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"THE ARMORY SHOW AT 100"

Henri Matisse (French, 1869-1954), *Blue Nude*, 1907. Oil on canvas, 36 . x 55 . in. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.228. © 2013 Succession H. Matisse / Artists Rights Society (ARS), New York. Photography by Mitro Hood.

# THE SHOW THAT SHOOK THE WORLD

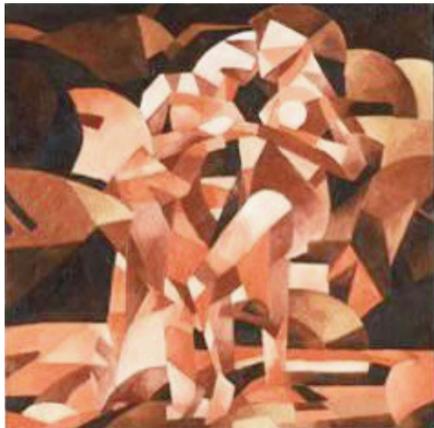
The 1913 Armory Art Show introduced Modern Art to America—and forever changed the way we look at art

by Sara Evans

In February 1913, a landmark art exhibition opened at the 69th Regiment Armory in New York City. Although it was open in New York for only four weeks, this exhibit permanently changed the American art scene. It introduced modern art to the 87,000 visitors who crowded into the exhibit, shocking many of them and leaving them wondering what the world was coming to. The exhibition then traveled to Chicago and to Boston, and when it was over, the art scene in America was never the same.

On October 11, the august New York Historical Society opened its brilliant recreation of the 1913 show, “The Armory show at 100: Modern Art and Revolution.” Organized by Kimberly Orcutt, the Society’s curator of American art, and Marilyn Satin Kushner, curator of prints, photographs and architecture, this exhibition has over 100 pieces, paintings, sculptures and works on paper, from the original exhibition, an astonishing feat. Arranged in a cogent and accessible way, it shows viewers not only how the art world arrived at the revolutions of 1913, but how these artworks have impacted the evolution of art in the 100 years subsequent to the exhibition.

Not only does the exhibit guide us from here to there, intriguingly, it manages to explode many myths engendered by the Armory Show. One of



Francis Picabia (French, 1879-1953), *Dances at the Spring*, 1912. Oil on canvas, 47 7/16 x 47 1/2 in. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950, 1950-134-155. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



Overhead view of Armory installation, 1913. Walt Kuhn, Kuhn family papers, and Armory Show records, Archives of American Art, Smithsonian Institution

these is the widespread belief that Marcel Duchamp’s “Nude Descending a Staircase” was the shocker of the exhibition. It wasn’t. Matisse’s “Blue Nude” took pride of place as the # 1 offensive work in the show. Another myth that bites the dust holds that the exhibition was designed to shock its viewers. Not so. It was meant to show Americans that the art that looked so radical was actually on a continuum of artistic evolution, from Old Masters and European academic art to the Impressionists and the post-Impressionists. Rather than a radical break with the past, this new art was the art of the new century, but not alien from the art that came before.

One of the things the current exhibition does best is place the new art of Europe within a richly American context. The show begins with examples from the Hudson River school, with its lush, easily digestible landscapes. It walks us through landscapes by the American impressionist, Childé Hassam, and gently leads us to the transitional work of members of the Ashcan school, whose members

combined traditional techniques with radical subject matter, the descriptions of gritty, everyday life by such artists as Robert Henri, John Sloan, George Bellows and William Glackens. Other American artists in the show include Arthur Davies, Walt Kuhn, John Marin, James MacNeil Whistler, Maurice Prendergast, Marsden Hartley and Albert Pinkham Ryder. These important works by American artists underscore the fact that although the exhibition is remembered as a European invasion of the American art world, more than half its works were by American artists.

And then, there were the Europeans. Curiously, it was the surreal works of Odilon Redon that American visitors were drawn to, and whose works were the definite best sellers of the show. There were neo-romantic works by Puvis de Chavannes and a strange frieze by the eccentric British painter Augustus Johns. There were works by Renoir, Van Gogh and Cezanne, (the first Cezanne exhibited in the United States, which was snatched up by the Metropolitan Museum). the Matisse “Blue Nude”



Marcel Duchamp (French, 1887-1968), *Nude Descending a Staircase (No. 2)*, 1912. Oil on canvas, 57 7/8 x 35 1/8 in. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950, 1950-134-59. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp

and many others, including Braques, Picassos and Brancusis.

Clearly, though, it was the Cubist works by Francis Picabia and Marcel Duchamp that so loudly heralded the fact that Modernism was here to stay. And New York was the perfect venue for this radical debut. It is, after all, the Cubist city. As the curators observe, it was this show in this city, organized by some of the most important artists, critics and



John Marin (American, 1870-1953), *Woolworth Building, No. 28*, 1912. Watercolor over graphite, 18 1/2 x 15 9/16 in. National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer. © 2013 Estate of John Marin / Artists Rights Society (ARS), New York.



John Sloan (American, 1871-1951), *Sunday, Women Drying Their Hair*, 1912. Oil on canvas, 26 1/8 x 32 1/8 in. Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, Museum Purchase, 1938.67. © 2013 Delaware Art Museum / Artists Rights Society (ARS), New York



Henri Matisse (French, 1869-1954), *Blue Nude*, 1907. Oil on canvas, 36 . x 55 . in. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.228. © 2013 Succession H. Matisse / Artists Rights Society (ARS), New York. Photography by Mitro Hood.

gallery owners of the time that cemented the city’s status as the leader of the art world, replacing Paris, London and Munich. One critic wrote that the Duchamp represented “the total destruction of the art of painting.” Other critics described the Armory Show as “Ugly, depraved, crude, vulgar, repugnant, brutal, savage, hideous, corrupt.” It seems there were hardly enough negative epithets to go around.

Another wrote, “It will be a most excellent thing, it will wake America up terrifically.”

In looking backwards, the current exhibition at the New York Historical Society puts in past 100 hundred years into a rich context. We look and we

see and we wonder what all the fuss was about. There are no dead animals floating in formaldehyde, no Madonnas smeared with elephant dung.

This show reminds us that art has many functions, to amaze and surprise and delight—and to disturb. It is a tremendous and important undertaking—and a show not to be missed.

(The Armory Show at 100: Modern Art and Revolution” is on view until February 23, 2014. NYHistory.org. A thorough and impressive catalog illuminates the exhibition.)◆

# PALM BEACH PHOTOGRAPHIC CENTRE FEATURES KADIR LOPEZ

Internationally distinguished Cuban artist

**K**adir López whose work is currently on display at the Palm Beach Photographic Centre in downtown West Palm Beach through October 30. Kadir was introduced to Palm Beach during the 2009 Whitney Art Stroll and subsequently invited by prominent art collectors Jim Pappas and Carlos Morrison to participate in the Palm Beach Art Fair 2010 and 2011. In 2012,

Palm Beach Photographic Centre Director Fatima Nejame and Board Member Tommy Morrison visited Kadir's atelier in Havana. Kadir was invited to become the Palm Beach Photographic Centre's first Artist in Residence. In addition to his Museum exhibition, Kadir will participate in teaching activities at the Centre, including the presentation of three, 90-minute seminars during the month of October.

Blurring the lines between past, present, and future. He critiques the effects of progress, or lack thereof, on society in spiritual, economic, and political arenas. The artist unveiled

**'The Conflux of Eternities,'** featuring several new installations that showcase the historical connection between America and Cuba, particularly Cuba's acquisition of the architectural drawings of the U.S Capitol building in Washington, as depicted in his recent **"Rubik's Cube"** sculptures. Inspired by historical archives and vintage photos, Kadir cleverly incorporates the old and the new as manifested in his debut at Palm Beach Photographic Centre, where he presents his Rubik's Cubes, Monopoly Series, Palimpsest and Molotov installations

**"MONOPOLY"** consists of copies of original stock certificates issued by U.S. companies which were an integral part of the dynamics of Cuban society prior to the revolution in 1959. The process involved in depth research into private historical archives and took me a year to complete," says Kadir. While exploring the rich visual history of the island, it became evident that a mingling of realities had a long history in a nation that has struggled with issues of independence and identity for most of the 20th century. In his new body of work Palimpsest, Kadir continues to explore the

complexities of his country's past through a series of text based images created by exposing the back of photographs once used by the Cuban government in print media. Literally meaning "scraped clean and used again," palimpsests were originally manuscripts on parchment in which text was erased and written over. The process, however, did not entirely obscure or destroy what was beneath the surface. In the case of the particular photographs Kadir uses, we find a myriad of information that speaks of the shifting realities born by a country in revolution. Various captions – at times hand-written, typed, taped-over, even blacked-out – describing the image are inscribed on the back of the photograph producing a recondite narrative of past events. The newly created artwork in Kadir's Palimpsest series provides us with a

clearer understanding of the past's influence on the present. Powerful messages are suggested through historical anecdotes, as recorded in his new series **The Palimpsests**, leaving the observer to imagine interpret and create the present reality in his own mind. The Signs Series, which brought him critical attention when he was named as one of the top ten artist to watch in 2011 by the Huffington Post, is a perfect example of how Kadir uses his limited edition photography, incorporating 1950's metal signs from American companies that were banned from Cuba by Castro's revolutionaries in the early 1960's. Most of signs were burned or shot at by the rebels upon their arrival in Havana in 1959. Fifty years later, Kadir began purchasing those signs that remained from independent sellers all around Cuba. After researching the background history of

these discarded signs, he produced a collectible of historic and contemporary value. It is on these aging supports that the artist paints, draws and makes his own interpretations with ceramic pigments, resins, enamels and other materials that naturally allow for transparency, in order to let the photographic images of 1950's Havana the artist incorporated to show through the final work.

**The Signs Series** are original one-of-a-kind pieces that depict the last days of pre-Castro Cuban-American history. A photograph of a car impacted by a pre-revolutionary rebel explosion is applied to an Esso sign riddled with bullets by Castro's revolutionaries. "The scars on the car and the bullet holes on the sign are indicative of what was to happen to the American Presence.

An avid photographer, Kadir draws from his cleverly compiled photographic collection for inspiration. Meticulously researched historical archives, iconic vintage photos complement his own Modern Day photography in the American Presence exhibit. "Photography is an instrument, a tool of expression as clay is to sculptors or canvas is to a painter. A vehicle which takes me to another reality. I use photography as a source of ideas and a tool to create."

*Meet the Artist:* "I trace the American Presence in Cuba through my collection of vintage photography which represents a past refusing to disappear. These photographs survive the convulsions of modern irony, which in turn inspires me to incorporate and utilize them as a material reference and ideography in most of my work," Kadir states. Born in Las Tunas, Cuba, in 1972, Kadir began his formal art



denise felice

education at the age of 12 at the Escuela Elemental de Artes Plasticas. He continued his studies at the Escuela Profesional de Artes in Camaguey, where he studied painting, sculpture, and drawing. During that time, Kadir executed numerous set designs for the National Ballet of Camaguey. In 1990, he went on to the prestigious Instituto Superior de Artes in Havana, commonly known as ISA, graduating in 1995. There he combined professional art training with education in theory, philosophy, and art history.

1990 in over ninety solo and group shows in North and South America, Europe, China, and the Caribbean.

In addition to creating art, Kadir has lectured at conferences at Universities and Museums worldwide, and has served as a juror at a number of national art contests in his country

Kadir's artwork can be found in several large number of private collections all over the worldover the world. ♦

Kadir has exhibited his work consistently since

Photography by Denise Felize



"Rubik's Cube"



"MONOPOLY"

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# WOMEN ARE IN THE NEWS

by Janice Sands

Women are in the news a lot these days. It's good that discrimination and abuse are being exposed and addressed. It's bad, however, that these issues are endemic. Pen and Brush is a nonprofit organization advocating for women in the arts – something it has been doing for nearly 120 years – and yet, reading today's headlines, it seems that our work has barely begun to scratch the surface of gender inequity in the visual and literary art worlds.

It is true that art by women has been showing signs of breaking through the glass ceiling. What propels it, though, may not be reason for celebration. For example, in the April 18, 2013 Wall Street Journal article, "Women on the Verge," Ellen Gamerman and Mary M. Lane wrote about the upcoming spring auctions at Christie's and Sotheby's, referencing how chronic historical undervaluation and lack of recognition make art by women the 'value stocks' of today. When work from the canon is priced out of (or is no longer on) the market, collectors seem willing to look for female "impersonators" of the old masters; or they go for bargains created by the failure of the same marketplace to assign fair value. Great work by highly talented women can find its rightful place in the upper strata of the auction market; but we wonder if this is a model that will truly crack that ceiling and result in real parity for women.

Unfortunately, we at Pen and Brush were not surprised to see the lack of follow-up to the Wall Street Journal article; particularly since work by one of the female artists singled out was sold at Sotheby's for \$800,000 over the high-end estimate (at \$4.365 million). While the sale pales in comparison to the top prices for work by men, it nonetheless represents meaningful upward movement for market valuation of women artists. Either way, art press coverage should educate the public and collectors to this disparity by following up on stories such as this.

Then recently, with their "Everyday Sexism Project," the organization Women, Action & the Media penetrated Facebook's seemingly arbitrary enforcement policies on blocking hate speech. They used social media to persuade advertisers to remove

ads until Facebook took actual steps to deal with posts depicting images of violence against women and hate speech, content previously categorized as humorous or "merely" objectionable and offensive. Facebook's VP for Global Public Policy released a statement, which included her observation that often the backlash from Facebook users against objectionable material was the best antidote to it.

However, self-policing has not been shown to be an effective change agent where deeply embedded discrimination exists. It seems to us that if any of the handful of women who have been able to rise to the top echelons in corporations in fact credit the corporate world for recognizing their talents - despite their gender - they need to also hold that corporate world accountable for fostering practices that widely preclude women from having equal opportunity for recognition - because of their gender.

As the New York Times Business section article, "The Distasteful Side of Social Media Puts Advertisers on Their Guard" (June 4, 2013) makes clear, Facebook only took action because of pressure from the marketplace, which was influenced, in turn, by pressure from socially or politically active groups. In this instance, change that benefits women was achieved because the marketplace demanded it. However, it is in this same marketplace that the value of women's work is also depressed.

Anne Marie Slaughter's essay in the Atlantic several months ago sparked many articles and commentary about whether women "can have it all" - a concept suggested by Facebook's Sheryl Sandberg in her recent best-selling book, "Lean In: Women, Work and the Will to Lead." Can women have it all? Are they aspiring to lives and careers that mimic those of men? If they can't or don't achieve it, where does the fault lie? These are questions fueling more and more discussions, some of which distract from what at Pen and Brush see as a more basic issue: equal opportunity for women to have their work valued on its merit alone.

We recognize that gender-based inequality in the arts marketplace has a much larger historic societal context. But we also recognize that the best chance



of aiding the cause for gender equity is by concentrating our resources within our sphere of influence. Pen and Brush is about to open a state-of-the-art, 5,500 square foot facility in New York's Flatiron District early next year. Here we will refocus our mission to see that women seeking careers as professional artists and writers have the opportunity to do so on equal footing with their male counterparts. We will present to collectors, curators, editors, agents, publishers and the public, work by women reflecting the diversity of content and media found in the work of men - and we will present a lot of it, debunking the notion that there simply aren't enough women consistently producing good compelling work.

Ironically, our paradigm says it must always be about the work, and not the gender - or gender will remain the signifier, rather than merit or marketability.

Janice Sands, Executive Director, Pen and Brush  
Janice Sands has served as executive director of The Pen and Brush, Inc. since 1998. With four decades of experience in nonprofit management, Sands has worked in arts and entertainment since 1992 as executive director of the Screen Actors Guild Foundation and subsequently, as a strategic planning consultant to the Actors Fund of America before joining Pen and Brush.

Drawing on this experience, Sands has participated in many arts organization panel presentations for groups including the Arts and Business Council of New York, the Council for Arts and Humanities of Staten Island, Artists Talk on Art and the Women's Studio Center. She is also a member of ArtTable, a national organization for professional women in the visual arts. Through her work at Pen and Brush, Sands is a member of Americans for the Arts, the Arts and Business Council of New York and the New York Nonprofit Coordinating Committee.

Sands is a graduate of the UCLA School of Public Affairs. ♦

# ECLECTIC MIX OF FIVE NEW WORKS FROM PROVOCATIVE ROSTER OF PERFORMERS SHOWCASED IN MIAMI THEATER CENTER'S 2013-2014 SANDBOX SERIES

PRESENTED WITH SUPPORT FROM THE JOHN S. AND JAMES L. KNIGHT FOUNDATION

As Miami Theater Center's Sandbox Series enters its second season as a major force in the support, development, and presentation of new work by innovative performers, Founder & Artistic Director Stephanie Ansin announces that a \$100,000 Knight Arts Challenge grant from the John S. and James L. Knight Foundation will enable five (5) premieres to be presented in MTC's 50-seat black box studio adjacent to its Main Stage at 9806 N.E. 2nd Avenue, Miami Shores, FL 33138.

The series will launch November 1-16 with Miami-based playwright/actor Theo Reyna's new play KNOWLEDGE AND NOISE, a comedic modern myth about a brother and sister who, feeling curious yet aimless, set off in search of the literal "unknown." An alumnus of New World School of the Arts, Reyna went on to study theater at Southern Methodist University and in London before returning to Miami where his various writing and acting credits include playing the role of Andrei in MTC's inaugural production, Anton Chekhov's Three Sisters.

Theo Reyna's SandBox Series residency will be the first in the series of five to illustrate Miami Theater Center's ongoing mission to entertain and educate audiences and artists of all ages and abilities by offering innovative performers a six week period in which to develop, rehearse, and perform a new work as well as teach a series of classes for the community.

"For our cultural community to thrive, artists

need spaces like Miami Theater Center to share new works, ideas and perspectives. We are excited by this second season of programming, and how it will both engage audiences and provide a platform for emerging writers and performers," said Dennis Scholl, VP for arts at Knight Foundation.

From December 13-22, Jaamil Olawale Kosoko will present a live performance and visual installation entitled BLACK MALE REVISITED which asks audiences to reconsider their impressions of the black male body in performance and visual art. A Nigerian American curator, producer, poet, choreographer, and performance artist, Kosoko is currently based in New York



Carlota Pradera Photo by Glexis Novoa



Juraj Kojs Teaching Photo by Miguel A. Gomez



Jaamil Olawale Kosoko Photo by Umi Akiyoshi

## 2-MTC'S SANDBOX SERIES

City where he is Co-Director of New York and Philadelphia's "anonymous bodiesllart collective."

February 14-March 1, SIGNALS, an interactive sound installation and multimedia performance by Juraj Kojs, will invite the audience to navigate through various sonic and tactile experiences. A Slovakian-born composer, performer, multimedia artist, and producer, Kojs permanently resides in the U.S. He is the director of the Miami-based Foundation for Emerging Technologies and teaches at both the University of Miami and Ai Miami International University of Art and Design.

From March 28-April 12, Juan C. Sanchez will present his new play, PARADISE MOTEL, seven scenes spanning seven decades in a seedy motel on Calle Ocho. A Cuban-American, Sanchez studied theater at New World School of the Arts and Florida State University. His plays have been produced in Miami, Minneapolis, Los Angeles, and New York.

Barcelona-born Carlota Pradera, a Miami-based performer and choreographer, will create the series finale, an experimental movement-based performance called BARE BONES which runs June 13-28. Certain to be intriguing, Pradera describes the work as "employing unfamiliar language, confusing scenarios, and absurd chaos to analyze power dynamics among individuals and cultures."

All SandBox Series artists have committed to leading five (5) sessions in which they will offer classes, workshops, panels, talks, readings, and open rehearsals appropriate for professionals and non-professionals ages 18 and up.

For more information, contact MTC

Communications Associate Federica Wallis via email: federica@mtcmiami.org or phone: 305.751.9550, ext. 234, or visit www.mtcmiami.org.

About Miami Theater Center:  
Under the leadership of Founder and Artistic Director Stephanie Ansin, MTC produces classical and contemporary works that entertain and educate audiences and artists of all ages and abilities. MTC programs include: MTCperformance, innovative



Theo Reyna Photo by BurakAngunes

theater, dance and music; MTCeducation, learning opportunities for students, professionals, and the general public; and MTCfilm, a partnership with O Cinema that transforms the theater into an independent cinema several nights a week.

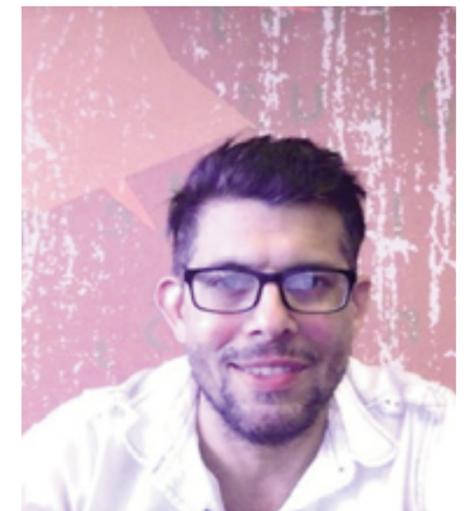
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Juraj Kojs Photo by Rolf Nordahl

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Juan C. Sanchez photo by Juan C. Sanchez

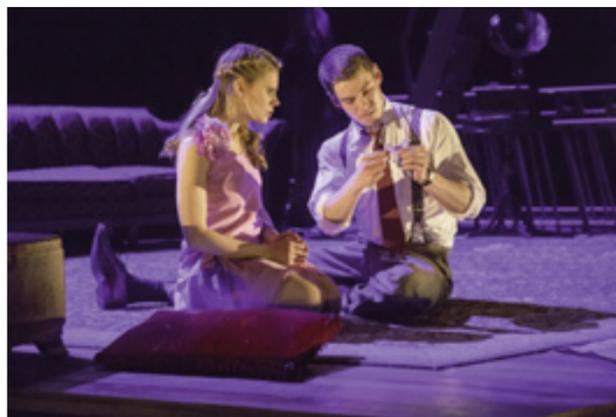
# THE GLASS MENAGERIE

John Tiffany's much praised new revival of the Tennessee Williams classic *The Glass Menagerie* has announced an additional seven-week extension to its limited run at Broadway's Booth Theatre.

**T**he *Glass Menagerie* tells the story of the Wingfield family, comprised of faded Southern belle Amanda (the matriarch) and her two children, Tom and Laura. Tom is a restless dreamer frustratingly tethered to home, while Laura is a shy, crippled girl who spends her time admiring her collection of glass animals in lieu of social interaction. The play's action is motivated by Amanda's urging of Tom to bring home a "gentleman caller" for Laura, despite Laura's timidity and Tom's desire to get out from under his mother's domineering hand.

The *Glass Menagerie* is a fresh new production of Tennessee Williams' masterpiece drama. The show features a simple, bare bones set: three platforms over a floating abyss representing the play's central theme of "memory." The play is a two-act drama with equal parts explosive scenes and bursts of laughter, in true Williams fashion. It's hard to go wrong with this staging of a masterpiece, helmed by Tony-winning Once director John Tiffany and featuring a cast led by two-time Tony winner Cherry Jones as Amanda Winfield, and stage and screen favorite Zachary Quinto. Amanda Winfield, Celia Keenan-Bolger as Laura Wingfield, Zachary Quinto as Tom and Brian J. Smith as The Gentleman Caller

The show was originally scheduled to play its final performance on January 5, 2014, but will now play through February 23, 2014. ♦




## GALLERY BIBA

### MODERN & CONTEMPORARY

**G**allery Biba opened its doors at 224 A Worth Avenue in November of 2006. The realization of a vision by the gallery's principal, Biba St. Croix, Gallery Biba is proud to feature constantly rotating selections by the finest Modern and Contemporary masters. Mrs. St. Croix has more than 20 years of gallery experience, and has concentrated her expertise to bring together offerings by some of the most important and sought-after artists from around the world.

Throughout the Gallery can be seen exquisite paintings, sculptures and works on paper by artists such as Pablo Picasso, Jim Dine, Andy Warhol, Robert St. Croix, Robert Rauschenberg, Francesco Capello, Elizabeth Murray, Dan Flavin, Jean Dubuffet, Victor Rodriguez, and numerous others.

The Gallery's exterior space, a serene enclosed garden, is complemented by a variety of sculptures, both abstract and representational.

Gallery Biba welcomes seasoned connoisseurs and beginning collectors alike. Business hours are Monday through Saturday, from 10:00 a.m. to 6:00 p.m. (Summer Hours: Tuesday through Saturday, 10:30 a.m. – 5:00 p.m.) Appointments are not required. ♦

224A WORTH AVENUE PALM BEACH, FLORIDA 33480 TEL: 561.651.1371

- |                    |                        |                     |                     |
|--------------------|------------------------|---------------------|---------------------|
| Peter Anton        | Jim Dine               | Walter Jervolino    | Robert Rauschenberg |
| Jeff Bark          | Jean Dubuffet          | Kay Kaul            | Victor Rodriguez    |
| Bill Beckley       | Liu Fenghua            | Mathias Köster      | Claudia Rogge       |
| Fernando Bermejo   | Carole Feuerman        | Peter Maier         | James Sagui         |
| Adolfo G. Bigioni  | Dan Flavin             | Salvatore Mammoliti | Salustiano (b.1965) |
| Peter Blake        | Warner Friedman        | René Magritte       | Peter Sarkisian     |
| Emily Brock        | Daniel & Geo Fuchs     | Veronica Marrocco   | Regine Schumann     |
| Alexander Calder   | Romero Fudyma          | Henry Matisse       | Barbara Segal       |
| Francesco Capello  | Titti Garelli          | Heidi McFall        | Jonathan Seliger    |
| Jorge Cardelli     | Hubertus Von Der Goltz | Harding Meyer       | Jonathan Stein      |
| Felipe Castañeda   | Qu Guangci             | Andrei Molodkin     | Gavin Turk          |
| Marc Chagall       | Reuben Hale            | Elizabeth Murray    | Federico Uribe      |
| Dale Chihuly       | Jan Hendrix            | Ioana Nemes         | Willy Verginer      |
| Robert St. Croix   | Martin C. Herbst       | Julian Opie         | Andy Warhol         |
| Natasza Czajkowski | Jo Hormuth             | Mirko Ostoja        | Tom Wesselmann      |
| Zhang Dali         | Ana Mercedes Hoyos     | Pablo Picasso       | Lee Gil Woo         |
| Yury Darashkevich  | Patrick Hughes         | Angel Ramirez Vapor | Beverly Zimmer      |



## The Prayer, A Love Story

by Jacqueline von Zwehl

Published by Johann Press

# NEW BOOK REVEALS THE SECRET TO HAVING ALL YOUR PRAYERS ANSWERED

"No matter how much darkness exists in your life it can not diminish the flicker of even the tiniest light. That light is prayer and it will lead you to your destiny."

**A** break up. A lost job. Both parents hospitalized at the same time with life-threatening illness. A longtime friend confesses being raped at only 6-years-old. How can God let these things happen? No matter how much she prayed, Jacqueline von Zwehl couldn't find the answers she desired, and her faith began to crack under the weight of life's turmoil. After years of searching, von Zwehl came to learn that all her attempts to control her destiny couldn't make up for simply letting go and letting life happen. She details her extraordinary journey away from and back to her faith in the new book, *The Prayer, A Love Story: Unlock a Life of Miracles, Unconditional Love and Answered Prayers* (Johann Press).

"One morning during my daily prayers, I had a powerful vision of my future," von Zwehl explains. "I heard the voice of divine guidance telling me to share my story. So I trusted the universe and began writing this book. This is how the universe

works. When we are ready, we will always be lead to our destiny. Yes, we will be challenged. The challenges are a blessing and reminder that you must continually merit the journey to your destiny. My destiny is simply to remind the world you are all unconditionally loved."

In *The Prayer*, von Zwehl shares some of her incredible wisdom with readers, including:

Practical tools to live a life of miracles everyday - sharing, gratitude, forgiveness, and asking for blessings

Certainty vs. hope: how living with certainty is the key to faith

Journey to eternal life: coping with the loss of a loved one

Destiny of humankind: to live with unconditional love and joy

Secret to having your prayers answered: pray for "others" first

"God does not need months or years to manifest a miracle. When you are ready, He is ready," shares von Zwehl. "God is a state of pure

love and the closer we each get to that state, the closer we are to having our prayers answered. Prayer is the process by which we become more loving and sharing human beings and being ready to receive a miracle."

Jacqueline von Zwehl received her Bachelor of Fine Arts from New York University and her Master's from Pennsylvania State University. She enjoyed an eleven-year management career at IBM where she worked in Marketing, Operations, and Sales. During her corporate career, Jacqueline began a journey of self-discovery and transformation, which took her around the globe visiting the most holy and spiritual sites. Jacqueline is currently a motivational speaker and certified life coach.

Website: [www.greatbooksite.com](http://www.greatbooksite.com)

*The Prayer, A Love Story: Unlock a Life Full of Miracles, Unconditional Love and Answered Prayers* will be available through all major booksellers October 28, 2013. ♦

Imagine praying to meet your soulmate, Imagine your prayer is answered.

Imagine being engaged on your first date and married a few months later, Imagine a lifetime joy with your eternal love.

☐ God does not need months or years to manifest a miracle, once you are ready He is ready. ☐

2013 20-City National TV Media Tour

Date	TV Show	Location	Organization	Call Letters/CH__
9/27	The Harvest Show	South Bend, IN	LeSEA Broadcasting	DTV367
10/1	Nite Line	Taylors, SC	Dove Broadcasting	WGGSTV16
10/3	Triad Alive	Greensboro, NC	TCT.TV	DTV377
10/10	CatholicLife TV	Baton Rouge, LA	Diocese of Baton Rouge	COXCH15
10/14	Changing Lives	Fresno, CA	Diocese of Fresno	KNXTV49
10/21	The Church, The Cardinal and You		Diocese of Chicago	CN-100
11/4	KTLN-TV 25	San Francisco, CA	Total Living Network/CC	KTLN-TV25
11/14	In His Presence	Little Rock AK	Victory TV Network	Dish/DTV/Fio
11/18	God is Good-Telecare	Uniondale, NY	Diocese of Rockville Center	C29/137, F396
12/10	Catholic TV Network	Boston, MA	Diocese of Boston	DTV/Dish/C
12/11	That's The Spirit	Hartford, CT	Diocese of Hartford	ORTV

To be scheduled

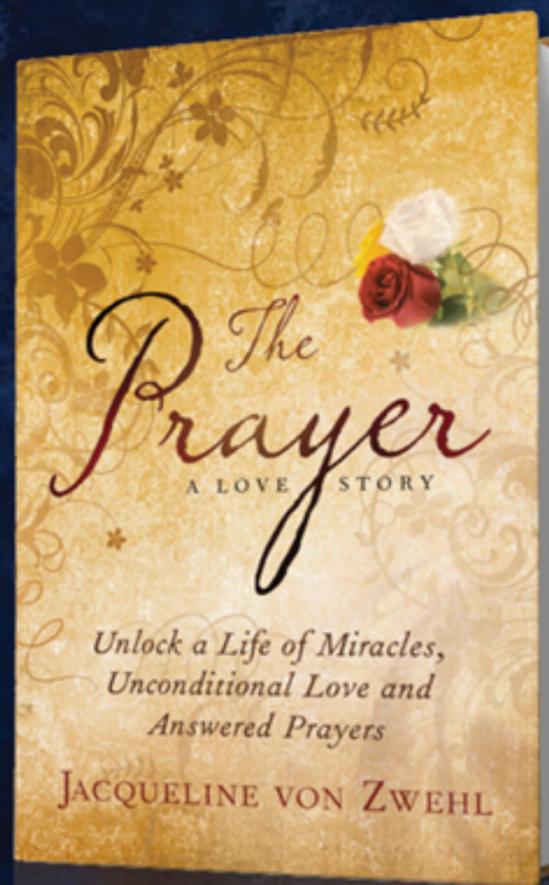
Women of Grace	Tampa, FL	EWTN	Global
Raymond Auroyo Show	Irondale, AL	EWTN	Global
Teresa Tomeo Show	Irondale, AL	EWTN	Global
The Circle	Atlanta, GA	AIB-TV	Dish/Cable
God Answers Prayers	Albuquerque, NM	SON Broadcasting	KCHF TV-11
Catholicism Live	San Antonio, TX	Archdiocese of San Antonio	15CTSA
Life Today	El Paso, TX	KSCE Christian Television	KSCE-TV38
CTV	Scranton, PA	Archdiocese of Scranton	Comcast12
The 700 Club	Virginia Beach, VA	Trinity Broadcast Network	Global

Plus several other programs in discussion stages



**AS SEEN ON NATIONAL TV**  
**Nite Line, The Harvest Show, EWTN, TCT TV, Victory TV, CatholicTV, Telecare, Changing Lives, CatholicLife, That's The Spirit, The Church, the Cardinal, and You, and more.**

## New Book Reveals the Secret to an Answered Prayer



*The Prayer, A Love Story* is the inspirational true story of one woman who discovers the secret to living a life filled with miracles and answered prayers. The journey begins with a divine promise, continues with unforeseen life challenges, and eventually leads to Jerusalem. Inside the Old City, a prayer will unlock the key to a life of miracles and unconditional love.

**PUB DATE: OCTOBER 28, 2013**  
**Nonfiction • Religion/Inspirational**  
**Trade Paper • \$14.95 • 5.5 x 8.5**  
**216 pages • ISBN: 978-1-939819-00-0**

"*The Prayer* is the most powerful Gift of Enlightenment and Faith that every Heart desires."  
 - Donna Selletti, Long Island, NY

"Wow, wow, wow. What an inspirational journey!"  
 - Frank Rossi, Beverly Hills, CA

"I can't imagine any woman who knows about this book will not walk but run to get it. A rare book which goes deep inside your heart."  
 - Andrea D'Alessandro, Pompano Beach, FL

From  
**JOHANN PRESS**

# DESTINATION NAPLES

The Naples Waldorf Astoria is the perfect, all-inclusive resort.

by Sara Evans

**T**owering 23 stories over the beautiful city of Naples, Florida, The Waldorf Astoria is a landmark structure that cannot be ignored. One of the flagship properties in Hilton's crown, it is a destination like no other. Families, lovers, sportspeople and eco-tourists all flock to this spectacular property and are never disappointed.

The sleek, modernist rooms in the 18-story Tower yield breathtaking views of the Gulf of Mexico from their balconies. Fifty modern bungalows scattered around the property are another option, offering guests a sense of Zen tranquility and privacy.

A highly ranked world-class tennis resort, the Waldorf offers 15 beautiful courts, nighttime tennis, coaching, pairing, and group and individual lessons and clinics for all levels of players. It is no wonder that Tennis Magazine has named this facility it one of the 10 top tennis resorts in the United States.

There are three beautiful swimming pools on the property, including the family favorite, with its 100-foot waterslide. The resort offers a full range of water sports, including kayaking, sailing, windsurfing and aqua cycling.

Visitors from all over the globe come to this property for the golf course attached to both Waldorf properties in Naples, the Naples Grande. This extraordinary golf facility covers an amazing 240 acres, dotted with pines and cypresses and more than 40 acres of pristine lakes. There is a full range of practice areas, more than enough carts, an excellent clubhouse offering purchases, rentals and locker facilities, and a delightful Grill Room overlooking the 9th hole that is a favorite venue for lunch for both visitors and Naples residents.

For those of us who like to exercise lying down, the Waldorf Naples offers a Golden Door spa village, with state of the art, innovative treatments for both individuals and couples.

Dining is a key element of vacationing at the Waldorf Naples. The facility offers an impressive range of eateries on the property, from the delightful Pool Bar and Grill, which specializes in all kinds of fruit shakers, salads and burgers, to the Beach Bar and Grill, which serves salads, fresh Gulf fish meals and sandwiches, right next to the beautiful Gulf, along with terrific sundowner cocktails. The Waldorf's Bar is a popular meeting place for hotel guests and Naples locals, offering a



Waldorf Astoria Hotel and Beach Club

great selection of champagnes and cocktails and Friday Happy Hours. Spressi, the hotel's coffee bar, serves all day, with a great selection of teas, coffees, sandwiches and lunch fare. And the hotel's Strip House is nothing less than spectacular, offering a truly impressive wine list, explained by an expert sommelier, perfectly grilled fish and steaks, and terrific, innovative desserts.

But perhaps the most appealing aspect of the Waldorf Naples is its contemporary, eco-friendly outlook, which appeals to both vacationing families and to visitors from abroad. It is highly rated as a "Green" facility, committed to preserving land and conserving energy. The resort's 23 beachfront acres are reached through a mile-long wooden walkway that ends up at a 3-mile stretch of white sandy beach. The walkway, which stretches through a mangrove estuary, teams with tropical birds, and feels as though it is miles away from civilization. Both the walkway and the beach evoke the Old Florida, a place where time stood still and the world of nature was of paramount importance. At once thoroughly modern and out of time, the Waldorf Naples Resort has become the destination of choice for vacations, meetings and conventions, and weddings for visitors from all over the globe. ♦



Lobby Bar



Spa Hut

# VIZCAYA MUSEUM AND GARDENS CONSERVES RARE ADMIRAL CARPET

Funding Provided by American Express Charitable Fund

**V**izcaya has completed conservation treatment of the 600-year-old Admiral Carpet, one of the most important objects in its collection, with funding from the American Express Charitable Fund. Built in the 1910s by businessman James Deering, Vizcaya is a National Historic Landmark and AAM-accredited museum owned by Miami-Dade County.

Commissioned by the 26th Admiral of Castile, Spain—King Ferdinand's grandfather—in the 1450s, the wool carpet is nearly 27 feet long and 8 feet wide. It is interesting to note that the design of the carpet reflects the harmony that existed between Christians and Muslims at the time. Only a handful of carpets woven by Muslim weavers for Castilian aristocracy during this period still exist and Vizcaya's Admiral Carpet represents one of the most complete.

Based on the 2011 survey of this rare object, Vizcaya ranked the conservation treatment of the Admiral Carpet and the improvement of its display method as an urgent priority. Treatment included removal of the outdated hanging system and a thorough cleaning. The new display system, consisting of a shallow, rigid slant support on which the carpet rests, was custom built and greatly enhances the carpet's visibility for Museum visitors.

American Express has a rich tradition of supporting organizations and projects that preserve or rediscover major historic sites and monuments in order to provide ongoing sustainable access and

enjoyment for current and future audiences. "We are extremely proud to having played a role in restoring the historic integrity of the entire estate through the conservation treatment of the Admiral Carpet" said Manager of Internal Communications Jeffrey Vortolomei.

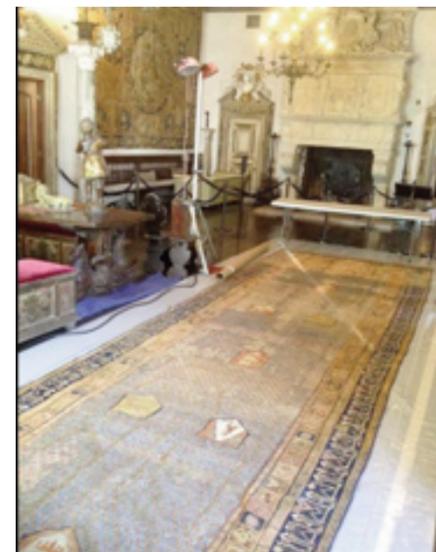
About Vizcaya Museum & Gardens

Vizcaya Museum and Gardens preserves the Miami estate of International Harvester Vice President James Deering (1859–1925). Built between 1914 and 1922, Vizcaya is one of the most intact remaining architectural examples from the era in United States history known as the American Renaissance, when the nation's wealthy industrialists built lavish estates inspired by the palaces of Europe. Vizcaya was designated a National Historic Landmark in 1994 for its national significance as an achievement of American Renaissance architecture, landscape design, decorative arts, and art collecting. Vizcaya is owned by Miami-Dade County.

Vizcaya features a Main House, ten acres of formal gardens, a rockland hammock (native forest), mangrove shore and a historic village that will be restored for additional venues for programs and community outreach. Located at 3251 South Miami Avenue between Brickell Avenue and Coconut Grove. Vizcaya is open daily from 9:30 a.m. to 4:30 p.m. Visit [www.vizcaya.org](http://www.vizcaya.org) or call 305-250-9133. VIZCAYA IS OPEN DAILY EXCEPT TUESDAYS, THANKSGIVING DAY, AND CHRISTMAS DAY. ♦



After Restoration



Before repairs



# CONTEMPORARY ART COLLECTION OFFERS VISUAL TREASURE AT THE ALFOND INN AT ROLLINS COLLEGE IN WINTER PARK, FL

New Hotel to House Contemporary Collection of Art with More than 100 Donated Pieces from Longtime Rollins College Supporters Barbara and Ted Alfond

**C**ontemporary Art Collection Offers Visual Treasure at the Alfond Inn at Rollins College. Alfond Inn at Rollins presents a special arts day preview for this exhibit at the hotel.

Winter Park, Fla.— In an effort to embody the values of a liberal arts education through the use of 21st century art, longtime donors and alumni Barbara and Ted Alfond (both '68) have established The Alfond Collection of Contemporary Art for Rollins College. The 100-plus piece collection, which was exclusively chosen with the College museum in mind and has not been shown elsewhere, will be displayed throughout the public areas at The Alfond Inn at Rollins College. Located one block from the College, the 100,000-square-foot boutique hotel opens in August.

The exhibit will contain paintings, photographs, sculptures and alternative visual forms — representing a substantial grouping of established and emerging artists working in the United States and abroad. The Cornell Fine Arts Museum at Rollins is the permanent recipient of the collection; the artwork will be exhibited on a rotating basis at The Alfond Inn.

Barbara and Ted Alfond are avid and knowledgeable art collectors, and Barbara serves on the board of trustees at the Museum of Fine Arts in Boston. The couple amassed the artwork with the assistance of independent Boston-based curator Abigail Ross Goodman.

"Both Ted and I credit our formative years at Rollins College with helping us foster curiosity and respect for differences, as well as expanding our global perspectives," said Barbara Alfond. "This collection demonstrates our coming full circle — sharing and celebrating the transformative experience that a liberal education offers."

A number of pieces in the collection are text-based, paying homage to the importance of language and global diversity. Each is intended to prompt viewers to better understand the world, opening their eyes to different perspectives and conflicting or opposite points of view.

Among the 57 artists are Philip-Lorca diCorcia,

Tracey Emin, Lalla Essaydi, Teresita Fernández, Joseph Kosuth, An-My Lê, Maya Lin, Jaume Plensa, Martha Rosler, Haim Steinbach, Lawrence Weiner and Jack Whitten.

"Barbara and Ted Alfond have dedicated much of their philanthropic effort to enriching the experience of others through art," said Ena Heller, the Bruce A. Beal director of the Cornell Fine Arts Museum. "They provide support to teaching museums and believe that art is an essential part of our ongoing education. At Rollins College, this commitment is especially personal because it is the site of their own intellectual awakening. This collection makes the Cornell a home for important 21st-century art and will provide a transformative experience for all visitors."

The Alfond's art gift to Rollins College complements the \$12.5 million gift from the Harold Alfond Foundation to construct The Alfond Inn. That donation was structured to create a permanently endowed fund from the Inn's revenues, which will provide student scholarships. Net operating income will be directed to the fund over the next 25 years or until the endowment principal reaches \$50 million,



Rachel Perry Welty, *Lost in My Life (wrapped books)*, 2010, pigment print, ed. 3 of 3, 90 x 60 in. © Rachel Perry Welty. Courtesy of the artist and Yancey Richardson Gallery



The Alfond Inn



Hadieh Safie, *White, Turquoise, Green, Gold, Yellow and Blue (6 colors)*, 2012, ink, acrylic and paper with printed and handwritten Farsi text *Esheghe (love)* 36 x 36 x 3.5

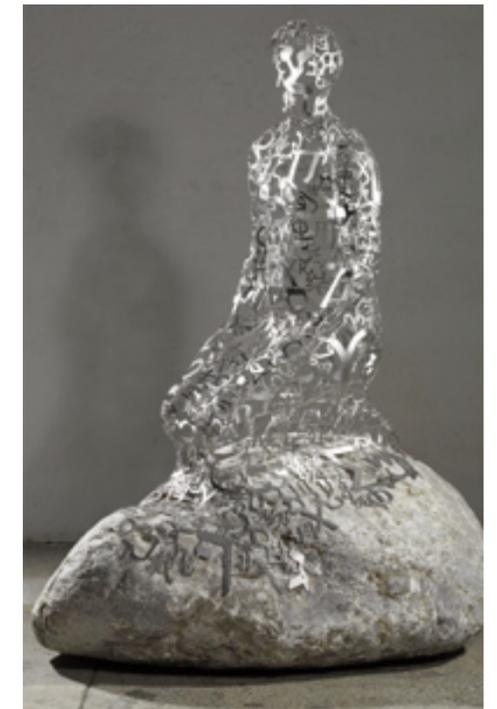
whichever comes later.

About Rollins College: Founded in 1885, Rollins College is Florida's oldest recognized college. Located in Winter Park, near Orlando, Rollins is consistently ranked as the number one regional university in the South by U.S. News & World Report. In addition to full-time undergraduate programs in Arts & Sciences and the College of Professional Studies, Rollins offers undergraduate and graduate degree programs for working adults through its evening program at the Hamilton Holt School and graduate business degree programs through its Crummer Graduate School of Business, which has been ranked a top MBA program by Forbes and Bloomberg Businessweek. Rollins serves approximately 3,300 degree-seeking students annually. For more information, visit [www.rollins.edu](http://www.rollins.edu). "Like" Rollins on Facebook and follow on Twitter @RollinsCollege.

About the Cornell Fine Arts Museum

The Cornell Fine Arts Museum is the only teaching museum with an encyclopedic art collection in the greater Orlando area. Its collection totals over 5,000 objects ranging from antiquity through contemporary, including Old Master paintings and a comprehensive collection of prints, drawings, and photographs. Located on the campus of Rollins College near downtown Winter Park, the Cornell's public hours are: Tuesday–Friday, 10 a.m. to 4 p.m. and Saturday and Sunday, 12 to 5 p.m. The Cornell Fine Arts Museum is offering FREE ADMISSION to all in celebration of its 35th anniversary. For additional information, please call 407.646.2526 or visit [cfam.rollins.edu](http://cfam.rollins.edu)

About The Alfond Inn: The Alfond Inn, a Preferred Boutique Hotel, is located in Winter Park, Florida. Owned by Rollins College, a private coeducational liberal arts college in Winter Park, The Alfond Inn is being built with a \$12.5-million grant from the Harold Alfond Foundation and will open in August 2013. Net operating income from the Inn will be directed to The Alfond Scholars program fund, the College's premier scholarship fund, over the next 25 years or until the endowment principal reaches \$50 million, whichever comes later. The 112-room boutique hotel will offer Hamilton's Kitchen restaurant, a pool and fitness center, and 10,000 square feet of flexible meeting space. The Alfond Inn is poised to become the new hub of dynamic Winter Park. The Alfond Inn is 15 minutes from downtown Orlando and 30 minutes from Walt Disney World and Orlando International Airport. The Alfond Inn is located at 300 East New England Avenue, Winter Park, FL 32789. 407-998-8090. ♦



Absolutley; Jaume Plensa's *Hermit*  
The figure is made of a steel skin (posed on a stone from his native Pyrenees) conceived of letters from 8 different alphabets. Its title indicates a solitary presence — yet its being made of letters brings in the notion of language, and thus the implied presence of an interlocutor. He speaks to all of us (see plurality of alphabets) but each of us reads him differently. This notion is very much a constant in the Alfond Collection — the notion of understanding and interpretation, or putting oneself in other people's shoes and being open to understanding other cultures and traditions. The face of the figure is hollow — so we can all imagine ourselves in that space; for me the sculpture is as much about identity as it is about communication. Plensa once said after one of his public sculptures was installed: "And now the conversation starts..." That's what we hope this work, and this collection more generally, will prompt.



the Cornell Fine Arts Museum

*Founded in Milan,  
Bice's Tradition Continues Throughout the World.*



**VALGRINE**  
EXCLUSIVE & LUXURY FRENCH PUTTER  
PARIS

For note

Gregory Moreau, founder of the house Valgrine realized his dream by creating the most exceptional putters. This engineer passionate of design and art draws its inspiration from the heart of the rarest and most exceptional materials to create the most luxurious and exclusive putters in the world.

New luxury interpreter, offers the best putter thanks to the new marriage of craft industry and high French jewelry (Jeweler, setters, engraver, polisher, metal worker, fitter and blacksmith). Valgrine displays its most exceptional talents from the birth of a putter with ending and finishing filled of symbols. We feel setters and jewelers vibrations of the place Vendome in Paris.

Valgrine's putters are real aerodynamics sculptures recognized for their exceptional finishing and their French elegance. Drawn in fluidity and tension, they embody a promise of sensation from the first glance. These creations are made from exceptional materials.

Valgrine's putters can be completely personalized or custom-made to create exceptional pieces. Reserved for the owners of exceptional pieces, Valgrine balances every putter with an alloy of meteorite according to game's style.

R&D in morphopsychology realized by Valgrine and validated by international professionals assure an increased regularity in situation of important stress.

ValGrine is the only brand in the world to propose 3 level prices and services:

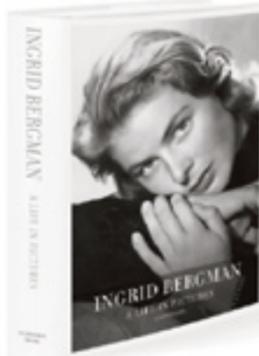
- Numbered edition : Access to ValGrine's putters, in the numbered edition, edited in 9 or 18 copies of each models, the collection claims excellence.
- Unique pieces : A card of customizations according to ValGrine's selections (finishing of aspects and colors, grooves and engravings).
- Exceptional pieces : Mixture of goldsmith's art and jewelry, insert valuable materials and completely custom-made of your putter ValGrine. Access to ValGrine's club, private and exclusive universe. Valgrine, creator of power installs its putters in the paroxysm of exception and jewelry.

**EPSILON**

VALGRINE presents you the Epsilon. This mallet with its lively, furtive and sharp edges, expresses the assurance and the performance. You will find the influence of a fluid, precise and aggressive design, to reveal your raw bestiality. The mallet Epsilon is a real seduction weapon for lovers of speed.

# GREAT READS

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

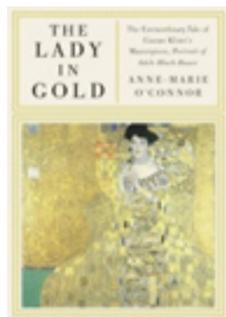


**Ingrid Bergman: A Life in Pictures** (Lothar Schirmer, in collaboration with Isabella Rossellini. \$125.00.) It is no exaggeration to call Ingrid Bergman (1915-1982) a once-in-a-century artist. As early as the 1930s, as a young star of radiant beauty the native Swedish woman with Hamburg roots enjoyed a roaring success in movies in her own country before she was discovered by Hollywood. David O. Selznick, the producer of *Gone With the Wind*, was to nurture her rise to super-stardom. Classic cinema hits like *Casablanca*, *For Whom the Bell Tolls* or the Hitchcock films *Spellbound* and *Notorious* will always be inextricably linked with the face of Ingrid Bergman.



**Toulouse-Lautrec and Le Vie Moderne**, By Phillip Dennis Cate, and Belinda Thomson, Skira Rizzoli, an imprint of Rizzoli New York, and Art Services International, Alexandria, VA

(\$75.00). Pierre Bonnard, Mary Cassatt, and the rest of the avant-garde artist community fought long and hard against the formal art standards forced upon them in Paris at the turn of the century (and thank goodness they did!). These artists lived by the phrase "La Vie Moderne" or the modern life, all while working and living at the heart of the cultural scene in the City of Lights. Accompanying a major traveling exhibition, *Toulouse-Lautrec and La Vie Moderne: PARIS 1880-1910* showcases the beauty of that distinct graphic style we all know and love today. The book explores the ways these artists defined their art as "modern;" truly celebrating a special—and highly creative—time in history. This is one that should be added to every art lover's library!



**The Lady in Gold**, by Anne-Marie O'Conno, (A brilliant book by Nobel Prize winner Eric R. Kandel (\$135.00) considered an unforgettable masterpiece, one of the twentieth century's most recognizable paintings, made headlines all over the world when Ronald

Lauder bought it for million a century after Klimt, the most famous Austrian painter of his time, completed the society portrait. The Bloch-Bauers were art patrons, and Adele herself was considered a rebel of fin de siècle Vienna (she wanted to be educated, a notion considered "degenerate" in a society that believed women being out in the world went against their feminine "nature"). The author describes how Adele inspired the portrait and how Klimt made more than a hundred sketches of her—simple pencil drawings on thin manila paper. The author writes of the painting, inspired by the Byzantine mosaics Klimt had studied in Italy, with their exotic symbols and swirls, the subject an idol in a golden shrine. We see how, sixty years after it was stolen by the Nazis, the Portrait of Adele Bloch-Bauer became the subject of a decade-long litigation between the Austrian government and the Bloch-Bauer heirs, how and why the U.S. Supreme Court became involved in the case, and how the Court's decision had profound ramifications in the art world.



**The Art of Carmen Cicero** Phyllis Braff, with contributions from Deborah Forman, Bill Evaul, Robert Berlind, and Donald Kuspit et al. (\$48.97.) From the very beginning, Carmen Cicero made an impression in the art world. He joined the acclaimed Periodot Gallery on Madison Avenue in New York in 1957 and by 1965, Cicero had won two Guggenheim Memorial Foundation Fellowships and a Ford Foundation prize, and was in important exhibitions at such venues as the Solomon R. Guggenheim Museum, the Museum of Modern Art, and the Whitney Museum of American Art. After a

fire destroyed his studio and a large body of his work in 1971, Cicero returned to figurative expressionism in the later 1970s before embarking on a new approach to his work in the late 1980s: A kind of expression difficult to define and variously termed by critics as "fantasy," "mystery," "surrealism" and "visionary." These works produce a peculiar atmosphere, a strange, enigmatic spell—images that linger in the unconscious mind. Filled with beautiful pieces—watercolors, paintings, drawings, and collages—this fine book offers an expansive survey of the life work of Carmen Cicero.



**MAKE IT FABULOUS: THE ARCHITECTURE AND DESIGNS OF WILLIAM T. GEORGIS** (2013)—\$36.76.) The Wolfsonian—FIU and Michele Oka Doner invite you to join New York-based architect and interior designer William T. Georgis—whose work *ELLE DECOR* describes as "uptown but impertinent"—for a book signing in The Wolfsonian café. This first monograph on Georgis's work, released by The Monacelli Press, presents sixteen houses and apartments in New York City, Long Island, Florida, Montana, and California. All the residences are designed around art collections and often include specially commissioned works. **The Unfinished Painting** by Nico van Hout (Abrams, \$65). Each of the paintings in this book poses tantalizing question: Why was this painting not completed? The book spotlights works by Van Eyck, Da Vinci, Manet, Cezanne, Matisse and many others, exploring the reasons the work was incomplete or abandoned.



**The Arts & Crafts of Newcomb Pottery:** (Skira Rizzoli, \$65.00). Filled with essays by scholars associated with the Newcomb Art Gallery of Tulane University in New Orleans, this richly illustrated volume explores the women's art project that became a key element of the American Arts & Crafts movement. Started in 1895 at the H. Sophie Newcomb Memorial College for women in New Orleans, the venture was intended to give

women an opportunity to earn a living in many aspects of the applied arts. This book shows how the Newcomb project grew and flourished, leaving a legacy of the most extraordinary art pottery ever produced in the U.S.



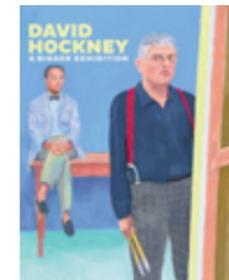
**The Essential Robert Indiana:** by Martin Krause with an essay by John Wilmerding (Prestel/DelMonico: \$49.95). Indiana's iconic works, *LOVE* and *HOPE*, has become a universal, global symbols. He considers himself "an American painter of signs" and clearly, his work is quintessentially American. This beautifully produced monograph highlights his immense body of work, his debut as a master of Pop Art, his background, his world view and his importance as a master of contemporary American art.



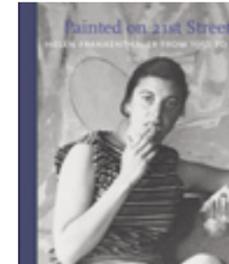
**Mexico: Revolution in Art: 1910-1940** by Adrian Locke (Royal Academy of Arts: \$55.00). This lively volume explores the amazing burgeoning of Mexican art in the first half of the last century. It explores the work of such important painters as Diego Rivera and David Siqueiros, along with the works of Mexican photographers, and puts these artists in a rich context with their contemporaries from other countries. Locke skillfully documents the influence of politics and history on Mexican art, the emergence of Mexico's unique artistic vocabulary and the contributions of outsiders to the country's cultural renaissance.



**Houghton Revisited** by Larissa Dukelskaya, John Harris, Andrew Moore and Thierry Morel (Royal Academy of Arts, \$60.00). One of Britain's greatest treasure houses, this book highlights the superb art collection assembled by Robert Walpole, Britain's first Prime Minister. His amazing collection of Old Masters was one of the finest ever assembled. But upon his death, the collection was sold to Catherine the Great of Russia, to settle his huge debts. The collection revisited Houghton on loan from the Hermitage this past summer, where it dazzled thousands of visitors.



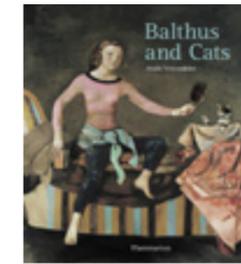
**David Hockney: A Bigger Exhibition** by Richard Benefield, Lawrence Weschler, Sarah Howgate, and David Hockney (Prestel/DelMonico, \$65.00). In the past decade, having spent significant time in his native England after years on of living on the California coast, David Hockney has focused his attention on landscapes, portraits, and still lifes, while maintaining his fascination with digital technology. The resulting work is an extravagance of color and light, ranging in dimension from billboard- to letter-size, and is the basis for this thrilling new catalogue that promises to become one of the most popular in recent memory. This lush and impeccably produced volume features more than 200 full-color works of art from museum collections and Hockney's private studio.



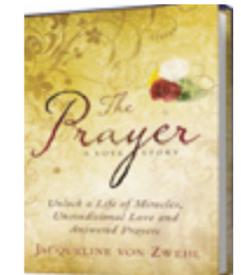
**Painted on 21st Street:** Helen Frankenthaler from 1950-1959 by John Elderfield (Gagosian/Abrams: \$100). The luminous modernism of Helen Frankenthaler, whose painterly innovations made her one of the most important artists of her century, is justly recognized in this new volume. Its nearly 30 paintings and many documentary images, as well as essays by art historians Elderfield and Carl Belz and the poet and art critic, Frank O'Hara, all shed new light on a significant decade of the artist's life. This book underscores Frankenthaler's immense significance as one of America's most influential abstract painters.



**Damien Hirst ABC** by Damien Hirst (Abrams, \$22.50). A brand-new, dark and whimsical adult alphabet book from the world-renowned artist Damien Hirst, this book is the perfect holiday gift for lovers of contemporary art. From A is for Anatomy to Z is for Zebra, this fantastic ABC is packed with the artist's iconic images that range from the lyrical to the shocking to the grotesque. Spanning his entire career and featuring images that embody his scientific, philosophical, and religious themes, *Damien Hirst ABC* is presented as an oversized classic board book. With the publication of *Damien Hirst ABC*, this artist is reaching a broader audience than ever before.



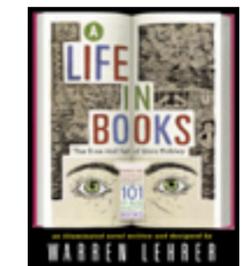
**Balthus and Cats** By Alain Vircondelet Flammarion, distributed by Rizzoli New York via Random House, Hardcover \$29.95. A self-proclaimed "King of Cats," Count Balthus Klossowski led a mysterious, quiet life apart from his fascination with felines; an unusual characteristic of the avant-garde community at the time.



**The Prayer, A Love Story** by Jacqueline von Zwehl. (Published by Johann Press, \$14.95.) NEW BOOK REVEALS THE SECRET TO HAVING ALL YOUR PRAYERS ANSWERED. "No matter how much darkness exists in your life it can not diminish the flicker of even the tiniest light. That light is prayer and it will lead you to your destiny."



**André Kertész: Paris, Autumn 1963** (Flammarion, \$39.95.) This small, elegant volume of images by the renown Hungarian photographer evokes Paris in a way that is both elegiac and evocative. His incredible eye for the tiny details and daily events of Paris bring everyone's favorite city to life. This book represents two and a half months of the artist's life, during which he detailed the sad beauty of Paris in Autumn, reflecting all its special neighborhoods and moods. The 59 images in this exquisite volume were gleaned from over 1500 black and white negatives and 313 color slides. It is the perfect memento of the eye of a 20th-century master.



**A LIFE IN BOOKS** BY WARREN LEHRER, *The Rise and Fall of Blue Mobby*, (Goff Books, \$34.95.) A LIFE IN BOOKS is an extraordinarily original, funny, heartwarming and heart-wrenching exploration of one man's use of books as a means of understanding himself, the people around him, and a half century of American/global events. ♦



The Shen Yun Symphony Orchestra debut at Carnegie Hall, 2012. "© 2012 Shen Yun Performing Arts".

# NEW MUSIC FROM AN ANCIENT EMPIRE:

Shen Yun Symphony Orchestra at Carnegie Hall a Must-See

by Ying-ying Zhang

The next time you're at the Met Museum, tear yourself away from the American Wing. Instead, head over to Musical Instruments where you'll find a veritable plethora of horns and strings, whistles and bells—the joyous noise of civilizations from every continent. But try not to get distracted yet because what you're looking for is much more ancient.

Make your way to the Music and Art of China. Inspect the pipa, a lute made out of wood, bone, and silk and marvel at how modern versions look the same as their counterparts from a millennium ago. Discover the double-reeded suona with its iconic metal bell that sounded at countless weddings before England was even a country. Explore the two-stringed erhu, which the Chinese say has been the closest instrument to the human voice... for over 4,000 years.

Today, the world's most ancient musical

tradition is still being written, thanks to the newly formed Shen Yun Symphony Orchestra. You may have seen Shen Yun Performing Arts, which played to sold-out houses at Lincoln Center last spring. Ever since its first production in 2006, Shen Yun has been turning heads in New York's artistic community with classical Chinese dance, one of the richest and most beautiful dance systems in the world. And now, the company is introducing the Shen Yun Symphony Orchestra, which is about to embark on its first United States tour.

To those familiar with Chinese music, the idea of a symphony may at first seem odd. Besides the ritual-based yayue form, Chinese music has historically developed in a chamber setting with small ensembles and soloists. What's more, in recent decades Chinese music has found itself in a complex place. Silk strings have become steel. And what many in the West recognize as traditional



The Shen Yun Symphony Orchestra's pipa (center-left) and erhu (center-right), 2012" © 2012 Shen Yun Performing Arts"



The Shen Yun Symphony Orchestra international debut at Carnegie Hall, 2012. "© 2012 Shen Yun Performing Arts".

Chinese music is actually not even a century old. But never has the international interest in Chinese music been greater, so this is a perfect opportunity to start a dialogue about what classical Chinese music is, and where it's headed. The Shen Yun Symphony Orchestra has something to add to that conversation.

Blending in Chinese soloists with Western symphonic strings, woodwinds, brass, and percussion, the Shen Yun Symphony Orchestra is breaking new musical ground. This unique ensemble isn't a modern Chinese orchestra, which uses traditional instruments to fill out the structure of a Western orchestra. Instead, Shen Yun's is the only orchestra in the world to have Chinese traditional soloists who are permanent members alongside a full Western symphony. This means the plucked pipa (which we met at the Met) gets a place of honor, that the suona can be spotted in the company of clarinets and oboes, and that the percussion section has a whole new battery of tiny bells and gongs, as well as a tang-gu ("court drum") stately situated by the timpani.

What's most interesting about the 100-piece ensemble isn't just which instruments are included, it's what all the musicians are doing together. For example, in Ladies of the Manchu Court by composer Junyi Tan, the erhu, also known as the Chinese violin, carries the melody along with a

trumpet. The melody, typical of the Manchurian Qing Dynasty and its royal grace, is expressed elegantly by the erhu, but the addition of the trumpet now imbues it with a greater sense of nobility. Meanwhile, strings glissando to mimic Chinese patterns, Western reeds wonderfully color the symphony's unique instrumentation, and the percussion regularly achieves the impossible: bringing to life the heartbeat of a bygone empire.

The Shen Yun Symphony Orchestra made its international debut at Carnegie Hall last October, but its repertoire has been in the works for seven seasons since the Shen Yun Performing Arts dance company first premiered. With an all-new production each year, Shen Yun's in-house composers annually create an abundance of pieces with melodies, rhythms, and instrumentation inspired by China's different regions, dynasties, and ethnic minorities to accompany the world's elite Chinese dancers.

These brilliant, all-original compositions will be at the core of this fall's Carnegie Hall concert. Alongside, the symphony orchestra will bring its uplifting energy to its performance of select classical Western masterpieces by Beethoven and Tchaikovsky, and will also feature Shen Yun's acclaimed sopranos and tenors.

Shen Yun is all about capturing the true spirit of Chinese civilization. By making ancient musical

traditions accessible to today's global audience, the East-West combination may achieve something unprecedented: the wide recognition of a musical system thousands of years in the making. And because of its innovative orchestration, New York's music scene will be sure to take note of it.

The Shen Yun Symphony Orchestra will return to Carnegie Hall on October 5th as part of a U.S. tour that includes stops in Washington DC, Dallas, Houston, San Francisco and Los Angeles. Tickets are available by calling 888-974-3698 or by visiting [Symphony.ShenYun.com](http://Symphony.ShenYun.com). ♦

"Beautiful sound... strikingly intricate melodies."  
NYTheatre.com

"I am completely enchanted."  
HRH Princess Michael of Kent

"Compliments to the composers that are able to integrate the two kinds of instruments. Delightful."  
Per Brevig, conductor and professor at The Juilliard School

"I was very impressed with the soprano."  
Alexandra Marc, world-renowned soprano

"A very strong, powerful piece of music."  
Gary Daverne, composer, conductor, director and producer



# HOME BUYERS UPDATES



**Topic Summary:** A report released by the Federal Reserve indicated rising home values are improving the overall net worth of many Americans. (See below on how to get a snapshot of your home's value)

The Federal Reserve is out with their 2nd quarter analysis of household net worth. The Reserve states that as home values rise, many groups in the economy are doing better than previous quarters, including Homeowners. U.S. households' net worth - the value of homes, stocks and other investments minus debts and other liabilities - rose 1.8% to \$74.82 trillion in 2nd quarter of this year, according to the report. That is the highest level since records began in 1945.

Caution is advised here for those that do not feel this "increased wealth". A large percentage of the growth is in the form of investments as the stock market has been doing well in recent quarters.

For most, the home represents their largest social and economic investment. A high tide, however, does not help all homeowners. In the 2nd quarter of this year, the value of residential real estate owned by households increased about \$525 billion. There are approximately 12.2 million homeowners who still owe more than their homes are currently worth. The tone of the report, FOUND HERE, appears to be that things are getting better for homeowners because higher home values mean more home equity. The national median existing single-family home price was \$203,500 in the second quarter, up 12.2 percent from \$181,300 in the second quarter of 2012. (Source Nat. Association of Realtors)

**They Tore Down Our Fence!**

## Our Manager Just Quit Income On The Side



The Community Q and A's are managed by Richard Thompson from www.regenesis.net. Richard has been involved for many years with various aspects of Condo and community living. He provides consulting services to community groups and industry vendors. He also takes questions from online consumers with Condo/HOA issues.

Question: My neighbor and I have shared a fence for eight years. Our new manager summarily had it removed stating "it did not comply with the governing documents". Don't we have rights?

Answer: Even if the manager was technically correct about the fence violation, removing a long standing structure without notification and right of appeal is unconscionable. Since the fence had been there for years, you probably had a prescriptive easement and a right to keep it. Eight years is a pretty strong defense. I suggest that you go directly to the board about the issue. Besides demanding that the fence be rebuilt, you should voice concerns about the manager's judgment. Maybe there are other cases of manager bulldozing which need to be addressed.

Question: Our manager just quit citing that he manages 27 associations and that ours is too difficult to manage. What is a reasonable workload for an HOA manager?

Answer: Normally, a dozen HOAs for one manager is considered a full load, assuming that the manager has no assistant, full management services are being provided to each client and that the manager is attending board meetings. Of course, the number of units in each HOA is a significant factor. If large and complex, a couple of HOAs is a boatload of work for a manager. A manager with an assistant could manage 20 smaller 20-100 unit HOAs but 27 HOAs would kill anyone but Superman.

Question: Our board president's wife is paid for

cleaning the clubhouse and the president owns a landscape company which is performing landscape services for our homeowner association. Are there any concerns we should have with this arrangement?

Answer: Yes, you should have plenty to be concerned about. Directors are elected volunteers who serve for no pay. A director's wife earning money from the HOA essentially flows money back to the benefit of the director. So, no family members should be employed by the HOA since there is a conflict of interest. (On a side note, it's generally not a good idea to hire any member of the HOA. If it doesn't work out, a neighbor (and possibly friend) will have to be fired and there are bound to be bad feelings. The motivation for hiring an insider is to save the HOA money. But this often results in improper withholding, making cash payments and other illegal dodges that exposes the HOA members to liability. Anyone working for the HOA should be a legitimate employee or contractor.

## Home Automation: The Jetsons would be right at home!

Topic Summary: If you never heard of the INSTEON Wireless Security IP Camera with Pan, Tilt and Night Vision, you may be one of the millions who want to delve into the Home Automation industry. With the proliferation of smartphones many options are now available for you to ride the home automations wave



But where to start? In this multi-part series you will learn the basics of home automation, the importance of "Standards" and issues of security of your home automation network.

Let's get started. First rule: start small. Just because you have many systems around the house, not all are easily linked to a home automation network. For starters you may want to automate simple systems like drive way lights or even automating your coffee maker. From there you will be able to slowly but surely understand the myriad of issues that are sure to pop up. The internet is full of resources that will get you educated and offer

buying assistance for the equipment you will need.

Let's get into the major areas around the home where automated systems can interact for more enjoyment, savings and security.

Before we start, the end game is to figure out how mobile you want to be while still controlling the devices hooked up to your network. If you are comfortable with using smartphones, you will want to have every part of the network mobile-enabled or web enabled, meaning once you are on the internet anywhere, you can control the network. Many whole house solutions have specific apps used to interface with their network.



### Basic Control Systems



### Lighting:

From any connected device remotely turn on and off lights or plug in devices such as coffee pots, pool

chlorinators, or driveway heating.



### Total Energy Management:

By automating temperatures and water heaters based on time or occupancy, you can reduce energy expenditures. Many systems can interface with smart meters so you can manage "time of day" energy usage, working with your utility to reduce energy costs.

### Access

### Control

### Automation

### Limit

### admission

### to

### designated

### areas.

### Form

### your smart

### phone

### allow

### the

### cleaning

### person

### to

### enter

### your

### home

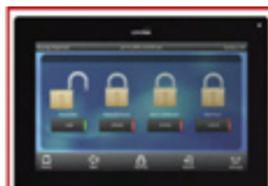
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### Home

### Security.

### Tie

### in

### wireless

### cameras

### all

### over

### your

### home.

### See

### if

### there

### are

### too

### Entertainment:

Send the latest

Pandora channel to

all rooms in your

home or certain ones.

Ties in your home

theatre systems and watch 300 channels



## Updated Credit Report Resources - Get It, Check It, Fix It, Get It Again!

UPDATED CREDIT REPORT RESOURCES - GET IT, CHECK IT, FIX IT, GET IT AGAIN!



### Topic Summary:

For years now consumers have been given the option to obtain their credit

report for free from the big three credit reporting agencies. Recent reports indicate that up to 79% of reports have errors.

- 1) Get free reports
- 2) How to fix errors the right way
- 3) Where to go when not satisfied
- 4) A fantastic site to go to for free tools

We all know that our credit reports are a very important financial tool that credit grantors and employers have to assess an individual's credit-worthiness. The government for years has given consumers a free way to see what is in your credit reports, and now they provide a resource called the Consumer Financial Protection Board to help you if you can't get satisfaction when errors are found.

First up you can get your free credit reports from the three national agencies, Equifax, Experian and TransUnion once every 12 months. The site to get the free reports is www.annualcreditreport.com. Be careful if typing in the web address as here are many sites that look like that address but will try to sell you credit monitoring and other services.

Once you have your reports, dig into every line item and see if all makes sense! Each report tells you what to do to when you think there is an error. The Fair Credit Reporting Act says the agencies have to get back to you in a certain time-frame or the item in question must be deleted

CONSUMER TIP: DO NOT FILL OUT THE DISPUTE FORM ONLINE (see these 7 tips on how to work disputes)

If you are still not satisfied, call in "Big Brother"

The Consumer Financial Protection Board was set up a few years ago to be the watchdog for consumers when they engage in the financial services sector. This organization takes on big financial services companies and enforces regulations and administers fines when there are anti-consumer practices. On This Page Here, you can start the formal dispute of a contested item on your credit report. You will be given a case number and progress on the complaint.

A Get It All Done Site We Recommend! www.CreditKarma.com

This site is getting rave reviews for being easy to use and free. There are some ads that come with the service but generally they are not intrusive. Once you register, CreditKarma goes to work monitoring your balances, payments and any warnings are given to you by email.

### Highlights

#### Get Your Free Credit Score

Credit Karma believes that every consumer has a right to access their scores. You'll get four credit scores along with free credit tools to help you better understand what a good credit score is. Even better, you'll receive your free credit score without a credit card.

#### Get Your Free Credit Report Card

The totally free Credit Report Card is an easy-to-understand summary of your credit report details.

Use the Credit Report Card to gain a better understanding of your credit history and how it impacts your credit health.

Enroll in Free Credit Monitoring

Credit monitoring can help prevent identity theft and inaccurate information from appearing on your credit report. You'll receive an email when something important changes in your credit report.

#### Gain Insight into Your Credit Report

Along with your free score, you'll see important details of your credit report for free. In addition to your free Credit Report Card, you can view the details on your individual credit cards, mortgages, auto loans and personal loans. You can use this section to spot any fraudulent or mistaken accounts on your credit report, maintain a record of your reported balance history, keep tabs on your credit card utilization rate, and receive recommendations for new loans and credit cards. ♦

**Palm Beach Real Estate**  
Palm Beach Condos, Estate Homes and Golf Communities  
From: **Cy Caine** 561-582-5916 CyCaine@Gmail.com



**Cy Caine, Realtor**  
**Ph: 561-582-5916**

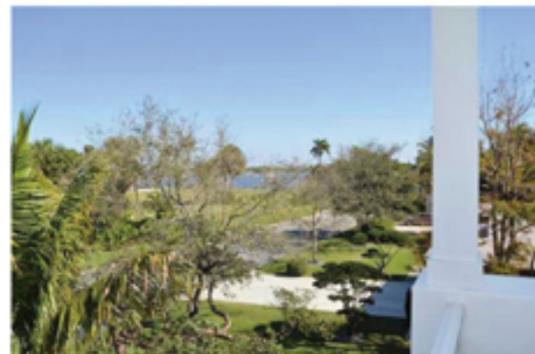


**Palm Beach County  
 Homes For Sale**



**Hypoluxo Island - Move In Ready \$1,400,000**

*This newly refurbished Hypoluxo Island home offers spacious living and huge backyard, perfect for entertaining! Enjoy water front living, cathedral ceilings, and new floorings throughout. European kitchen, contemporary great room w/ fireplace, media room and large master suite w/ bamboo flooring. Modern amenities include impact resistant windows & doors, dual A/C units (1 new), new dock, new metal roof, cat 5 wiring w/ wired router, wireless router, wired for satellite TV and cable and has a new salt-water filtration pool. Perfectly situated between Palm Beach and Delray Beach, and within walking distance to the beach, shopping and great restaurants. Ritz Carlton, John G's, Ice Cream Club, Evelyn & Aurthur & Old Key Lime house just a stone's throw away. Palm Beach International airport 8 miles. Atlantic Ocean 3 blocks.*



**124 Costello Road, WPB - Brand New - \$1,119,000**

*Stunning West Indies style with Key West influence! A wonderful floor plan incorporates kitchen and family rooms with covered balcony offering sweeping views of the intracoastal waterway. 2 additional bedrooms upstairs, a guest suite downstairs and a 2 car garage.*



**Chatou in Loxahatchee \$329,000**

*34/2.5 on 3 acres. Stocked lake, fruit trees, close to Wellington, Shopping and perfect for horses.*

**WRY RD. \$195,000**

*3/2 new roof and 2 car garage. Corner Lot. This house offer lots of room and economy living with no HOA. Centrally located close to everything in Lake Worth*

**3/2 Loxahatchee home, 1.15 acers of land.**

*Close to schools, shopping in a great neighborhood. New water system, roof, bathrooms and upgraded kitchen and floorings. and fireplace*



**\$4.9 Million**

**Jupiter - Rare Opportunity to own 3.39 acres**

*Abuts to Johnathon Dickenson Ntl Park. This celebrity home has a rare Helicopter landing permit, and Yacht Dockage, plus Separate Guest House and Billard Room with 20 seating Theatre. Overlooking Jupiter Island. Private secure and gated*





# INTERWOVEN GLOBE THE WORLDWIDE TEXTILE TRADE, 1500–1800

At The Metropolitan Museum of Art through Jan 5, 2014

Textiles had been traded between Asia, the Middle East, Africa, and Europe for hundreds of years, primarily along lengthy overland routes. In the mid-fifteenth century, the fragmentation of the Mongol Empire triggered heightened instability along the vast Silk Road. European trade with Asia also suffered after 1453, when the Ottoman Turks captured Constantinople. In the face of these disruptions, Europeans set sail in search of an ocean route to the Spice Islands of Southeast Asia and found valuable exotic textiles along the way. The newly discovered sea routes directly connecting Europe to the rest of the world enabled the creation of the first truly global trading community. As Europeans found that textiles were welcome currency for other goods (including human cargo in appalling numbers), the scope of the textile trade expanded significantly.

Trade textiles, which, by definition, were produced by one culture to be sold to another, often reveal a conglomeration of design and technical features. New and exotic designs were imitated by craftsmen in the East and the West,

stimulating markets and production. Trade textiles functioned as the primary objects that engendered widespread ideas of what was desirable and fashionable in dress and household decoration across cultures. They served as status symbols for their owners, advertising the wearer's sophistication and knowledge of the wider world. Highly accessible, these popular cloths influenced the material culture of the locations where they were marketed and produced, resulting in a common visual language of design recognizable around the world.

## The Portuguese Trading World

In the late fifteenth century, Portugal became the first European nation to successfully navigate around Africa's Cape of Good Hope. Portuguese merchants then initiated what would become a vigorous trade with China (centered particularly in the southern coastal areas around Macau) and India on both coasts. These merchants recognized the superior skills of local textile workers and introduced them to Western imagery in order to create products that would appeal to European



Wedding coverlet (Colcha) (detail). Doña Rosa Solís y Menéndez, Mexico (Mérida), 1786. Cotton, embroidered with silk. The Metropolitan Museum of Art, New York, Purchase, Everfast Fabrics Inc. Gift, 1971 (1971.20)



Coat (Wentke) (detail)  
Netherlands, mid-18th century  
Textile: India (Coromandel Coast), 1725-50  
Cotton, drawn and painted resist and mordant, dyed  
Length: 52 1/8 in. (133 cm)  
The Metropolitan Museum of Art, Purchase, Isabel Shults Fund, 2012

The designs on European-made textiles and engravings often served as models for Chinese and Indian artists, and the combination of Asian and European motifs resulted in novel designs that were especially popular in the West. Early exports included intricately embroidered textiles from Bengal that became status symbols, and their popularity stimulated European workshops to produce copies. In China textile producers applied traditional weaving and embroidery techniques along with European artistic methods learned from local Jesuit missionaries.

Vibrant oversized flowers and mythological creatures from Indian or Chinese legends shared space with Christian religious symbols and images of Portuguese hunters. This innovative hybrid style eventually came to be identified with products made for export to Europe and remained popular long after Portugal's trading dominance was overtaken by its European rivals.

## Textile Traditions and Trade in Mexico and Peru

Spain was one of the first European nations to master the navigation of the Atlantic Ocean basin and colonize the "New World." By the seventeenth century, it controlled a vast region that stretched from northern California through South America and across the Pacific to the Philippines. The extensive maritime trade routes taken by the Spanish fleet covered much of the globe. Asian and European textiles were brought into the Americas, and valuable local commodities, such as the textile dyestuffs

indigo and cochineal, were exported along with the silver that fueled Spain's empire.

In Peru prominent Spanish men and high-ranking native women married to secure their social positions, as ancestry was often linked to status within colonial communities. These couples commissioned traditional tapestry-woven garments from highly skilled local weavers that now included a combination of Incan and European designs signaling nobility and reflecting the integration of cultures. Under Spanish rule, these same weavers were also commissioned to create large, resplendent tapestries displaying a mixture of European and Peruvian characteristics, and sometimes even Chinese motifs. In Mexico immigrant Spanish craftspeople formed workshops, teaching local artisans to create extraordinary embroideries, initially for the Catholic Church. By the eighteenth century, Mexico's vibrant embroidery tradition had expanded to include brightly decorated clothing and household furnishings.

## Chinese Silk Exports and Trade Textiles in Japan

By the time Europeans sailed into Chinese ports in the sixteenth century, Chinese textile makers had been masters of the arts of spinning, weaving, dyeing, painting, and embroidering silk for more than a millennium. Not until the Portuguese established direct trade relations with Ming China, however, was the first large-scale production of Chinese textiles for export to the West made possible. Satisfying the aesthetic appetites of Europeans initially posed a challenge to Chinese artisans, who had to replicate unfamiliar styles and images sent to them in books and engravings. Over time the Chinese learned to blend their own traditional techniques and motifs with those of Europe, India, and the Middle East.

Unlike China, which enjoyed a burgeoning trade with Europe, Japan limited its contact with Europeans during this period. Maritime restrictions, in place from the 1630s until the mid-nineteenth century, led to the Western perception of Japan as a closed country. Although Japanese merchants could not leave their country to conduct business, they were permitted to trade in a limited manner in Japan with Holland, China, the Ryky Islands (present-day Okinawa), and Korea. The sheer amount of imported cloth on cargo manifests from ships arriving in Japanese ports reveals their desire for exotic European woolens, Chinese silks, and Indian cottons specially designed to suit Japanese tastes.

## Indian Painted and Printed Cottons: Inspiration and Imitation

Colorful and colorfast Indian cottons were prized all around the world from the sixteenth to the nineteenth century. Their vibrant designs were either painted by hand or printed with carved wood blocks. In addition to their aesthetic appeal, these all-cotton textiles were washable, lightweight, and largely affordable. Indian textile producers understood their customers' diverse design and color preferences, and catered to the tastes of people in Europe, the



Coverlet (detail), China, for the European market, 17th century. Silk satin, embroidered with silk and gilt-paper-wrapped thread. The Metropolitan Museum of Art, New York, Rogers Fund, 1975 (1975.208d)

Americas, and Asia. Merchants often worked with Indian producers to design saleable products for particular markets.

The height of Indian technical and commercial dexterity is evident in the multicolored palampores used as bedcovers and hangings that were favored by Europeans. These luxuriant hand-painted cottons usually depict a central Tree of Life from which a variety of fantastic flowers bloom.

Intricately patterned Indian cottons were also popular for clothing in Europe. Fearing that imports would damage the local wool and linen industries, England and France responded in the early eighteenth century by barring the domestic use of Indian cottons and began printing their own imitations. Whether motivated by economic competition or creative fancy, European printed textile designs during this period reveal the influence of India.

## Looking East, Looking West

By the end of the seventeenth century, objects imported through the well-established maritime trade routes between Europe, Asia, Africa, and the Americas served as conduits of information about the cultures that produced them. Although not always accurate, the textual and visual material from books, engravings, and decorative objects—especially textiles—that moved around the globe stimulated an intense interest in what was deemed "exotic." Images of fantastic flora, fauna, architecture, and people portrayed in paint, ivory, porcelain, and silk reveal how Europeans imagined China, India, and Turkey, as well as how those living in Africa, the Middle East, and Asia envisaged the newly arrived Europeans. The

resulting designs and artworks demonstrate a shared curiosity between East and West, marked at times by wonder, misunderstanding, and even parody.

Fashion was also an effective medium for engaging the exotic. In Europe and America elite men donned Asian-inspired dressing gowns and women posed for portraits wearing alluring Turkish robes. These choices, represented in many objects throughout the exhibition, illustrate the status exotic garments conferred on their wearers, who wanted to project an aura of refined worldliness.

#### **A View of the World from Versailles**

By the mid-eighteenth century, Europe's imperial powers had expanded and enriched their empires through conquest and maritime trade. The worldview of powerful European leaders such as Louis XVI is elegantly captured in a set of tapestries and tapestry-covered furniture designed in 1786 and woven a few years later at the Royal Manufactory in Beauvais for the French king. The iconographic program features personifications of the Four Continents—Asia, Europe, Africa, and America. Collectively, the images present Europe—with France at its helm—as the world's economic, military, and intellectual authority. The tapestries portray Asia, Africa, and America as exotic yet inferior places, and as sources of valuable goods readily available for Europe's taking.

Ironically, the tapestries and upholstery, which celebrate the unwavering might of the French monarchy, were completed in November 1791 during the early years of the French Revolution and about fourteen months before Louis XVI was executed. In 1796 the French State gave the set to the merchant Abraham Alcan as a partial payment for the goods he supplied to France's Republican Army.

#### **Conquest, Conflict, and the Global Textile Trade**

Brutal warfare, conquest, and the enslavement of millions enabled the expansion of Europe's maritime trading ventures and colonial territories after 1500. Competing with other great trading empires, Europeans fought to dominate the global trade in precious raw materials for textile production as well as finished fabrics. Textiles served to chronicle military clashes and champion European imperialism, celebrating battles won and heroes lost. Yet they could also serve as vehicles for dissenters who condemned the destruction and cruelty that came with global expansion.

#### **Textiles, Colonialism, and the Slave Trade**

Textiles played a crucial role as one of the most frequently used forms of currency exchanged for enslaved Africans. West African merchants were discerning customers; to please them, foreign traders supplied preferred textiles such as fine Indian cottons with woven patterns of stripes or checks. This market was lucrative, and by the middle of the eighteenth century some European textile manufacturers began to specialize in producing imitations of these Indian cottons for the Atlantic slave trade.



Interwoven Globe\_Hanging Depicting a Conflict in India\_Titi Halle, Cora Ginsburg, Palampore, India (probably Coromandel Coast), for the European market, ca. 1750. Cotton, painted resist and mordant, dyed. Winterthur Museum, Delaware, Gift of Henry Francis du Pont (1957.1290)

Textiles also offered opportunities for individual and collective expression. While a small percentage of the population could afford to dress in fine silks, most people owned at least some cotton clothing. In the colonies, both enslaved and free persons of color used fashions such as eye-catching head wraps to subvert European authority, preserve cultural traditions, and construct personal identities.

#### **East India Goods for the North American Market**

In the eighteenth century, laws protecting the English textile industry prohibited residents of the British Isles from purchasing the sumptuous Chinese silks and bright, intricately patterned Indian cottons imported by the English East India Company. These exotic textiles could, however, be legally re-exported to other regions and thus found an enthusiastic market in the American colonies. Ironically, the English had to dress in domestically produced imitations of Asian textiles, but colonists from Boston to Barbados could sport the real thing. Readily available in both large city shops and small country stores, these so-called East India Goods also served as an important source of

inspiration for decorative textiles made in North America.

In 1783, at the close of the American Revolution, merchants of the newly formed United States funded locally built ships in order to begin trading directly with China and India. American engagement with the Asian trade was relatively short lived. The demand for imported Indian chintzes and muslins dwindled when the South began to produce huge amounts of cotton after the Louisiana Purchase of 1803; there soon followed the rise of large mechanized mills in the North that turned the raw cotton into cloth. Chinese woven silks continued to be imported until the mid-nineteenth century, when American mills finally succeeded in weaving high-quality silk yardage. North American demand for Indian and Chinese textiles would not be reawakened until the renewed global economy of today. ♦

*The exhibition is made possible by The Andrew W. Mellon Foundation, the Diane W. and James E. Burke Fund, The Coby Foundation, Ltd., The Favrot Fund, the Gail and Parker Gilbert Fund, and the Quinque Foundation.*

# MAN OF THE CENTURY THE INCOMPARABLE LEGACY OF HENRY MORRISON FLAGLER OCTOBER 15, 2013 - JANUARY 5, 2014

**P**alm Beach, FL - Two thousand thirteen marks the 100th anniversary of the end of Henry Flagler's amazing life, and thus is the ideal year to reflect on the legacy of Flagler, the person who literally invented modern Florida by laying the foundation for an economy that now ranks third among U.S. states and is larger than 90% of the countries on earth. The Flagler Museum's Fall Exhibition, Man of the Century: The Incomparable Legacy of Henry Morrison Flagler illustrates the stunning impact that Flagler had upon American business and Florida. Man of the Century examines his accomplishments in the areas of business, development, and philanthropy through photographs, maps, documents, and artifacts.

By the time of his death in 1913, Henry Flagler had accumulated almost unimaginable wealth from his business ventures. Flagler's estate was worth an estimated \$100 million dollars, equivalent to more than \$12.5 billion dollars today. Like other wealthy Gilded Age captains of industry and commerce, Flagler believed he had a responsibility to manage his wealth and good fortune in such a way that created opportunities for others. According to Flagler, "The hardest problem a man has is how to help people. The desire to help others comes when a man has more than enough for his own needs. I have come to the conclusion that the best way to help others is to help them help themselves."

Henry Flagler's contributions provided land for dozens of schools, churches, parks, courthouses, libraries, hospitals, and cemeteries throughout Florida, especially in Palm Beach County. Photographs, artifacts, and archival documents in the exhibition document Flagler's numerous philanthropic gestures. Even after his death, Flagler's wealth continued to help Florida communities. In fact, a century after Henry Flagler's death, there is more than one billion



dollars of his fortune invested in endowments or trusts that support more than 50 million dollars in educational, charitable, and cultural programs nationwide each year.

Man of the Century: The Incomparable Legacy of Henry Morrison Flagler was organized by the Henry Morrison Flagler Museum, from its unparalleled collections.

When it was completed in 1902, Whitehall, Henry Flagler's Gilded Age estate in Palm Beach, was hailed by the New York Herald as "more wonderful than any palace in Europe, grander and more magnificent than any other private dwelling

in the world." Today, Whitehall is a National Historic Landmark and is open to the public as the Flagler Museum, featuring guided tours, changing exhibits, and special programs. The Museum is located at Coconut Row and Whitehall Way, Palm Beach. The Museum is open from 10:00 a.m. until 5:00 p.m., Tuesday through Saturday, and noon until 5:00 p.m. Sunday. Admission is \$18 for adults, \$10 for youth ages 13-17, \$3 for children ages 6-12, and children under six are free. ♦

For more information, please call the Flagler Museum at (561) 655-2833 or visit [www.flaglermuseum.us](http://www.flaglermuseum.us).



## CHIT CHAT FROM EUROPE

Major Paris Fashion Museum Reopens with Alaïa Exhibit



by David Shilling

September 28 marked the much-anticipated reopening of the Palais Galliera, Paris's fashion museum, with the city's first retrospective dedicated to the influential Paris-based couturier Azzedine Alaïa.

A masterpiece of staging, the 70 dresses on display seem to hover in space, buoyed by transparent dress forms cut precisely to the lines of each garment and underscoring the sculptural quality of the dresses.

The show is ideal for a rare close-up glimpse of the exquisite artistry, ethereal lightness, and supreme beauty of the dresses, yet Alaïa's stance over the years has been to remain resolutely behind the scenes, allowing his creations to speak for themselves, "I prefer people to notice the woman and not her clothes."

While the designer has been dressing women since the 60's (Greta Garbo was among his early clients), it was the supermodels of the 80s—Linda Evangelista, Stephanie Seymour, Naomi Campbell—and iconic performers, like Tina Turner and Grace Jones, who brought him to wider acclaim, wearing his creations with an athletic grace, almost like a second skin.

Since his heyday in the 80s, the designer's virtuosity with fabrics and technical mastery has never ceased to dazzle the fashion world and each collection remains hugely popular with aficionados and influential among younger designers.

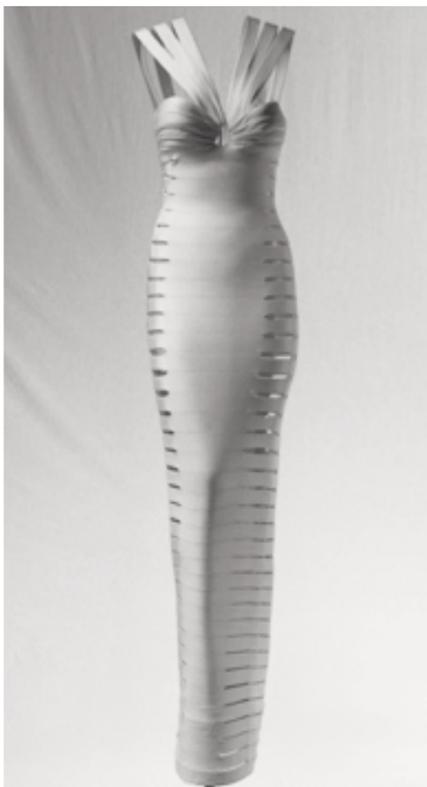
There's not one wallflower in the Galliera show. Among the standouts: a crimson gown, once worn by Rihanna, exhibited dramatically on its own in an alcove, a coppery belted gown in the hooded style made iconic by Grace Jones, a stark white banded column dress with peek-a-boo slits influenced, according to the designer, by Egyptian mummies, and, across the street at the Musée d'Art Moderne (where the show continues), a magnificent jacket whose back is fashioned from a glossy black crocodile skin.

The dresses on display retrace Alaïa's long career and provide a welcome review of the master's oeuvre, while also certifying the creative vision of Olivier Saillard, museum director and curator of the exhibition.

Though the Galliera has been closed for four years, the collection has not been collecting dust, nor has Saillard been idle. His gorgeous exhibition of the couturier Madame Grès at the off-the-radar



Musée Bourdelle in 2011 was widely hailed as a fashion revelation. In 2012, his show of Comme des Garçons designer Rei Kawakubo's all-white



collection from that year—the first to be consecrated by the designer—was contrasted with a black-dominated exhibition of startlingly modern pieces from couturier Cristobal Balenciaga at a funky space on an industrial stretch of the Seine. This year, the busy Saillard curated an ambitious survey of Paris haute couture at Paris's city hall along with fashion-centric performances involving pieces from the museum collection with the actress Tilda Swinton.

Although the museum will not present a permanent exhibit, there's much planned for its spiffed-up halls. Alaïa (closing January 26), will be followed by a show of iconic fashion of the 50s, and the extramural shows continue with an exhibition at the Musée Carnavalet (the Museum of the City of Paris), titled *The Life of a Wardrobe: A Parisian Woman's life in Fashion, From the Belle Époque to the 1930s* (Oct 17-March 16, 2014).

Located in an elegant park among trees and flower gardens in an area rich with museums—the Palais de Tokyo and the Musée d'Art Moderne are across the way and the Musée Guimet just up the street—the Galliera is a superb venue for spending a deeply Parisian hour or two.

Photo credits: Alaïa dresses: Photography featured in the French ELLE edition, no 2303, 26 February 1990, © Gilles Bensimon; Alaïa, long dress, S/S 1990 Stretch rayon strips; Monsieur Alaïa personal archives © Ilvio Gallo, 1996; Palais Galliera facade courtesy of Di Messina. ♦

# TOP FALL ART SHOWS IN LONDON

OCTOBER THROUGH DECEMBER 2013



OCTOBER

Oct 17 **ART UNDER ATTACK: HISTORIES OF BRITISH ICONOCLASM**

Beheaded, beaten up, broken to bits... Tate Britain's major autumn exhibition, *Art under Attack*, looks at the history of physical assaults on art in Britain from the Reformation to the present day. Tate Britain Millbank



Oct 17 **SHUNGA: SEX AND PLEASURE IN JAPANESE ART**

An exhibition of sexually explicit paintings, prints and illustrations produced in Japan between 1600 and 1900, known as shunga. This exhibition aims to answer some key questions about what shunga is and what role it plays in the history of Japanese art and culture. British Museum, 44 Great Russell St.



Oct 17 **DAYANITA SINGH: GO AWAY CLOSER**

As a photographer who has always worked outside the box, the New Delhi-born artist will exceed expectations with this innovative presentation of 2D imagery. In her first major UK retrospective at the Hayward, Singh presents her portable museums that ingeniously house numerous photographs in a dynamic wooden environment. Hayward Gallery Southbank Centre,



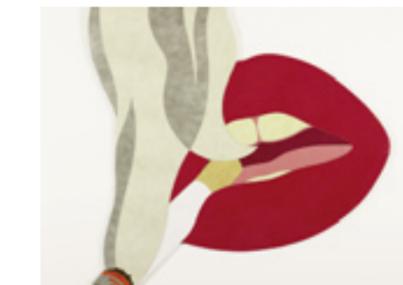
Oct 17 **PAUL KLEE**

Tate Modern's major autumn show focuses on Paul Klee's intense abstract compositions, works which earned him a position at the forefront of twentieth-century art. It's hard to imagine now that his intricate, fantastical and often cheerful art was regarded as 'degenerate' by the Nazis in the early 1930s. Tate Modern Bankside



Oct 16-Mar 9 **FRIEZE LONDON AND FRIEZE MASTERS**

Flitting from the old to the new, at the newly twinned art fairs at either end of the park, turned out to be a welcome sojourn for the growing Frieze brand. Will Masters eclipse its cooler cousin this year and teach the young pup a few tricks of its own? Regent's Park Chester Rd



Oct 17-Jan 12 **POP ART DESIGN**

At last Pop Art gets an electric survey exhibition that will rouse the inner creative in all of us. More than 200 wby Pop Art pioneers on both sides of the Atlantic, including Peter Blake, Judy Chicago, Richard Hamilton, Roy Lichtenstein, Claes Oldenburg, Andy Warhol, Charles and Ray Eames, Peter Murdoch, George Nelson, Gaetano Pesce and Ettore Sottsass will reveal the connections between design and art in an era when the visual language of advertising was used provocatively to comment on culture and politics. Barbican Centre Silk St



NOVEMBER

Nov 22-April 21 **TURNER AND THE SEA**

J.M.W. Turner liked to go fishing on the Thames and is reputed to have lashed himself to the mast of a ship in order to paint a storm at sea. More than half his artistic output was of maritime subjects but this is the first comprehensive exhibition to explore the artist's lifelong fascination with the sea. National Maritime Museum Romney Rd



DECEMBER

Dec 11-April 21 **JAMEEL PRIZE 3**

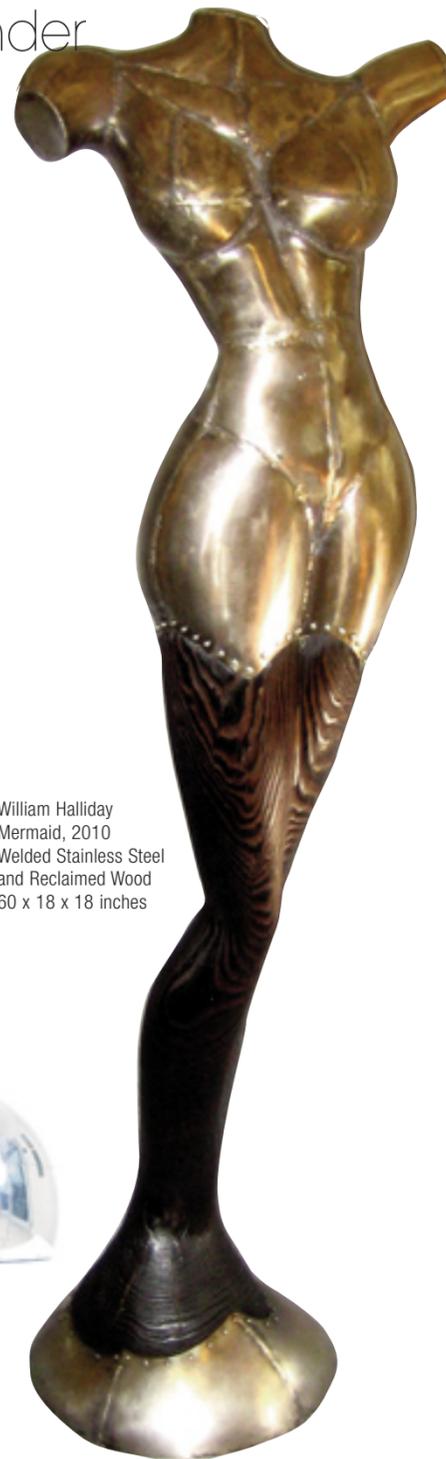
Biennial prize for contemporary artists and designers inspired by Islamic traditions of craft and design. The exhibition showcases the work of the ten artists and designers shortlisted for the £25,000 prize. Around 270 nominations were received from countries including Algeria, Brazil, Kosovo, Norway and Russia. V&A Cromwell Rd ♦

# ARTHOUSE 429

ArtHouse 429 celebrates the gallery's second season with a Fall group exhibition.

by Bruce Helander

The fall season is here now! Gallery owner William Halliday and curator Bruce Helander have assembled a fantastic new lineup of contemporary art from all over globe. Reaching from as far as Moscow, this season's collection of artists promises to raise the bar and raise the temperature here in south Florida. The success of the inaugural season has given ArtHouse429 the confidence that their mission to bring excitement and energy to the area's gallery scene is working, and Northwood Village has been buzzing with the addition of great new restaurants, galleries and shops. ArtHouse429 intends to lead the way in providing high quality, high value, and collectible fine art in Palm Beach County and beyond, and they've got some big events planned so be sure to sign up to their mailing list on [www.ArtHouse429.com](http://www.ArtHouse429.com) and follow the gallery on facebook for all the latest information and updates! Click [HERE](#) to take a 3d virtual tour of the gallery...



William Halliday  
Mermaid, 2010  
Welded Stainless Steel  
and Reclaimed Wood  
60 x 18 x 18 inches



William Halliday, Recline 4, 2011 Polished  
aluminum with reclaimed wood 32 x 42 x 20 in.

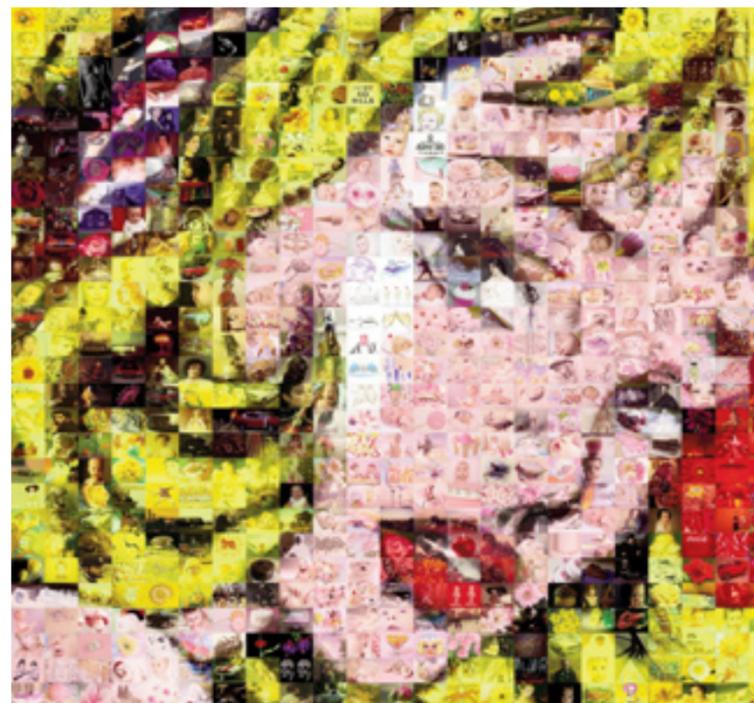


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Connected to the ground floor exhibition area is the working studio of William Halliday, where the dealer/artist fabricates and assembles his intriguing and original metal sculptural forms that on are on view in the gallery. After a successful career in the design business in Washington DC and Dubai, Halliday decided to concentrate his creative efforts on fine art, specifically as a sculptor working in metal and wood. Throughout his career in the design business, Halliday also has designed and built custom motorcycles, planes, race cars and motor boats and the resultant fabrication skills that he developed are continually evident in his artwork. He currently works on metal sculptural objects in his Northwood Village studio, which adjoins the gallery space. Click [here](#) to see video of William Halliday taken in 2011 at his North Carolina studio...



Sergey Fedotov\_Nu\_2005 oil on canva



Cameron Gray, Red Ribbon Girl, 2012, Photo collage, Edition 3/5 Large Edition, 50 x 54 inches

<http://vimeo.com/18662403>

ArtHouse429 is located in the rejuvenated Northwood Village neighborhood, which has become a pioneering area for young artists, entrepreneurs, designers and architects who enjoy the dramatic spirit of a recently developed area that offers the excitement of innovation and renovation, giving vintage spaces a fresh life and sparkle.

ArtHouse429's curator is Bruce Helander, a well-known and respected artist and art critic, who has curated numerous shows for galleries and museums, including most recently a survey of works by the celebrated painter Hunt Slonem at the Coral Springs Museum of Art. He is a former White House Fellow of the National Endowment for the Arts and former Provost and Vice President for Academic Affairs at the prestigious Rhode Island School of Design. His work was included recently in the



William Halliday, The artist's personal custom made motorcycle, based on a 1974 Honda CB550



William Halliday, Twist, 2007  
Polished welded and riveted  
aluminum with mahogany base  
54 in.

Christie's auction of the Dennis Hopper estate. He also is a frequent contributor of art reviews for The Huffington Post, the Art of the Times and is the editor-in-chief of The Art Economist. Helander was the director of exhibits at the Armory Art Center and founded the Northwood Temporary Contemporary Museum of Art, whose first show was of Andy Warhol's painted portraits. For ArtHouse 429, he was able to assemble an interesting and professional group of dedicated artists with a variety of styles and working methods.

Throughout the summer, ArtHouse429 has been working on several exciting new projects. One of those projects included the creation of a 75' mural, installed on an existing fence that sits across from the gallery on 25h Street. This Public Art project was part of a coordinated effort between ArtHouse429, the city of West Palm Beach, and the Art in Public Places committee. The mural, a collaboration

between William Halliday and collage artist Bruce Helander, was designed using fragments cut from large billboards that were once part of the I-95 corridor.

The first big show of the new season is a solo exhibition by Moscow Artist Sergey Fedotov, on November 14th, 6:30 to 8:30...Save the Date! For more information, please visit [www.ArtHouse429.com](http://www.ArtHouse429.com) or contact Gallery Manager Ali Zilieris at 561-231-0429, or email her at [manager@arthouse429.com](mailto:manager@arthouse429.com).

ArtHouse429 is open Monday-Friday from 11am-6pm, and by appointment. ♦



William Halliday, Horse, 2010, Welded Stainless Steel  
24 x 28 x 12 inches

# IN GRAND STYLE

Palanquin of a king, 1800–1900. Korea. Lacquered and gold-painted wood, silk, metal, cotton. National Palace Museum of Korea.



This October, the Asian Art Museum will present *In Grand Style: Celebrations in Korean Art during the Joseon Dynasty*, the first major U.S. exhibition to explore the colorfully choreographed ceremonies of Korea's Joseon dynasty (1392–1910). The legacy of this dynasty—among the world's longest—continues to resonate in Korean culture today. On view Oct. 25, 2013–Jan. 12, 2014, the exhibition features more than 110 important objects (several officially designated as Korean treasures by Korea's Cultural Heritage Administration) that bring to life the grand festivals in which milestones like birthdays, weddings and political appointments were celebrated with elaborate rites that sometimes involved thousands of participants and continued for days. Dance, music, cuisine and procession all had parts in the joyous festivities, while rules were prescribed that governed practically every detail of the celebrations.

The careful, detailed organization of extensive events during the dynasty sprang from the country's national ideology of Confucianism, which considered ritual and order the foundations of a stable, peaceful civilization. Many of these celebrations were recorded in comprehensive detail through writings and paintings in multivolume books known as "royal protocols" (uigwe). These documents are so detailed that it is possible to reconstruct the ceremonies even today, a century after the end of Korea's period of royal rule.

Through the artworks, *In Grand Style* explores four key themes: what it meant to be a king during the Joseon dynasty; royal processions and banquets; the power of women at the royal court; and the lives and celebrations of the Joseon dynasty's people. Highlights include an ornate palanquin—measuring more than 8 feet long—used for carrying a king; a book of praise for King Taejo, made entirely of jade and inscribed with gold; a 64-foot-long handscroll depicting King Jeongjo's famous procession to his father's tomb; a royal throne; ceremonial robes; as well as kings' and queens' seals and protocol books with paintings of royal banquets.

"With *In Grand Style* we celebrate the rich pageantry of the Joseon dynasty," said Jay Xu, director of the Asian Art Museum. "It is fitting that we should do so in our 10th year in the museum's Civic Center location. In 2003 we opened with a

show about Korea's Goryeo dynasty. Ten years later, we celebrate the marvelous arts of Korea, and ultimately the art of celebration itself, through this exhibition focusing on the succeeding Joseon dynasty."

Lee Gallery: *From Birth to the Throne*

The selection of artworks in Lee Gallery illustrates the lifestyles and rituals of kings during the Joseon dynasty, from birth to the throne. One unique Korean ritual was the making of placenta jars. Immediately after birth, the tissue surrounding the royal baby, including the placenta and umbilical cord, was placed in a set of jars and kept in a special chamber for the symbolic protection and well-being of the family member throughout life. In the late 15th century, placenta jars of white porcelain took on standardized forms—taller than previous types, and distinctively decorated with four loops on the shoulders, like the placenta jars of Princess Myeong-an in Lee Gallery.



Placenta jars of Princess Myeong-an, 1665–1670. Korea, Joseon dynasty (1392–1910). Porcelain. Courtesy of National Museum of Korea. Photo: Courtesy of National Museum of Korea. These placenta jars belonged to Princess Myeong-an, daughter of the 17th-century Joseon-dynasty King Hyeonjong. Traditionally, these simple and beautiful porcelain jars were made for storing the placentas of every member of the royal family for symbolic protection, part of the emphasis placed on lineage in Confucian society

A king of the Joseon dynasty was expected to be succeeded by the eldest surviving son of his queen. An example of this rise to power was King Sunjong (reigned 1907–1910), who had been appointed heir to the throne when he was only one year old, as depicted in Lee Gallery in a painting celebrating his birth and a royal edict appointing him crown prince.

During a king's lifetime, he would earn honorary titles as celebrations of important moments. Titles were also given after kings' lifetimes as a sign of respect. King Sukjong

(reigned 1674–1720) presented honorary titles to the dynasty's founding king, King Taejo, hundreds of years after his reign to symbolically strengthen the legitimacy of the dynasty. For the presentation ritual, King Sukjong commissioned a golden seal inscribed with four honorary titles and a stunning book made entirely of jade. Inscribed in glittering gold on the ten jade pages are King Taejo's accomplishments and deeds.

Artists were commissioned by the royal court to record major events and celebrations in exact detail. With the exception of royal portraits, artists were only allowed to depict kings through paintings of objects used by kings, like a throne. A common symbol of royal authority was the combination of a sun, moon and five peaks in paintings, as seen in the screen on view in Lee Gallery. Elements in this screen represent the universe, with the king symbolically at the center. This artwork is one of the earliest examples of the 20 existing screens of this kind.

Wherever the king went, a screen of this type followed and was set behind a royal throne like the one on view in Lee Gallery. The screen is in impeccable condition and is one of two royal Korean thrones that exist outside of the country's palaces.

Hambrecht Gallery: *Royal Procession and Banquets*—Based on King Jeongjo's 1795 Procession to His Father's Tomb in the City of Hwaseong

Hambrecht Gallery features artworks from a time often considered the Korean Renaissance. Under the rules of King Yeongjo (reigned 1724–1776) and his grandson, King Jeongjo (reigned 1776–1800), 18th-century Korea saw political stability, active international relations, economic prosperity and cultural innovation.

This gallery showcases objects used in royal processions, which were grand events involving the participation of many people from all levels of the royal court. One of the most elaborate processions was King Jeongjo's 1795 visit to his father's tomb in the city of Hwaseong (present-day Suwon) to honor his late father and celebrate his mother's 60th birthday. Rather than his usual three-day visit to Hwaseong, the king extended the visit to eight days to include a banquet for the queen's birthday. At the center of Hambrecht Gallery is an impressive 64-foot-long handscroll depicting this famous procession.

## IN GRAND STYLE CELEBRATIONS IN KOREAN ART DURING THE JOSEON DYNASTY



King Jeongjo's Procession to His Father's Tomb in Hwaseong, 1795. Korea. Handscroll; ink and colors on paper. National Museum of Korea.

Also on view is a rare folding screen portraying eight major events during King Jeongjo's visit. One panel illustrates the king's procession back to Hanyang (present-day Seoul), with the king symbolized in the painting by a grand palanquin. Displayed nearby in Hambrecht is an ornate palanquin from the Joseon dynasty, adorned with auspicious animal images painted in gold, and measuring more than 8 feet long. The palanquin was designed to be held by 16 servants, four at each pole.

Osher Gallery: *Power of Women at the Royal Court & Life and Celebrations of the Elite*

Osher Gallery unveils the dynamic roles of queens of the Joseon dynasty and provides a glimpse into the lives and celebrations of the governing class in 19th-century Korea.

On view in Osher Gallery is a screen depicting the wedding banquet held by King Heonjong (reigned 1834–1849) for his second wife. Officially designated as Korean Treasure no. 733, the screen



Celebration for King Heonjong's Wedding, 1844. Korea, Joseon dynasty (1392–1910). Eight-panel folding screen; ink and colors on silk. Courtesy of Korean Treasure no. 733. Dong-A University Museum.

serves as a visual record of the wedding and illustrates the importance of commemoration and celebration during the Joseon dynasty.

Joseon-dynasty queens could not become official rulers but could acquire political power indirectly through their male relatives, especially their sons and grandsons, who could become heirs to the throne. Ceremonies and celebrations demonstrated the legitimacy of their male heirs' claims to the throne, and in this way reinforced the women's power. For example, at the height of Queen Sunwon's power, she was honored with two elaborate banquets depicted in the screen titled *Fifty-ninth Birthday Banquets for Elder Queen Mother Sunwon*. Royal protocol books were also created to meticulously document the ceremonies.

Museum visitors may notice in the paintings that queens were adorned with numerous hairpins and accessories, as women took great care to prepare for official ceremonies and other formal occasions. In Osher Gallery, phoenix-shaped hairpins and a ceremonial hairpin with a character symbolizing longevity demonstrate the creativity and elegance of women's accessories at the time. These objects have been officially designated Important Folklore Cultural Heritage of Korea.

The Joseon dynasty's royal culture became an influential model for the elite (yangban) class of the country, the highest social status outside of the royal court. Several paintings in Osher Gallery portray celebrations of accomplishments in a yangban man's life, such as passing state examinations; processions to a new government post; and welcoming ceremonies for the governor.

Also on display in this gallery are artworks commemorating birthdays, weddings and anniversaries, as well as objects used in ceremonies by members of the yangban class. Many of these objects are types still used in Korea today, reflecting the rich legacy of Joseon-dynasty traditions that continue to influence modern Korea. The past's influence on the present is a theme highlighted by the inclusion of a contemporary artwork in the exhibition: *Ommah*, by the acclaimed artist Nam June Paik. *Ommah* (meaning mom) includes a traditional Korean robe hanging in front of an LCD monitor, symbolizing the way contemporary culture

is often revealed under the cloak of tradition.

The Asian Art Museum is the only venue for the exhibition. This exhibition was organized by the Asian Art Museum in collaboration with the National

Highlights of an illustrious lifetime: *First birthday celebration*, by attrib. to Kim Hongdo (Korean, 1745–approx. 1806). Korea, Joseon dynasty (1392–1910). Ink and colors on silk. Courtesy of National Museum of Korea.



Museum of Korea and the National Palace Museum of Korea based on the exhibition *Scenes of Banquets and Ceremonies of the Joseon Period* held by the National Museum of Korea in 2009.

Presentation at the Asian Art Museum is made possible with the generous support of Koret Foundation, Samsung, The Korea Foundation, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Silicon Valley Bank, Jamie and Steve Chen, John and Barbara Osterweis, and Suno Kay Osterweis.

The Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture is one of San Francisco's premier arts institutions and home to a world-renowned collection of more than 18,000 Asian art treasures spanning 6,000 years of history. Through rich art experiences, centered on historic and contemporary artworks, the Asian Art Museum unlocks the past for visitors, bringing it to life while serving as a catalyst for new art, new creativity and new thinking. ♦

Location: 200 Larkin Street, San Francisco, CA 94102. Information: 415.581.3500 or [www.asianart.org](http://www.asianart.org)



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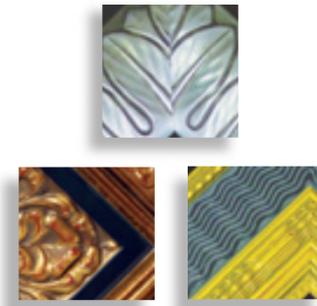


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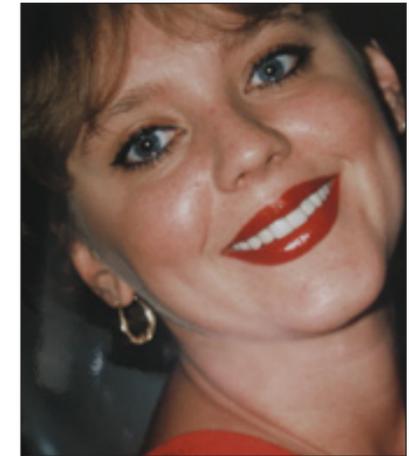
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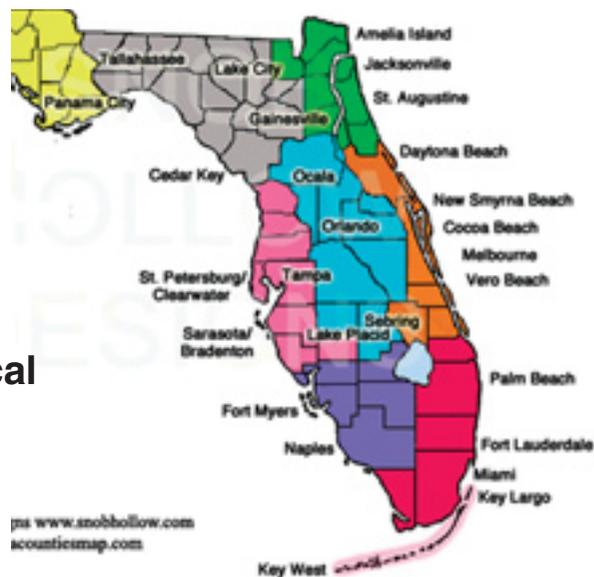
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