberg with a successful business background), is a staunch supporter and booster of the event. The City Council and the Jerusalem Development Authority are also totally on board with the Festival, melding private sector patronage and public interests to promote it. The Festival is also strongly



Music after midnight: Audience leaving a Sacred Music concert at the Cave in Jerusalem's Old City.

supported by the city's and country's tourist boards.

During the festival, hundreds of Israeli artists and international guests working in every contemporary field literally converge upon this ancient city.

The 2013 Season will once again reflect the complexity and diversity of Jerusalem itself, with programs that showcase the impressively high level of artistic expression taking place in the city today.

Jerusalem is home to approximately 100 cultural institutions, including world-class museums, such as the Museum on the Edge, which exhibits international contemporary art, as well as renowned performing arts groups and numerous schools, academies and conservatories. All of these cultural entities are enriched by a depth of history and a mingling of peoples and religions that is

unparalleled in the world. The Jerusalem Season of Culture spotlights the artistic creativity in this historic city for both local and international audiences.

"Our directive is to explore what happens when excellent cultural content encounters Jerusalem, the most fascinating city in the world," said Itay Mautner, who is the Jerusalem Season of Culture's Artistic Director. "As a meeting point for peoples and cultures, this city is highly charged and utterly unique, and can lead to countless artistic discoveries, to say nothing of personal discoveries. The complexity and significance of this place make it fertile soil for all kinds of creative spirits. Our goal is to put the wealth of cultural activity here onto center stage."

There is a consummate joy in the experience of being gathered, together with thousands of people

from all walks of life, to experience the eclectic artistry of such groups as the internationally acclaimed Vertigo Dance Company or the ecstasy of a Sufi-Sunni Zikr ritual, an explosion of dance, drumming and acoustic music. The 2012 Jerusalem Season of Culture culminated with a 24-hour Sacred Music Festival. Concerts were held in a huge variety of venues, and were held literally around-the-clock. So successful was the Sacred Music Festival as a finale that it will once again be the culmination and high-point of the 2013 Festival.

In 2012, musicians and artists from Iran, Iraq, Azerbaijan, Canada, Israel and as far away as Brazil and Zimbabwe gathered in the city, performing a truly astonishing variety of world music. The Tower of David, a magnificent outdoor venue in the Old City, with its biblical gates and golden stone buildings, literally rang with joyous sound for 24-hours, from pre-dawn concerts until late into the night. The music sprang from a wealth of traditions, expressing the yearning of millennia towards Jerusalem. Performers included Hassan Hakmoun, who is king of the Gnawa minority from Morocco, Sevda, a gorgeous diva from Azerbaijan, and Makam Yerushalem, an orchestra that debuted at the festival, playing and performing in a wild and eclectic mix of Amharic, Hebrew and Arabic, and unforgettable concert in the torch-lit Tower.

This great in-gathering and celebration of the arts is proof positive that if peace is ever to come to this complex part of the world, it will be through the commitment of the young people of the region and the healing power of the arts.

(The 2013 Jerusalem Season of Culture will be held from June 15-August 24. To learn more about the events of the festival, check out [www.jerusalemseason.com/en](http://www.jerusalemseason.com/en).) ♦



Noa and Adi Wertheim--Vertigo Dance Company, Eyal Landesman, photographer



Omer Avital--Yishai Levron, photographer



Yair Harel--Yishai Levron, photographer



## Mother, daughter, wife, sister... friend.

As a woman, you play many roles for the people who are most important to you and, by choice or circumstance, wealth manager may be in your repertoire. In fact, in one out of four U.S. households with a net worth of \$1 million or more, a woman is calling the shots when it comes to investing and spending money.<sup>1</sup>



Since your wealth touches many lives in many ways, it's vital to get advice from a reliable source. At Morgan Stanley, you can expect to work with a Financial Advisor who invests time in understanding your specific situation and has the experience and resources needed to help you prepare for the future.

**The Lansat Group**  
Investment Management Consultant  
Senior Vice President  
Financial Advisor

777 South Flagler Drive, Suite 700  
West Palm Beach, FL 33401  
561-820-2348  
Jeremy.Lansat@mssb.com  
www.MorganStanleyFA.com/Lansat

**Morgan Stanley**

<sup>1</sup> Phoenix High Net Worth Market Insights, August 2010  
© 2012 Morgan Stanley Smith Barney LLC. Member SIPC.

GP11-01086P-N07/11 7177437 SEG002 10/12

# A WAY WITH LIGHT

Joan Griswold's paintings explore the stillness of rooms and the nature of place.

by Michelle Gillett

**T**he few paintings I own by Joan Griswold invite me into other rooms, other spaces than the ones where they hang in my home. Griswold's paintings evoke place and settings that are intimate and rich with light and color, yet never overly-done or sentimental. While the scenes she paints are exteriors of buildings and interiors—kitchens and libraries, chairs around a table, an unmade bed—her focus is always on the abstract composition, the play of light.

Early in her career, Griswold painted her subjects of street scenes and interiors because of her interest in architectural form and how it could guide the way she used light and shadow. Joan's father's job brought her family to Japan when she was a teenager. She says that being exposed to Japanese art and architecture had a big influence on her work. She was fascinated by the highly geometrical, subtly colored designs, "the beauty and sense of line" found in Japanese homes. She is still concerned with those elements as well as "the Western emphasis on realistic light." And while her paintings are narrative in subject, they do not tell the whole story. Griswold has said, "You—the viewer—can finish the story yourself. There's more of a dialogue between the artist and the viewer."

Griswold grew up in Rochester, New York, and after her high school years in Japan, attended Beloit College in Wisconsin. At Beloit, she started out as a theater major and ended up as a studio art and classics major. After college, she moved to New York where she managed a frame shop. She moved to Sheffield, Massachusetts in 1986 in the beautiful Berkshires, an area that has long drawn creative people from all walks of life. There she rented a studio on Railroad Street in nearby Great Barrington where she both paints and teaches painting classes.

For many years, Griswold exhibited her work in one-woman shows at the Hoorn-Ashby Gallery on Madison Avenue in New York. Gallery owner Marie-Claire Barton closed her New York gallery several years ago. Barton has called Griswold one of her "more important artists."

In a profile of Joan Griswold several years ago published in Berkshire Living Magazine, Sheryl

Lechner wrote, "In one canvas, *The Unmade Bed*, bright sunlight falls across the imprint left by a head on a down pillow. A simple white sheet is haphazardly thrown back over the cobalt blue comforter, but the interplay of light and shadow across the two fabrics allows for a whole range of colors beyond the flat blue and white of the actual colors. The painted bed is a multi-hued affair, ranging from the palest yellows and lavenders to deep grays and violets. Griswold points out how her work has progressed from tightly controlled, careful brushwork, toward more experimentation with loose brushwork and broader, swirling surfaces that let the viewer, 'see the idea of the brush stroke.'"

Griswold lives in Mill River, Massachusetts with her husband, writer and humorist, Roy Blount, Jr. Recently, they have been spending more time in New Orleans, where they have visited often over the past fourteen years. "New Orleans has opened my work," Griswold says. "I love the sultriness, the warmth, the laid-back people are happy and open." She adds, "I have been studying how we are all connected, and I feel that sense of connection more intensely in New Orleans."

Joan Griswold's award-winning work has been featured in many solo and group exhibitions, and has been acclaimed in the *New York Times* and other publications. Her work can be found in many private collections throughout the US and Europe. She has had several shows in New Orleans recently. One exhibit explored the theme of books at the Cole-Pratt Gallery on Magazine Street. She exhibits her work every summer at the South Wharf Gallery in Nantucket. ♦



The Guest Room 16 x 12



Another Thought 24 x 30



A Cup of Tea? 12 x 14



Out the Door



**REGIONAL**  
**PHYSIOTHERAPY CENTRE, INC.**  
*"Excellence in Physical Therapy"*

*Looking for Quality Care Physical Therapy?*



*At Regional Physiotherapy Centre, our staff is dedicated to providing extraordinary patient care!*

**What Sets Us Apart:**

- Our people; Our Procedures
- Building Relationships for Over 20 Years
- Patient Respect & Quality Care
- Recognized as Experts in the Local Medical Community
- Small Staff to Patient Ratio



**Call Us Today! Four Convenient Locations to Serve You!**

**Downtown WPB**  
 (561) 833-2244

**Central WPB**  
 (561) 594-0962

**Okeechobee/Turnpike**  
 (561) 202-6488

**Boynton Beach**  
 (561) 733-7677

*Please visit us at [www.palmbeachpt.com](http://www.palmbeachpt.com) for more information.*

THE FROST ART MUSEUM CELEBRATES  
 OPENS FIVE NEW EXHIBITIONS  
 DURING TARGET WEDNESDAY  
 AFTER HOURS

The Patricia & Phillip Frost Art Museum at FIU presents the first Target Wednesday After Hours of the 2013 spring season with the opening reception for five new exhibitions: Eugene Savage: The Seminole Paintings, José Manuel Ballester: Concealed Spaces, Deep Blue by Javier Velasco, The Healings Spirits of the Waters and Aesthetics & Values. The opening reception will be during Target Wednesday After Hours on February 27, 2013 from 6pm to 9pm and is free and open to the public. Evening will include hors d'oeuvres, wine, flamenco dancing and music by Radiate FM.

Eugene Savage: The Seminole Paintings  
 February 27, 2013 – May 19, 2013

In 1935, American artist Eugene Francis Savage made the first of many journeys into the Florida Everglades to study the Seminoles. Inspired by his observations, he created the most extensive painted record of the Florida Seminoles from the early twentieth century. These works reflected Savage's concern for the plight of Native culture as tourism, land development, and environmentalist debates threatened their traditional way of life. This exhibition will be traveling from The Cummer Museum of Art & Gardens in Jacksonville. Curated by Holly Keris.

José Manuel Ballester: Concealed Spaces  
 February 27, 2013 - June 23, 2013

Concealed Spaces, Ballester's first individual museum exhibit in the United States, presents twenty-four large-scale photographs inspired by art history's masterpieces, including works by Botticelli, Fra Angelico, Géricault, Goya, Leonardo Da Vinci, Michelangelo, Velázquez, and Vermeer, among others. The artist erases all living beings and eliminates all references to action from the original works, and re-creates different scenarios where nature and architecture become the main subjects. "Nature, simplicity and spontaneity are qualities he transmits through his landscapes and architectural settings. In the end, it is the ideal of living in harmony, the spirituality of the magnificent

landscapes and the majesty of Ballester's monumental pieces that make them unique and inspiring," says the curator of the exhibition, Francine Birbragher-Rozenwaig.

Deep Blue by Javier Velasco  
 February 27, 2013 – Remainder of 2013

Spanish multi-media artist Javier Velasco was commissioned to do a site-specific work in the atrium of the Frost Art Museum. He used fused glass to create beautiful works that are allegories to the ephemeral, and speak to the fragility of nature and the environmental concerns of today. Artist will be open for the opening.

The Healing Spirits of Waters  
 February 27, 2013 – April 7, 2013

When the African slaves were forcibly transported across the Atlantic Ocean on their treacherous journey to the New World, they brought their spirits with them. In Haiti, the water spirits who guide the ritual of purification may take on many forms, but all are part of Vodoun, a religion that is fundamentally African. For Vodoun ceremonies, colorful ritual flags are carried to the service; they are believed to possess a magical power, which can be activated in the ritual. Presented along with these ritual flags is a video by Kenyan artist Wangechi Mutu which is inspired by the redemptive hymn Amazing Grace and its origins in the slave trade, where the difficulty of the crossing was redeemed only by God's grace and the power of the water. Curated by M. Stephanie Chancy.

Aesthetics & Values 2013  
 February 27, 2013 - March 24, 2013

The A&V seminar of the Honors College at FIU examines the vital role visual art plays in the social and cultural dialogue surrounding controversial issues. It investigates how artists have challenged or enforced authority by creating new aesthetics. It further explores how art is used to initiate, accelerate, or combat social change. The heart of the course is the A&V exhibition. This annual project provides students with the opportunity to

demonstrate their resourcefulness and creativity through the research, curation, and organization of an exhibition of contemporary Miami artists. Artists featured: Luisa Basnuevo, Adler Guerrier, Catalina Jaramillo, Maria Martinez-Canas, Glexis Novoa, Leyden Rodriguez-Casanova, George Sanchez-Calderon, Asser Saint-V al, Viking Funeral and Pioneer Winter.

About the Patricia & Phillip Frost Art Museum at Florida International University

The Frost Art Museum opened its current 46,000-square-foot state of the art building in November 2008. Admission to the Museum is always free. The Frost is an American Association of Museums accredited museum and Smithsonian affiliate and is located at 10975 SW 17th Street, across from the Blue garage and adjacent to the Wertheim Performing Arts Center on the Modesto A. Maidique Campus. Hours of operation are Tuesday through Saturday 10 a.m. – 5 p.m. and Sunday noon-5 p.m. Closed on Mondays and most legal holidays. For more information, please visit <http://thefrost.fiu.edu> or call 305-348-2890. Follow us on Twitter and Like Us on Facebook.

About FIU

Florida International University is one of the 25 largest universities in the nation, with nearly 50,000 students. Nearly 110,000 FIU alumni live and work in South Florida. Its colleges and schools offer more than 180 bachelor's, master's and doctoral programs in fields such as engineering, international relations and law. As one of South Florida's anchor institutions, FIU is worlds ahead in its local and global engagement, finding solutions to the most challenging problems of our time. FIU emphasizes research as a major component of its mission, with research expenditures of more than \$100 million per year. For more information about FIU, visit FIU Online. ♦



# PRIVATE GOURMET COLLECTIONS

SANDY BUTLER GROUP



Fernando Pensato®

All Natural  
Premium Quality

Egg pasta  
Pâtes aux œufs  
Eiernudeln

Tagliolini  
à la Truffe

Cooking Time 2 minutes

Product of Italy NET WT. 250 gr. 8.8 OZ

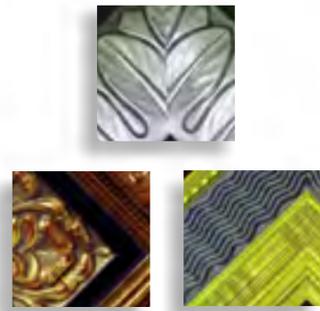


**HABATATGALLERIES**

539 Clematis Street  
West Palm Beach

562.832.8787

Drawings • Sculpture • Installations



# STEPHEN JOHNSON & COMPANY

## fine frames & mirrors



25 years experience and service in the Palm Beaches

### 561-659-1883

1610 S. Dixie Highway, West Palm Beach, FL 33401  
entrance and parking in rear of building

located 2 blocks south of the Norton Museum of Art



Family Owned & Operated  
since 1965

## TRU-VALU DRUGS

101 N. Federal Highway  
Lake Worth, Florida 33460  
PH: 561-585-4677  
FAX: 561-588-8562

*Call us today to arrange a FREE CONSULTATION in your home or in our office with  
Dr. Ryan Goodkin, Pharm. D, new owner, to ensure your current regimen is appropriate.*

# FREE DELIVERY



## You can count on us.



Accidents and disasters happen.

We help homeowners recover.

# Unextreme Makeover

Minimize Aging  
With The BandAid  
Mini Lift(s)

As Seen on Channel 5

- For brow, eyelid, jawline and neck improvement
- Performed in the office with local anesthesia
- Limited bruising and scar, rapid recovery
- For Men and Women who do not choose a mast lift

561.833.4122



**DR. FREDRIC M. BARR,  
M.D. F.A.C.S.**

Board Certified Reconstructive  
Plastic Surgeon

1411 N. Flagler Drive • Suite 5800 • Victor Farris Bldg.  
West Palm Beach • www.palmbeachplasticsurgery.com

*So You Think You Can Act?*

*You be the Judge*  
at our Annual Benefit Celebration

for Reservations call (561) 514-4042 ext. 9

**PALM BEACH  
Dramaworks**

Flements Inc.  
Floral Studio  
561-301-2282

Designs by Theo Major & Co.  
Commercial & Residential  
Palm Beach & Chicago

NEW Garden Center

Belvedere & Dixie Hwy.,  
West Palm Beach, FL 33401

561-301-2282

*"We give our patients a healthy, happy smile,  
but above all, we give them confidence"*

**Complete Dental Treatment**

- Tooth Contouring
- Smile Design
- Implant & Reconstructive Dentistry
- Whitening
- Fixed/Removable Restorations
- Total Reconstructive Dentistry
- Ceramic/Glass Veneers
- Crowns and Bridges
- Smile analysis and Evaluation

**Gregory K. Boyajian**  
CDT MDT DDS Prosthodontist

Call today for your complimentary Dental consultation, no obligation.  
235 Peruvian Avenue, Palm Beach, FL 33480 • (561) 802-4424

Dr. Boyajian has been a member of many professional organizations: • International Dental Federation • Florida Dental Federation • International College of Prosthodontics • American Academy of Cosmetic Dentistry • American Academy of Implant Dentistry • American Academy of Osseointegration • American Academy of the History of Dentistry • American Society of Master Dental Technologists • American Academy of General Dentistry

**THE  
PALM BEACH  
STEAKHOUSE**  
33480

561.671.4333

191 Bradley Place, Palm Beach, FL 33480  
www.ThePalmBeachSteakhouse.com

**Physicians Plus**  
A Premier Answering Service

*"Our Personal Touch Makes The Difference."*

**IMAGINE HAVING AN ANSWERING SERVICE  
YOU REALLY LIKE!**

- State of the Art Equipment with Telescan Earthnet Series
- 100% Satisfaction – Guaranteed
- Competitive Pricing
- Available 24-Hours a Day
- Personal & Business Accounts
- Live Operators
- Dependable Trained Staff
- Customer Service
- Efficient
- Courteous
- Professional

*We understand the importance of staying connected 24-hours a day so you and your clients or family will never miss an opportunity or an emergency call. Our fully trained operators perform line checks to insure your telephones are continuously forwarded to our service. Answering telephones is our specialty and we professionally, efficiently, courteously and expeditiously go far beyond the basics.*

**Physicians Plus  
Answering  
Service**

P.O. Box 2747, Jupiter, FL 33468  
For Local & Nationwide Service: 561-355-1030 North • 561-989-1500 South  
Toll Free: 1-888-868-8270 • Fax: 1-561-471-4225  
www.salmonscorp.com

1 9 2 6

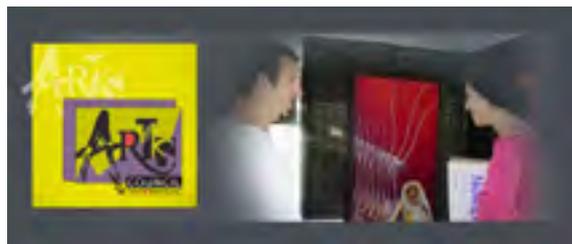
**BICE**  
RISTORANTE

BICE Ristorante • 417 • Worth Avenue • Palm Beach, Florida 33480 • (561) 835-1600

# WEB ADDRESSES FOR EVENTS CALANDERS



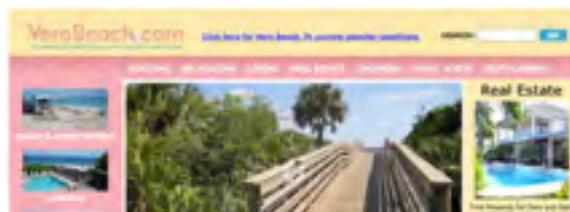
<http://pbccc.org/>



<http://martinarts.org/>



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



<http://www.verobeach.com/>



<http://gmcvb.com/Index.asp>



<http://www.tcpalm.com/news/entertainment/calendar/>



<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/>

