

# Art **OF THE TIMES**

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*Lorenzo Quinn*

THE FOUR LOVES  
Bronze, aluminium, Tilia wood,  
stainless steel and red travertine.  
265.5 x 168 x 75 cm.  
Edition of 8 plus 3 artist's proofs

# LORENZO QUINN

Contemporary Italian artist Lorenzo Quinn is a leading figurative sculptor whose work is inspired by such masters as Michelangelo, Bernini and Rodin. Exhibited internationally, his monumental public art and smaller, more intimate pieces transmit his passion for eternal values and authentic emotions. He is best known for expressive recreations of human hands. 'I wanted to sculpt what is considered the hardest and most technically challenging part of the human body', he asserts. 'The hand holds so much power – the power to love, to hate, to create, to destroy.'

Born on 7 May 1966 in Rome to the Mexican-American actor Anthony Quinn and his second wife,

costume designer Iolanda Addolori, Lorenzo Quinn had a childhood split between Italy and the United States of America. His father had a profound influence on him, both in terms of living in the limelight of the film world and with respect to Anthony's early work in painting and architecture.

Lorenzo Quinn studied at the American Academy of Fine Arts in New York, planning to be a Surrealist painter. However, at 21 he decided that his future lay in sculpture, which could better accommodate his energy and originality. He vividly recalls the moment in 1989 when he felt that he had created his first genuine work of art: 'I had made a torso from Michelangelo's drawing of Adam ... an artisan's job... I had an idea and began chiseling



*Hand of God*, Bronze, 145 x 395 x 165 cm  
Edition of 6 + 2 artist's proofs

*Hand of God*, Bronze on granite base, 25.5 x 62.5 x 24 cm. Edition of 20 + 3 artist's proofs

away, and Eve came out of Adam's body... It had started as a purely academic exercise, yet it had become an artwork.'

In 1988 Quinn married Giovanna Cicutto, and on the birth of the first of their three sons they decided to leave New York – a place that 'hardens your human values' – and settle in Spain. 'We chose Spain for its Latin character, its fervor ... the way it values people and family, and for its great artistic trajectory', he comments.

In his twenties Quinn had a brief acting career, including playing alongside his father in *Stradivari* (1989) and an acclaimed performance as Salvador Dale. However, he did not enjoy working in the profession and decided to concentrate purely on sculpture.

Quinn's creative ideas spark quickly into life: 'The inspiration comes within a millisecond', he says, as he is driven to sculpt by observing life's everyday energy. Yet a finished project takes months to realize, and it has to carry clear meaning. Quinn usually conceives each work in writing, and the poetic text is ultimately displayed with the sculpture, as an integral part of the piece, not merely explanation.

Quinn's work appears in many private collections throughout the world and has been exhibited internationally during the past 20 years. Among his commissions is *The Tree of Life*, produced for the United Nations and issued by the organization as a stamp in 1993. The following year the Vatican engaged him to sculpt the likeness of St Anthony for the Basilica del Santo in Padua, in commemoration of the 800th anniversary of the Saint's birth; the sculpture was blessed by the pope in St Peter's Square, Rome, in front of a crowd of 35,000.

Quinn's public art includes *Encounters*, a massive globe enclosing a pointing hand, which was unveiled in 2003 opposite the Museum of Modern Art in Palma de Mallorca, Spain. In Birmingham, *The Tree of Life* was erected outside St Martin's Church in 2005 to commemorate those who died in the Second World War blitz on the city. Further works are on display at King Edward's Wharf – *Creation*, *Volare* and *Crossing a Millennium* – with their characteristic focus on the hand, the human form and the circle.

In November 2005 one of Quinn's largest public sculptures, *Rise Through Education*, was installed at ASPIRE, the Academy of Sports Excellence, in Doha, commissioned by the state of Qatar. Weighing an impressive 8 tons, this monument shows a pair of adult hands placing the world in a child's hand, the



*The Center Of My Universe*, Bronze and stainless steel on granite base. 79.5 x 43 x 43 cm. Edition 8 plus 3 artist's proofs



*The Four Loves*, Bronze, aluminum, stainless steel, Tilia wood, and red travertine 265.5 x 168 x 75 cm. Edition of 8 + 3 artist's proofs

arms forming a circle above an open book. The artist's commentary on the piece states: 'A child is the most precious asset our future has. Our obligation is their guidance.... It is only through education and knowledge that a person may master his life.' Quinn created a second sculpture for the interior of the Academy to depict striving for excellence; *Reaching for Gold* is a pyramid of seven arms emerging from a base of sand, the hands straining towards a medal.

Unique among his works as a living monument, *Legacy* (2006) was sculpted for Sant Climent de Llobregat in Spain. Quinn was fascinated by the story of the town's cherry trees and decided to make a piece that reflected this tale. The tree-trunk is formed by a male and a female hand holding branches laden with cherries arranged to simulate human DNA. In this area famed for its juicy cherries, the sculpture carries as many fruit as there are people living in Sant Climent; each year further cherries will be added to represent new inhabitants.

In 2008 *Evolution*, a major exhibition of Quinn's output, was chosen to inaugurate the new premises of Halcyon Gallery in Mayfair, London, and the gallery published an important book on his work. Many of the sculptures in *Evolution* featured the symbol that has become synonymous with Quinn: the human hand.

*Equilibrium*, an exhibition of Quinn's monumental sculptures, followed in November 2009, coinciding with the installation of *Give and Take III* in Berkeley Square for six months. Included in the show were several important new sculptures, including *What Came First?* – male and female forms lying in egg-shaped hemispheres – and *Home Sweet Home* – a marble woman cocooned in barbed wire. The exhibition title reflects Quinn's belief: 'It is essential to find a balance in life. Many times that balance is achieved with the help of the people who

surround us and hold us firmly to the ground, and without whom we would float into perdition.'

Quinn exhibited internationally during 2010, holding shows at the Rafart Gallery in Spain, the Rarity Gallery in Greece, the Hewart Art Gallery in Saudi Arabia, the Marigold Gallery in India and the Ode to Art Gallery in Singapore. His sculpture *Vroom Vroom*, a playful interpretation of the independence of young adulthood, was displayed at Valencia's Institute of Modern Art in the summer and again later that year at the Abu Dhabi Art Fair. In January 2011 the work was installed in Park Lane, London, as part of Westminster Council's City of Sculpture Festival, and *Finding Love* was unveiled at the entrance of the newly opened One Hyde Park building in Knightsbridge. Coinciding with two further prominent placements of Quinn's monumental sculpture – *The Force of Nature II* in Berkeley Square and *Volare* in Cadogan Gardens – these pieces firmly launched Halcyon Gallery's public sculpture trail in the city of London.

In spring 2011, Quinn was invited to participate in the first ever summer exhibition of outdoor sculpture in Rome. Planned as Rome's Biennale di Scultura but subsequently renamed Rassegna Internazionale di Scultura di Roma, it featured a range of significant contemporary and historic artists. At the Casina Valadier in the Villa Borghese Park he exhibited *La Dolce Vita*, a piece representing the joie de vivre of that period and a 'sense of total abandonment to the child within.' That summer he was also selected as the exhibiting artist for the Italian Pavilion at the Venice Biennale. His powerful and provocative anti-war installation *This is Not a Game* was positioned across two different sites with a commentary that observed, 'Leaders of the world



*During Love*, White bronze and stainless steel on granite base 52 x 70 x 27 cm., Edition of 20 + 3 artist's proofs

use their armies as if they were some private little toy they can commandeer and destroy as a careless kid would.'

The high esteem in which Quinn is held is borne



*Give and Take III*, White bronze on granite base  
64 x 58 x 13 cm Edition of 20 + 3 artist's proofs

out by his invitation to exhibit *Hand of God and Leap of Faith* at the Winter Palace in the State Hermitage, St Petersburg, to coincide with the 2011 international White Nights arts festival. Displayed alongside works by Henry Moore, Quinn's sculptures reflect his creative approach to the passage of time: 'The past is set in stone, the present is carving itself in wood, and the future is an empty goblet to fill with dreams.'

Quinn's spring 2012 retrospective at Harrods in London – his first solo exhibition at this world-famed location – presented pieces from the 'Love' series, photographic aluminum wall panels and a film exploring his work. One of the highlights of the show was the double sculpture *Perfect Relationship* (2011): a pair of graceful bronze hands rising from two nautilus fossils, shells that spiral in the proportions of the golden ratio and here symbolize

the perfection of soul mates in love. Another prestigious London opportunity was the installation of *La Dolce Vita* in Park Lane at the end of September 2012.

In the United States, Halcyon Gallery and the artist donated Quinn's *The Force of Nature II*, a piece created in the wake of the 2009 tsunami, to benefit two non-profit organizations: the Happy Hearts Fund, established to rebuild communities after natural disasters, and the March to the Top Foundation, helping Africans affected by economic poverty. The sculpture, so clearly symbolic of human strength and resilience in the face of adversity, will rest on a specially constructed base with tiers of donor plaques, and proceeds from them will fund the construction of two new schools. In October 2012, *The Force of Nature II* was installed at the Paramount Group's magnificent skyscraper on the

Avenue of the Americas in New York. Complementing this pairing of public art with philanthropy is a further placement of *The Force of Nature II* at a cultural development project on the seafront at Doha in Qatar aiming to encourage and promote the arts.

Art historian and curator Consuelo Císcar Casabán describes Quinn's work as 'profound, spiritual and existential because it deals with the passions we experience as humans and the questions we pose in the silence about ultimate truth... these are sculptures based on great myths, referring to the broad themes that recur in our civilization and cut across distinctions of culture and time.'

*Full Circle* (2013), Quinn's latest solo exhibition at Halcyon Gallery, New Bond Street, marked a pivotal moment in the artist's career. Presenting new works interspersed with older and more familiar pieces, the show represented the artist's experimentation with new materials and themes highlighting his creative development over the last decade.

Quinn's connection with the Old Masters in the techniques and execution he employs is well-known as is his use of universal symbols and iconography to convey ideas of adaption, balance and harmony. In the circle, a traditional symbol of infinite continuity, Quinn found a new means of subtly abstracting the ideals and universal characteristics of love and relationships that have traditionally underpinned his art. In *Full Circle* however, he moves away from themes of interdependence to focus on the individual, conveying in such new works as *Each in their own World*, *Moments* and *Will Power* his determination to emphasize another part of himself which he believes is as important as the ability to rely on others.

'This is a new view – something I have not talked about in the past. In a way, I'm abstracting my message, my story. Before, the love was always represented by hands in different positions. Now it has morphed into representative materials: a gold stone represents faith; a red stone, the passion; stainless steel for friendship; and wood to represent the warmth of family. The figures, of course, represent the balance.'

Following the exhibition on New Bond Street which ran the length of the summer, *Full Circle* was then showcased at Halcyon Gallery, Harrods. Quinn has also been awarded several new public placements, including new works, *Tight Rope* and *The Four Loves* on the island of Ibiza, with several others due to be unveiled in different locations, end of 2013 and into 2014. [www.halcyongallery.com](http://www.halcyongallery.com) ♦



*Love's DNA*  
Bronze and brass  
201 x 125 x 51.6 cm  
Edition of 8 + 3 artist's proofs

# artsBrookfield25

## ART SET FREE

Hundreds of artists worldwide have joined Art Set Free, a global art initiative that's working to create the world's largest collection of public art (sound, performance and visual), and consequently, a collection of personal stories.

**A**rt Set Free is an unprecedented global showcase that will create the world's largest collection of public art over the next year while raising awareness about the importance of free public art. It's also giving established, emerging and amateur artists anywhere the opportunity to have their work seen by millions. To participate, artists will share their art on social media with the hashtag #ArtSetFree.

Arts Brookfield is curating the most innovative pieces for display on ArtsBrookfield25.com and onsite at Brookfield properties in New York, Los Angeles, Denver, Houston, Toronto, Perth and Sydney. The first Art Set Free digital art installation, featuring artists from NYC and around the world, will debut November 20 at Brookfield Place (formerly the World Financial Center) in downtown Manhattan.

Artists from all walks of life have submitted pieces to the Art Set Free showcase.

**Damien Escobar:** Eight years ago, Damien Escobar formed Nuttin' But Stringz with his older



brother Tourie, and as a group, the brothers unleashed an addictive concoction of energetic Hip-Hop & Rock laced sounds. This 30-year-old has played at the 2008 Inauguration of Barack Obama, performed for the royal family of Dubai, won Emmy awards, notched numerous appearances on

primetime shows like America's Got Talent, Dancing With the Stars, The Ellen DeGeneres Show, Tonight Show with Jay Leno and landed commercial deals with mega corporate giants like McDonalds. Attend any Damien Escobar show, and it's immediately apparent that his fan base is extremely extensive and diverse — an astounding assortment of all races, genders, ages and cultures. "Ever since I heard the violin as a boy," he confides, "I was intrigued that an instrument could exist that sounded like the voice of a living person, and I was truly in love. To this day, I treasure that revelation and gift, and my violin is the voice I use to inspire and spread love to everyone I play for."

**Nazaury Delgado:** Bronx native Nazaury Delgado overcame academic and financial struggles to find himself where he is today — an emerging artist and graphic designer with an innate ability to create surreal stories that reflect the emotions of the people he observes. As a junior in high school, while



attending the Fred Dolan Art Academy, a Saturday arts program that works with at-risk teenagers in the Bronx, several teachers quickly learned of Nazaury's natural talents and eye for photo manipulation.

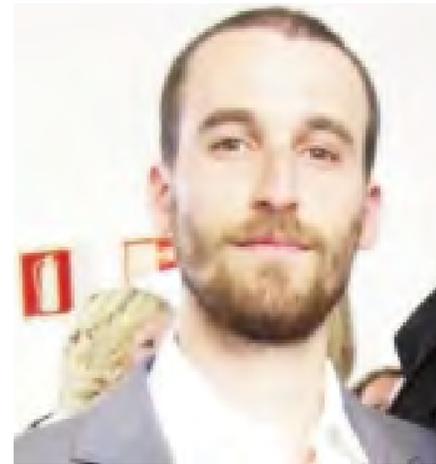
When Nazaury was told his art could be a ticket to a college education, he began to channel his energy into his work and hurried to complete applications to the top art schools in the nation. Nazaury was accepted to the Fashion Institute of Technology on a full scholarship in 2009 and will graduate this January.

**Michelle Golden:** Self-taught mixed media artist Michelle Golden from Woodside brings the vibrant world she wished existed to life in her recently shared work. Michelle's usage of mixed media aids her sporadic method that is both organic and without premeditation. She believes being self-taught allows her to work instinctively and without



personal criticism. Her goal is to create self-portraits of her mind, unobstructed by preconceived thoughts or ideas concerning how or why something should be the end result. Michelle uses creation as a therapeutic device, and believes a need to release fuels her productive process.

**Joshua Frankel:** Director, animator, and visual artist Joshua Frankel from Brooklyn has had work presented recently at institutions including BAM, the London Institute of Contemporary Art, the



Museum of Public Art in Sweden, the Annecy International Festival of Animation and the recent UN World Urban Forum. Joshua has created over twelve thousand square feet of public murals in collaboration with his wife, Eve Biddle, designed projections for musicals at Lincoln Center and on Broadway, and directed YouTube videos commissioned by President Obama's 2008 campaign. His most recent film, Plan Of The City, which combined animation with live action footage to tell a story of buildings blasting off into space and resettling on Mars, was described The New Yorker as "gorgeous". His work responds to the urban environment with a boyish sense of wonder, an idiosyncratic eye for detail, and a conceptual and aesthetic interest in the act of collage.

**Rob Arnow:** Brooklyn native Rob Arnow believes graffiti had a profound impact on his career. The intense color and movement presented a stunning contrast with the surrounding environment, and it has inspired and shaped his work since day one. The Parsons School of Design graduate started his own illustration and graphic design business and



pursues a side career in oil painting, primarily of images of New York. His work has grown in other directions as well, including the She Loves the Moon street art project in San Francisco and the designing of several hand-drawn fonts. Rob merged his talents and passion for progressive political change to build his company around a mission to invoke progressive change through world-class design. ♦



Nazaury Delgado



Joshua Frankel:



Michelle Golden



Rob Arnow



Damien Escobar:

# GIL BRUVEL



THE COLLECTION

**B**orn in Sydney, Australia, in 1959, Gil Bruvel's French-born parents moved the family back to the south of France when he was 4 years old. While taking drawing lessons at age 9 and learning sculpture basics, Gil proclaimed himself an artist. He began working with oil paint at the age of 12 and the local environment had an enormous and lasting effect on his palette.

Gil's father, a renowned cabinet maker instilled in Gil an understanding of precise construction and design. This education included furniture design, which Gil applied to his functional art designs in bronze years later. In 1974, Gil began studies at an art restoration workshop in Chateaufort, France. Gil studied under M. Laurent de Montcassin learning the techniques of Old and Modern Masters as well as art history of the 14th-20th century. His duties included restoring ancient ceilings, frescoes, and paintings. Thereafter, he set up his studio in St. Remy de Provence until 1986 when he first made his way to the United States, making it his permanent residence in 1990.

Each of his experiences has molded him into



THE WIND

"I am artist because it is the conduit to release the ideas and visuals I carry daily. Since I was a little boy I have pursued my own exploration rooted in the unconscious mind and nurtured with daily practice using a variety of mediums of artistic expression. My artistic process developed organically from my father's cabinet shop to the stainless steel sculptures I create today.

I am very passionate about my current expression- Flow Series. It is the culmination of my life's work. The overwhelming feeling of purpose and expression started with my design of George's Horse. I wanted to do something new and contemporary, but it wasn't exactly the idea of modernity that led me to this design.

The ribbons with which I was creating lent me direct lines of expression; and with these tools I could finally capture the dynamism and weight I was seeking.

I remember when I started to experiment shaping up the general line of George's Horse. I could literally feel the infusion of motion enter my work in real time. With each ribbon, the eye bends, curves, assembles, deforms, and traces the edges of each subject. The ribbons direct my emotions and creative flow with a force like I have never felt before. The smaller ones are subtle-the larger ones are essential, but they all flow together to create one being. The multiple patterns of the lines effectively illustrate the multifaceted parts of what makes us human.



GUIDED



TREE-ROAD TRIP



THE RIVERS

As I further experimented with My Mirror's Remains, Dichotomy, and The Wind, I began to understand that these ribbons exist in a universe of parallels. Once they converge, the overwhelming theme of the daily juxtaposition of human frailties and strength emerges." ♦

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



FLOWING



STARFISH-ROSE-TEAPOT

the artist he is today. When you sit on the Ponder Pad, gaze at The Wind, or handle the Chess Set you can feel 40 years of artistic development at your fingertips.



BRUVEL CHESS SET



DICHOTOMY

## TABLE OF CONTENTS

- 2 LORENZO QUINN
- 6 artsBrookfield25 - ART SET FREE
- 8 GIL BRUVEL
- 11 Leila Heller Gallery/ Ran Hwang
- 12 Gallery Biba
- 13 Rosenbaum contemporary Gallery
- 14 Shen Yun 2014
- 16 ACA Galleries Celebrates 80 Years of Advocacy for American Art
- 19 The Met: Rusalka, Live in HD at Highlands PAC Feb 8th.
- 22 Great Reads
- 24 Home Buyers Guide - Century 21
- 26 Homes for Sale - Century 21
- 27 Hypoluxo Home for Sale - Century 21
- 28 ARTHOUSE 429
- 30 Regional Physiotherapy
- 31 Fernando Pensato
- 32 Stephen Johnson & Co.
- 33 True-Valu Drugs  
Restoration Drycleaning Network
- 34 Dr. Fredric Barr  
Palm Beach Dramaworks  
The Palm Beach Steakhouse  
Physicians Plus Answering Service
- 35 DDS Gregory Boyagian  
Festival of the Arts/ Boca Raton

46 WEB LINKS TO FLORIDA COUNTIES

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## Ran Hwang The Snowfall of Spiders February 20 - March 21, 2014

A solo show by Korean artist Ran Hwang will be on view at Leila Heller Gallery in Chelsea from February 20 – March 21, 2014. The exhibition will feature six new works that explore the cycle of life, death and rebirth. These new works, in shades of champagne golds, cherry reds, tiffany blues, and luminous silvers, are created from Hwang's signature buttons, beads, and pins. Also on view will be a new monumental multimedia installation. A fully illustrated catalogue with an essay by art critic Eleanor Heartney will accompany the exhibition.

In her second solo exhibition at the Gallery, Hwang will explore the brevity and fragility of life. The blossoming and decaying of flowers, an urn – a vessel for remains, and a Buddha — the teacher of reincarnation, are common motifs in Hwang's work. Eleanor Heartney writes in the catalogue essay, "In Hwang's work, buttons and pins become so much more – in their subtle, trembling movement, they become metaphors for human freedom."

Hwang will transform the main gallery into an interactive, virtual garden. Fifteen Plexiglas panels featuring cherry blossoms made of silver pins and vibrant paper buttons interlaced with delicate, sparkling crystal spider webs, will be suspended from the ceiling. The panels are infused with a video projection of a snowy white forest, which morphs into red cherry blossoms that are then consumed by a scattering of black spiders. The work, an emblem for the circle of life, shows the transition from winter to spring, and the growth, evolution and ultimately death that accompany the seasonal transition.

Hwang's motifs of blossoms, Buddha's, and urns come from her preoccupation with Zen Buddhism. Additionally, Zen Buddhism plays a part in Hwang's creative process. Creating hand-made paper buttons and hammering each pin approximately 25 times until it is secure are time-consuming tasks.

The monotony and receptiveness of these actions require the upmost concentration and discipline, recalling the meditative state practiced by Zen masters.

Although Hwang refers to her Korean heritage by incorporating aspects of Zen Buddhism into her artist practice, she is also very much influenced by her time living in the United States.

Heartney writes, "Buddhism is only part of Hwang's heritage.

As a Korean born woman who has lived in the United States since 1997, her consciousness is a mélange of influences, all of which mingle in her complexly layered work. She notes that while she was brought up in a Buddhist family, she had grown away from Buddhism until she witnessed the events of September 11, 2001.

The sight of the burning buildings and falling bodies brought her back to questions of mortality, time and the fragility of life. It was after this experience that the Buddha began to appear in her work, taking his place among other less specifically Asian images. Reflecting on her bi-cultural consciousness, Hwang says, "I use Western objects with an Oriental mind."

Born in the Republic of Korea in 1960, Ran Hwang lives and works in both Seoul and New York City. She studied at the School of Visual Arts in New York City and attended the Graduate School of Fine Arts at Chung-Ang University in Seoul. She has exhibited at several international institutions including the Queens Museum of Art, New York; The Hudson Valley Center for the Arts, New York; the Chelsea Art Museum, New York; The Seoul Arts Center Museum; and The Jeju Museum of Art, Jeju Island. Hwang's work is also a part of numerous private and public collections including The Brooklyn Museum, New York; The Des Moines Center for the Arts, Iowa; The National Museum of Contemporary Art, Seoul; and The Hammond Museum, North Salem, NY. ♦



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# GALLERY BIBA

## MODERN & CONTEMPORARY ART

Gallery 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. ♦

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# The beloved Chinese performing arts group presents an all-new program.

by Sara Evans

The Shen Yun Performing Arts ensemble launched its 2014 season with eight well-received days in early January at the David Koch Theater in New York City's Lincoln Center. While New York was choked by ice and snow and record-setting low temperatures, Shen Yun warmed the hearts and lit-up the eyes of its audience. With its superb dancing, singing and instrumental presentations, its dazzling costumes and sophisticated digital effects, Shen Yun is a real eye-opener.

To those of us unfamiliar with traditional Chinese dance, Shen Yun offers an introduction to an ancient dance-form that goes back millennia in Chinese culture. At once precise and expressive, athletic and emotive, the performance offered up by Shen Yun exposes the audience to a whole new way of seeing and experiencing dance. Traditional Chinese dancers go through a very specific, rigorous and demanding training, learning skills that involve leaping and bending, flipping and spinning, in dance moves that are at once graceful and

impressively gymnastic. The Shen Yun dancers and their gorgeously hued, graceful, elaborate costumes, merge and blend into a perfect visual whole.

Evoking values and traditions that encapsulate an astonishing 5,000 years of tradition, the Shen Yun performers give the audience an aggregate understanding of many of the underlying values of Chinese culture. Much of the philosophy of Shen Yun is based on the philosophy on Buddhism, Taoism and that of the ancient Chinese sage, Confucius.

Confucius, who lived from 551-479 BC, was a Chinese teacher, philosopher and politician. His philosophy emphasized personal and governmental morality, individual responsibility, the correct conduct of social relationships, justice and sincerity. His followers competed successfully with many other schools during the Hundred Schools of Thought era, only to be suppressed in favor of the Legalists during the Qin Dynasty. Following the victory of Han people over the Chu after the collapse of Qin, Confucius's thoughts were officially



recognized and evolved into a system known as Confucianism.

Confucius's principles had a basis in common Chinese traditions and beliefs. He championed strong family loyalty, ancestor worship, respect of elders by their children and of husbands by their wives. He also believed that the family is the model for ideal government. He espoused the well-known principle "Do not do to others what you do not want done to yourself", an early version of the Golden Rule.

Philosophies and governments rise and fall, often disappearing from favor before resurfacing



again in another form. During the horrors of Mao Tse Tung's Cultural Revolution, the ancient values of Confucian thought were reviled and taken apart. Families were torn asunder, with the wrongness of Mao's one child per family edict still reverberating in China today. But a recent article in the New Yorker Magazine interestingly observes that many Chinese people, discontent with 60 years of repression, are returning to Confucian temples, studying the work and philosophy of this ancient sage, and demanding a return to the many of the ideas, principles and traditions that have shaped and informed Chinese life for thousands of years.

Shen Yun's stated purpose is to revive 5,000 years of ancient Chinese traditions and to express their values through the performing arts. The excellent Shen Yun orchestra, conducted by Leif Erikson Sundstrup, melds both Chinese and Western musical traditions, incorporating such ancient instruments as the two-stringed erhu, the pipa, a stringed instrument that is plucked, and an impressive array of Chinese percussion instruments. For the first time this year, the Shen Yun Orchestra will be giving stand-alone concerts in various venues around the U.S. Each act or scenario in the 2014 production is ably introduced and given historical and cultural context in both English and Mandarin by two bilingual Master of Ceremonies.

These acts unfold in a chronological manner, giving a rich context to each. The first is "The Grand



Descent of the Deities," exploring the rich cosmic traditions of China as the dancers depict a unique creation myth. "The Delicate Beauty of the Han," explores the primacy of the main ethnic group in China who were responsible for China's first Golden Age at the turn of the first millennium. "Manchurian Grace" depicts the idiosyncratic costumes of the royal courts, whose members wore flowerpot shoes and amazing head dresses. "The Monkey Thwarts the Evil Toad" is a story drawn from ancient Chinese folklore, while "The Steadfast Lotus" casts its eye on some of the political issues confronting China today. Lanterns and chopsticks, drums and brooms,

all symbolize aspects of life in China both past and present.

The final act, "Buddha's Compassion Shines Forth," explores how, even in the face of persecution, the spiritual progress of China and its people is on the march, and that reason and compassion will triumph over evil.

Shen Yun 2014 is a glorious evening of song, music and dance, all presented within a profoundly spiritual context. Coming soon to a city near you—don't miss it! ♦

All photographs © 2012 Shen Yun Performing Arts.

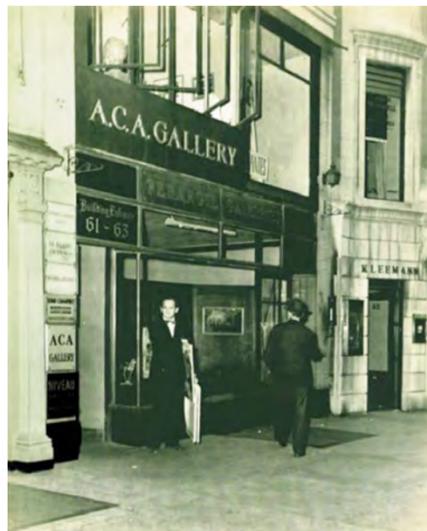


# ACA GALLERIES CELEBRATES 80 YEARS OF ADVOCACY FOR AMERICAN ART

**R**ockwell Kent...William Gropper...Philip Evergood...Reginald Marsh...Grace Hartigan  
Stuart Davis...Raphael and Moses Soyer...Louise Nevelson...Faith Ringgold...and on and on...the list of giants of American art whose careers were established or advanced by ACA

Galleries would cover several pages. They are artists who have had something to say; a social conscience to express; a radical concept of art to advocate. On August 16, 1932, artists with a social passion and modern spirit found a champion with the opening of ACA Gallery. It was a difficult and dangerous time in American history. The Great Depression had destroyed the economic security of millions of people, taking bread from their table and hope from their lives. Political activism rose up to challenge the greed that had caused the catastrophe, but these advocates for a more equitable society were met with ferocious opposition from entrenched moneyed interests and reactionary social forces across the country. Political or professional exclusion, even violence were often the means to silence a progressive idea. It was in this tense environment that Herman Baron, with cofounding artists Stuart Davis, Adolf Dehn and Yasuo Kuniyoshi, opened a gallery of American Contemporary Art:

The ACA Gallery at 1269 Madison Avenue at the corner of East Ninety-First Street. Right from the start, Baron's ACA Gallery presented a distinctive vision, exhibiting artists whose work exposed the



reality of American life and who did so using an American visual language. Though the Modernist abstractions advanced in Europe were respected by America's socially conscious artists, and abstraction was even part of the vocabulary of such American masters as Stuart Davis, for many of ACA's artists the lives and struggles of everyday Americans in the cities and on the farms were too real to be expressed by obscure means. These artists saw themselves as the inheritors of the pre-World War One

"Ashcan School," the New York Realists led by John Sloan and Robert Henri. And like Sloan, Henri and their students and followers, merely recording daily life wasn't enough; art itself had

to be the driving force. For ACA's artists, the demands of art were as important as the demands of conscience. These entwined concerns distinguished ACA from the only two other galleries in New York exhibiting American art at the time; Alfred Stieglitz's An American Place, which championed American Modernism, and Edith Halpert's Downtown Gallery, which included American Folk Art in its program. By maintaining a high level of quality, exhibiting artists whose skill was unquestioned, Baron's ACA Gallery was able to extend the influence of social conscience to the development of modern art in America. In ACA's early days, perhaps two events best articulate the gallery's vision and Herman Baron's courage in pursuing that vision. The first event was the exhibition organized by the John Reed Club, which opened at the gallery on November 7, 1932. Named for the leftist political activist and journalist John Reed, a committee of the club selected thirty-six works by twenty artists, among them Harry Gottlieb, William Gropper, Louis Lozowick, Raphael Soyer and others, artists whose works are now in major museums and have become part of the American canon. Also included was Otto Soglow, who became a prominent cartoonist, most notably for The New Yorker magazine. The exhibition addressed the struggles of American workers, the ravages of unemployment, and the inequality of American life.

Reaction to the exhibition wasn't especially friendly. Despite the acknowledged talent of the artists, New York Times art critic Thomas C. Linn called it "A Scolding Show by Twenty Artists," considering it more concerned with political outrage than art. Residents of the gallery's Upper East Side neighborhood, who had been reliable customers for the gallery's framing services, gave

the exhibition a frosty reception and many took their business elsewhere. But Baron and the ACA artists soldiered on, mounting groundbreaking exhibitions that featured artists often snubbed by more mainstream galleries and museums: women and racial minorities in particular. Strong exhibitions by talented artists brought the gallery critical respect if not always warm acceptance of its views. And it was becoming clear that the gallery needed to be in a more welcoming location, a neighborhood whose residents were sympathetic to its mission. In 1933, ACA found its new haven at 52 West Eighth Street in Greenwich Village, where the second major development of the gallery's early years would take place.

By 1935, the Depression had been grinding on for nearly six years. Though the Roosevelt Administration's programs for recovery were addressing issues of rebuilding industry, industrial employment and help for the nation's farmers, the economic distress of artists was becoming dire. Add to that, reactionary politics, hostile to President Roosevelt and to progressive views, was becoming a dangerous force regarding issues of American culture. Artists' works were being scrutinized for "Red" content; artists and writers with progressive ideals were tarnished as subversives; their livelihood, already meager, was threatened. In April of 1935, a concerned group of writers held the first meeting of the American Writers' Congress to confront these threats to free expression and to their livelihood. Inspired by their cultural compatriots, socially conscious visual artists gathered at the invitation of Herman Baron at ACA Gallery and organized the American Artists' Congress. Meetings were held regularly at the gallery, where overflow crowds numbering in the hundreds sat on hastily contrived seating of planks and cinderblock or stood along the walls. The Congress drew up a platform that demanded the artists' right to work, to earn a living through their art, and asserted that a free and equitable democracy

requires the cultural expression of a nation. Members of the American Artists' Congress included such prominent figures as Moses Soyer, Stuart Davis, Isamu Noguchi, George Ault, Harry Gottlieb, Louis Lozowick and others. Through prodding by the Congress, backed by exhibitions of members' works at ACA, the Roosevelt Administration eventually established the Federal Art Project (FPA), the Public Works Administration



Raphael Soyer, Study for How Long Since You Wrote to Mother, 1943, oil on canvas, 13x18 inches

(PWA) and the Works Progress Administration (WPA). By employing artists in these programs, the United States government finally recognized that art and culture are indispensable components of a healthy society. Socially conscious art wasn't the only revolutionary idea introduced by ACA. In March of 1940, the gallery opened a one-man exhibition of the new medium of screen prints by the artist Harry Gottlieb. It was the first of its kind anywhere. Gottlieb had enriched the print medium by developing a system of applying his colors directly onto the screen. The result was a richer, more vibrant print than was previously possible. Gottlieb's innovations and his exhibition at ACA Gallery are largely responsible for the acceptance of screen printing as a fine art, collected by museums throughout the world.

"Though the gallery continued to win acceptance as an important venue in the New York art scene, its troubles with social and political reactionaries was far from over. As late as 1949, with the gallery now in a townhouse on East Fifty-Seventh Street, ACA was attacked in a speech in the House of Representatives by Congressman George A. Dondero, a Republican from Michigan, who accused ACA and the artists associated with it as being "un-American." Herman Baron responded to Dondero's smears, defending freedom of expression and the strength of American art with the powerful essay "American Art Under Attack." In it, he takes Dondero to task for his anti-intellectualism and reveals the Congressman as a danger to traditional American values of free expression and seriously illinformed about the artists, galleries, organizations and museums he denigrated in his diatribe against modern art. This important essay, along with Baron's other papers and significant writings, are now part of the Smithsonian Institution's Archives of American Art. Throughout the War years and into the peacetime society of Eisenhower America, ACA Gallery continued to advocate for innovative and socially conscious art.

Important exhibitions, such as the gallery's twenty-seventh anniversary exhibition in 1959, "Thirty One American Contemporary Artists" featuring works by major artists such as Moses Soyer, Philip Evergood, Charles White and others, maintained ACA's position as a respected contributor to American cultural life. As with all innovative organizations, however, times and needs change, and ACA was able to move into the quickly changing future. The gallery's expanded vision and practices were largely through the efforts of Sidney Bergen, Herman Baron's nephew, who joined the gallery staff in the 1950s. Bergen recognized that Baron's system of a collegial cooperative could not remain the model in the competitive post-war art market. Bergen therefore embraced the growing influence of the emerging strategies of marketing. By 1961, when Bergen assumed ACA's directorship after the death of Herman Baron, he had reorganized the gallery's operating structure. Though the gallery continued to handle contemporary art, a separate corporation was established specializing in the earlier art of ACA's origins. Bergen also modernized and professionalized the staff, hiring art historians and experienced curators, and creating a photographic archive of the gallery's extensive inventory.

By 1987, though ACA was now among the distinguished galleries in the celebrated Fuller Building on East Fifty-Seventh Street and Madison Avenue, the gallery continued to advocate for new and socially conscious voices in American art. Bergen maintained the gallery's practice of including works by women, people of color, and artists with untraditional points of view. In 1995, its important exhibition, "American Collage," featured work by the esteemed African-American artist Romare Bearden; the powerful Abstract Expressionist Grace Hartigan; innovators Robert Rauschenberg and Joseph Cornell, and others. ACA's place at the center of art activity was assured with its move in 2000 to its current location at 529 West 20th Street in New York's Chelsea district,

where several hundred galleries offer the latest in contemporary American and International art. In this eclectic mix, ACA, now called ACA Galleries, has kept its voice distinct. Its inventory includes its legacy of the finest progressive, innovative, socially conscious paintings, prints, collage and sculpture by artists who are now recognized as the backbone of Twentieth Century American art. Since 2001, under the leadership of Sidney Bergen's son Jeffrey, ACA Galleries has continued to innovate while maintaining its stewardship of American masterworks. In addition to mounting important exhibitions which included notables such as Theodoros Stamos, Faith Ringgold, and Aminah Robinson to name a few, and continuing to exhibit American art's revolutionary past masters, Jeffrey Bergen has instituted a program of collaboration with museums in the United States and abroad. These collaborations have spread awareness of the strength of American art and the courage of American artists. Having grown up in a household where art and social conscience were woven into the fabric of the family, Jeffrey Bergen, third-generation owner and director of the gallery, brings an intimate knowledge and deeply personal commitment to the past, present and future of American art. He is proud of ACA Galleries' eighty years of historic achievements and his family's legacy" as defenders of freedom of cultural expression. This legacy and Bergen's ongoing commitment to social justice, has earned the gallery the first Art to Life award from A.I.R. Gallery and Art And Living magazine in 2010 in recognition of ACA's history of actively promoting women in the arts. ACA remains active in social issues and philanthropy, supporting efforts in humanitarian, political and environmental causes. But art remains the focus. Under Jeffrey Bergen's direction, ACA Galleries will bring its eighty-year legacy into the future. A book on ACA is currently being written and PBS Craft in America produced an online segment for YouTube on ACA's history. ♦



Robert Henri, Dark Bridget Lavelle, 1928, oil on canvas, 28x20 inches

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

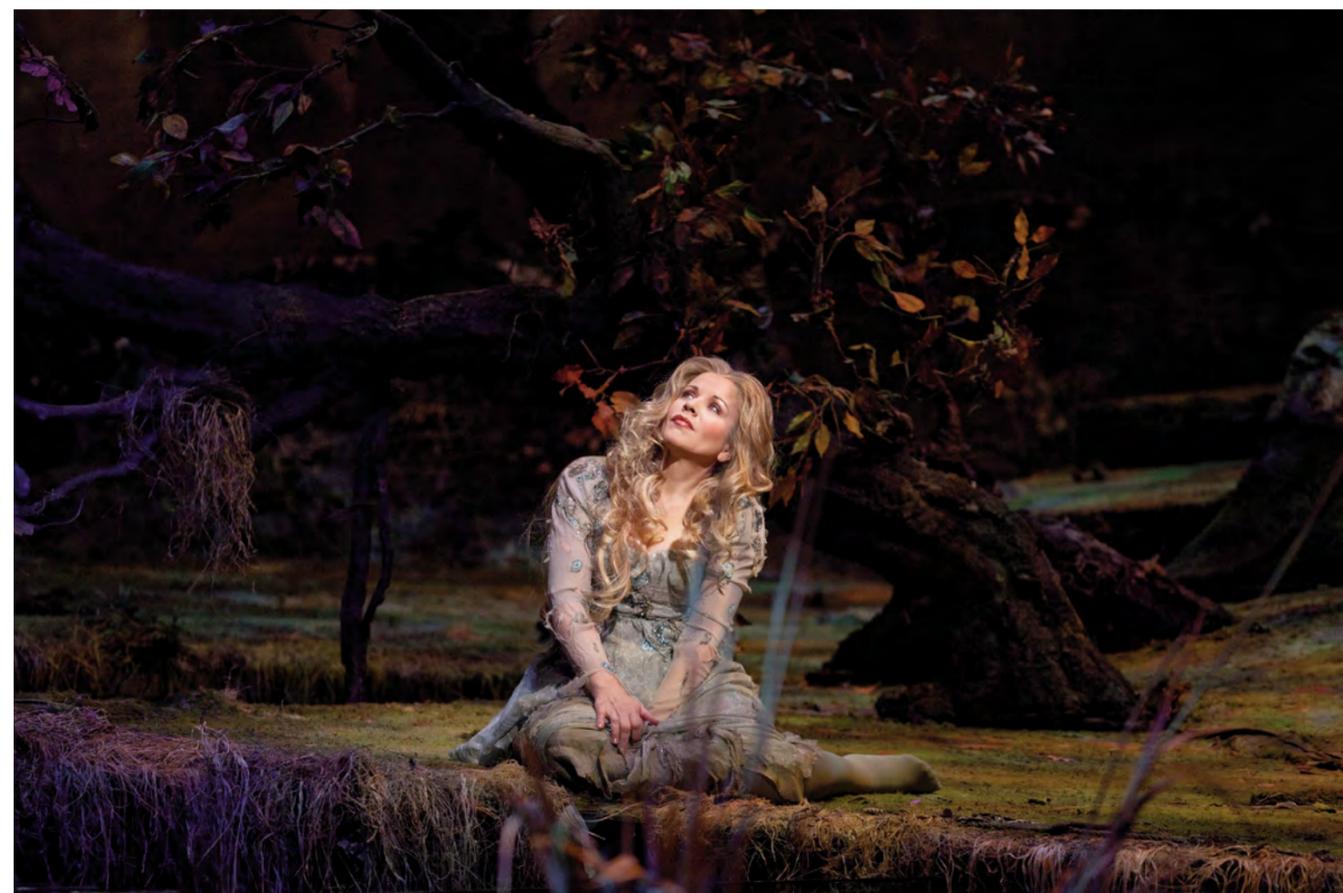


# THE MET: RUSALKA, LIVE IN HD AT THE HIGHLANDS PAC SATURDAY, FEBRUARY 8

Renée Fleming sings her first Live in HD performance of one of her signature roles, the title character in Dvořák's sumptuously melodic *Rusalka*. The story of the opera, which is about a water spirit's tragic romance with a human prince, is drawn from several folktales including Hans Christian Andersen's "The Little Mermaid." Star conductor Yannick Nézet-Séguin leads a cast that also includes Piotr Beczala as the handsome Prince Rusalka yearns to love; Dolora Zajick as the cackling swamp witch Ježibaba; Emily Magee as the Foreign Princess, Rusalka's rival; and John Relyea as Rusalka's father, the Water Sprite. Fleming won the Met's National Council Auditions 25 years ago singing the forlorn mermaid's famous aria "Song to

the Moon" and has sung the role of Rusalka more than any other artist in Met history. "Renée Fleming, a superstar by any measure and now the work's most visible proponent, took the lead role. Ms. Fleming has a long association with "Rusalka" having performed "Song to the Moon," a show-stopping first-act aria, in her first Met appearance, a National Council Auditions concert in 1988. Portraying a water nymph who gives up a life of enchantment to pursue mortal love with a handsome prince, Ms. Fleming sang with tonal splendor and commendable ease." — The New York Times "As the Rusalka, soprano Renée Fleming looked and sounded ethereal, her

cool, silvery voice ideally suited to the role of a creature longing for a human soul. Even in the second act, when her character is made mute by a magic spell, Fleming movingly portrayed the miserable outsider. Of course, she sings, too – ravishingly in the opera's most famous aria, "Song to the Moon," in which the Rusalka laments her loneliness." —New York Post  
  
Pre-Opera Discussion begins at 12:30 pm lead by Beverly Pittman and the MET Opera Live in HD begins at 12:55pm. Tickets are \$24 and are available online: [www.highlandspac.org](http://www.highlandspac.org) or by Calling 828.526.9047. Due to the generosity of PAC Opera Guild Underwriters... ♦





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**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.

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"A Piece of Me" and Recent Paintings



'Red Dress, Acrylic on Canvas' 72" x 72"

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“ I'M SEARCHING FOR AMAZING ART TO FILL AN EMPTY FRAME AND MAKE A FORTUNE FOR THE ARTISTS”

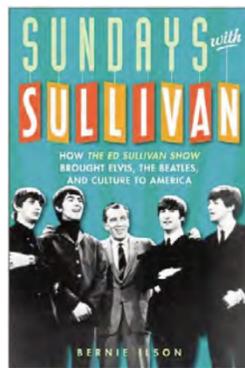
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# GREAT READS

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



**Yesterday & Today: 50 Years of the Beatles** by Robin A. Rothman

It's rare that we can say with any degree of certainty that we know what most Americans were doing at a specific moment in time.

But we do know that at 8 p.m. on Feb. 9, 1964 a majority of us were sitting in front of a television set. It's been 50 years since the Beatles' debut appearance on the Ed Sullivan Show. And while 50 years is often a measure of time exploited to elicit exclamations of "Wow, has it really been that long? It seems like only yesterday..." in this case, it truly demonstrates the longevity of the Beatles' impact on American culture.

At the Grammys on Jan. 26, the Beatles will receive a lifetime achievement award, punctuated with a reunion performance by Paul McCartney and Ringo Starr. Then, on Feb. 9, CBS will air "The Night that Changed America: A Grammy Salute to the Beatles." From their roots as Liverpool lads to their many appearances on BBC radio and TV; from their U.S. invasion to the effect they had around the world.

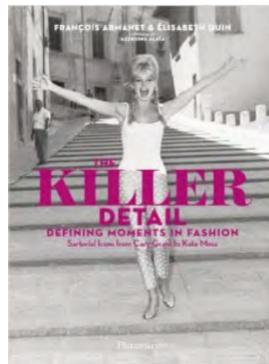


**Gustav Klimt. The Complete Paintings:**

Contributing authors: Evelyn Benesch, Marian Bisanz-Prakken, Rainald Franz, Anette Freytag, Christoph Grunenberg, Hansjörg Krug, Susanna Partsch, Angelina Pötschner and Michaela Reichel (Tobias G. Natter, \$ 200.)

The countless events being held to celebrate the 150th anniversary of his birth make a clear statement to the enduring appreciation for the work of Gustav Klimt. Not that it takes such a special occasion for the press and the public to

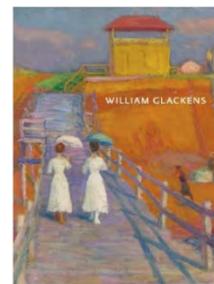
start talking about Klimt. More than two hundred articles about the artist appeared online in August 2011 alone, in comparison with barely seventy on Rembrandt within the same period. This media publicity set editor Tobias G. Natter thinking about the value of compiling the present book. During his lifetime, Klimt was a controversial star whose works made passions run high; he stood for Modernism but he also embodied tradition. His pictures polarized and divided the art-loving world. Journalists and general public alike were split over the question: For or against Klimt?



**The Killer Detail:**

Defining Moments in Fashion by Elisabeth Quin, Francois Armanet with a foreword by designer Azzedine Alaia. (Flammarion, \$40.)

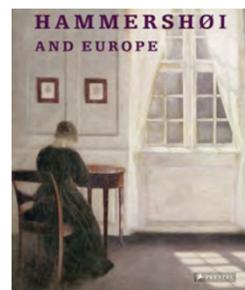
Striking photographs of 120 influential figures of the twentieth century highlight a singular sartorial detail that the stars wore first and that, as a result, redefined fashion. In a series of iconic portraits accompanied by insightful and sometimes dishy text, this volume examines the most influential stars of the twentieth century and the "killer detail" that made them stand out and for which they would forever be remembered. If what Stendhal called "the charming little flaw" is what inflames desire, then the killer detail is the harbinger of true elegance. It is a particular feature that catches the eye, encapsulates an attitude, or refines a style, distinguishing the wearer from the crowd. The Killer Detail is a veritable fashion show featuring writers, artists, performers, and models who all left their mark on the twentieth century as bellwethers of style: from Marlene Dietrich's pantsuit to Kate Moss's skinny jeans; from Liz Taylor's leopard-print swimsuit to Jimi Hendrix's military jacket; and from Thelonious Monk's beret to Frank Sinatra's fedora. These are the individuals who dared to invent new perspectives in fashion and adopt fresh trends that would be reinvented by others continually for years to come.



**William Glackens,**

Avis Berman, Editor (Skira/Rizzoli: \$55.) Striking photographs of 120 influential figures of the twentieth century highlight a singular sartorial detail that the stars wore first and that, as a result,

redefined fashion. In a series of iconic portraits accompanied by insightful and sometimes dishy text, this volume examines the most influential stars of the twentieth century and the "killer detail" that made them stand out and for which they would forever be remembered. If what Stendhal called "the charming little flaw" is what inflames desire, then the killer detail is the harbinger of true elegance. It is a particular feature that catches the eye, encapsulates an attitude, or refines a style, distinguishing the wearer from the crowd. The Killer Detail is a veritable fashion show featuring writers, artists, performers, and models who all left their mark on the twentieth century as bellwethers of style: from Marlene Dietrich's pantsuit to Kate Moss's skinny jeans; from Liz Taylor's leopard-print swimsuit to Jimi Hendrix's military jacket; and from Thelonious Monk's beret to Frank Sinatra's fedora. These are the individuals who dared to invent new perspectives in fashion and adopt fresh trends that would be reinvented by others continually for years to come.



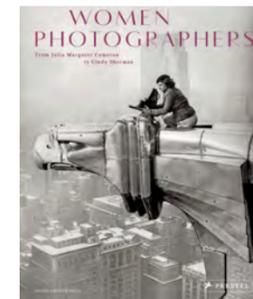
**Hammershøi and Europe**

With contributions by Kaspar Monrad, (Prestel) Soon available in a paperback edition, this comprehensive volume on the great Danish

painter Hammershøi places him within the context of his European contemporaries.

This generously illustrated volume examines Hammershøi's work as a whole and in relation to the artists of his generation. Hammershøi's enigmatic paintings, with their rich and muted palettes, have always enjoyed enormous

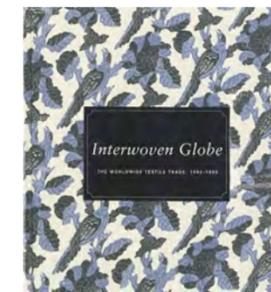
popularity in Scandinavia, and recently his work has received renewed attention across the globe. Thematically arranged, this volume includes beautiful reproductions and essays that focus on Hammershøi's isolated private life and travels; his time in London and Germany; and comparisons between him and such notable painters as Seurat, Gauguin, and Whistler. Fans of this remarkable painter, and anyone interested in modern art, will enjoy this celebration of Hammershøi as a part of the pantheon of great European painters.



**Women Photographers From Julia Margaret Cameron**

to Cindy Sherman By Boris Friedewald (Prestel: \$39.95.) This thorough and accessible introduction to the greatest women

photographers from the 19th century to today features the most important works of 55 artists, along with in-depth biographical and critical assessments. Since the inception of photography as an art form nearly 200 years ago, women have played an important role in the development of the genre, often pushing boundaries and defying social convention. This comprehensive volume features 55 of the most important women photographers. Each artist is profiled in spreads featuring splendid reproductions of key works and an in-depth overview of her career and contributions to the art of photography. Biographical information and a contextual essay focusing on the impact of women in the history of the medium make this an excellent illustrated reference.



**Interwoven Globe: The Worldwide Textile Trade, 1500-1800**

(by Amelia Peck. Published by The Metropolitan Museum of Art; Distributed by Yale University Press \$65.00.)

Beginning in the 16th century, the golden age of European navigation created a vigorous textile trade, and a breathtaking variety of textile designs subsequently spread across the globe. Trade textiles blended the traditional designs, skills, and tastes of their cultures of origin, with new techniques learned through global exchange, creating beautiful new works that are also historically fascinating. Interwoven Globe is the first book to analyze these textiles within the larger history of trade and design. Richly illustrated texts explore the interrelationship of textiles, commerce, and taste from the age of discovery to the 19th century, including a detailed

discussion of 120 illuminating works.



**Niki de Saint Phalle** By Istiane Weidemann (Prestel; paperback-\$14.95.)

Whether you are an ardent follower of this fascinating artist, or just learning about her life and work, this lively volume offers an in-

depth portrait of Niki de Saint Phalle's world, turbulent life and extraordinary art. Her biography reads like a bestselling novel: a difficult education, early fame as a fashion model, and family rebellion. Her earliest works, known as shooting paintings, were executed with a rifle and paint-filled bullets. She went on to explore women's identities through papiermache figures. As her reputation grew, so did her works. Her larger-than-life Nanas could be entered and viewed from within. She created sculpture parks in Israel, Italy, and California, among other places. This book is a superb look into the world of an intriguing and courageous artist.



**Masterpieces of Chinese Painting 700-1900**

By Hongzhang Zhang and Hongzhang Zhang (V&A Publishing, \$60.) Painting has always been regarded by the Chinese as a supreme art, its merits equal to those

of poetry and philosophy. The tradition can be traced over 2,500 years, but – from very early on – many Chinese paintings were made to be viewed on a temporary basis, displayed for just a few hours, or perhaps several weeks. The masterpieces of the form have been seen very rarely, and then only by few, particularly in the West.

This spectacular book accompanies a major V&A exhibition that brings together some of the world's masterpieces on silk and paper – many of which will be displayed only for a short time. Presenting works from the richest and most representative collections in the world, the book is an authoritative guide to these great works, and includes the best paintings by the greatest masters as well as those by lesser-known artists. Written by a team of international scholars, the book explains the background against which Chinese painters worked, as well as the original social context of the paintings and their display in the palace, temple, studio or tomb

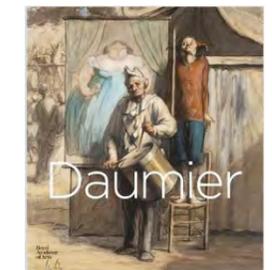


**The Wedding Dress:**

The 50 Designs That Changed the Course of Bridal Fashion by Eleanor Thompson (Prestel: \$ 29.95.) For

brides-to-be or any reader with a fascination for couture, here is the essential guide to the best wedding dresses of modern times—the 50 iconic designs that made fashion history.

This fascinating look at nearly two centuries of bridal fashion presents 50 of history's most famous dresses, revealing why and how they continue to inspire brides and designers today. Lavishly illustrated spreads lay bare the anatomy of each show-stopping ensemble: silhouette, fabrics, construction techniques, embellishments, and even hidden details. From the white wedding dress worn by Queen Victoria in 1840 to couture creations by Karl Lagerfeld, Alexander McQueen, Vera Wang, and Vivienne Westwood, *The Wedding Dress* examines the features of each and every design in chronological sequence.



**Daumier: The Heroism of Modern Life**

by John Berger et al (Royal Academy of Arts, \$55.) Honore Daumier (1808-1879) is perhaps best known for his

political and social caricatures, with precise and witty observations of 19th century France. This new study brings together his paintings, watercolors, sculptures, drawings and lithographs with incisive and illuminating text, a comprehensive guide to a great artist and his unique place in the history of art.



**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. ♦



# 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.regensis.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 or get alerted when the kids have arrived home from school.



Home Security.

Tie in wireless cameras all over your home. See if there are too many kids in the pool from work! See from inside or across town who is ringing the doorbell. Monitor fire and burglar alarms.

## 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. ♦

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



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



418 North Atlantic Drive, Hypoluxo Island



Front of House

**Palm Beach County  
Homes For Sale**



**5 bedrooms/7 baths 12,538  
built in 1975**

Opportunity to own 3.39 acres abuts to Johnathon Dickenson Ntl Park. With 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 US HWY ONE NORTH OF ROLLONG HILLS ACROSS JONATHAN DICKINSON STATE PARK \$1,499,000



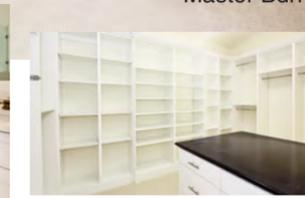
Master Bdrm



Loft Guest Room & Bth



Master Bath



Master Closet



Dock



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 views of the Intercoastal waterway. 2 additional bedrooms upstairs, a guest suite downstairs and a 2 car garage.



2 bed 2 bath Town House total sq ft 1,800

ICWW Boat Dock available, community pool, 24/7 Security Monitored by Police, 2BR/2BTH renovated w/ beautiful direct intracoastal view. \$ 599,900



Kitchen



Back of House & Pool

This Gorgeous Intracoastal home on the North End of Hypoluxo Island is one of the finest properties currently available. Located on nearly a half acre of protected & secluded waterway, this home captures the epitome of the Florida lifestyle. The yard is beautifully landscaped with a natural mangrove seawall that offers tranquil water views and privacy. The private dockage can accommodate a 25'-35' size boat, includes a jetski dock, is equipped with water and has a sunning platform large enough for chaise lounges. Enjoy easy access by boat to the wide Intracoastal side of the island and then just a few minutes to the ocean inlet. The tropical yard has a salt-water filtration pool and an oversized marble deck that is perfect for entertaining, situated near the waterway to enjoy the cool ocean breezes.

Sophisticated yet casual living with white Limestone floors, Calcutta marble kitchen with

European cabinetry and chef's appliances. This fantastic property boasts 4 en suite bedrooms including a private suite accessed by a modern stairway with cable railing and high gloss black treads. Each bath is equipped with marble vanities, nickel hardware and has clean lines. The sumptuous master suite is filled with light with the Bahamas shutters provide privacy and Intracoastal breezes. The spacious his and her walk-in closet/dressing room is nicely fitted with shelves, jewelry drawers and an island offering additional storage. There is nothing ordinary about this home and every feature is extraordinary including the floor-to-ceiling Coquina stone fireplace that offers a warm and

inviting backdrop to this stylish Florida home. Hypoluxo Island is a waterfront community of approx 375 residents who enjoy close proximity to the beach, restaurants and shopping. This barrier island is nestled between the Atlantic Ocean and Intracoastal, between Palm Beach and Delray Beach and conveniently located between Ft. Lauderdale and Palm Beach Int'l airports Int'l airports. \$1,699,000

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



Dorothy Engberg & Herbert Frankl



Julio & Leslie Gonzalez, Sharon & Bruce Prolow



Helena Redman



George Elmore, Marti La Tour, Jill Pando & John Patten



John & Ashley Shutz

### Sixty-Five Roses Party Raises Over \$240,000!

The Forty-Seventh Annual Sixty-Five Roses reception benefitting the Cystic Fibrosis Foundation was a great success, raising over \$240,000. The Palm Beach Branch of the CF Foundation held its annual gala at The Breakers hotel for over thirty years.

Travis Suit spoke about dealing with having a child with cystic fibrosis. (Travis has been an advocate for CF since his daughter was diagnosed in 2008. Last year, he paddle boarded from the Bahamas to West Palm Beach to raise awareness.)

Guests danced to music by Helena Redman and Adam Austin.

Mary G. Weiss, Founding President of the Palm Beach office, expressed her profound gratitude for everyone's sustained generous support which has enabled scientists to not only extend the life expectancy of CF patients over the years, but to also vastly improve the quality of life they can enjoy.

In 2012, a new drug, Kalydeco, was approved by the FDA that treats the underlying cause of CF on a molecular level. This is the first time in medical history that a drug of this kind has been discovered for any genetic disease and the Cystic Fibrosis Foundation helped to fund its research. This was found because of the many generous supporters of events like the 65 Roses reception.

Honorary Chairmen were Ewa and Dan Abraham, Rhoda and David Chase, and Gilda and Alfred Slifka. Host Committee were Joan K. Eigen, Sue and Fred Menowitz and Jana and John Scarpa. Also in attendance were: Mary and Harry Weiss, Wes Cawley, Paul Leone, Stephanie and Hal Valeche, Janet Pleasants and Michael Reiter, Julio Gonzalez, Bruce Prolow, Davide Carbone, Whitney and Suneet Kukreja, John and Dorothy Lappin, Marti LaTour, John Snyder and many more delighted guests.

PHOTO CREDIT DAVIDOFF STUDIOS



Mary Weiss, Wes Cawley & Carole Miller



Fred & Sue Menowitz



Marti La Tour & George Elmore



Caroline & Steve Harless  
ART OF THE TIMES



Siupeli & Suzanne Malamala



Barbara & David Carbone



Jill Pando & John Patten



Michael Reiter, Janet Pleasants, Joan Eigen & Harry Weiss



Whitney & Sonny Kukreja

www.artofthetimes.com



Stephanie & Hal Valeche, Mary Weiss



Doris Grabosky & Helen Bernstein



Dorothy Lappin, Jon Lappin, Jeanine Lappin



Mark Haisfield & Cana Belew



Lois & James Yashar & Joan Eigen



John & Diane Snyder, Vic & Karen Owen, Wayne & Diane Mc Doald



Travis Suit, Mary Weiss, Paul & Cathy Leone

# Sixty-Five Roses Party



Mariachi Band Welcomes Guests



WXEL Sid Forbes, Madeline Forbes, Debra Tornaben, Bernie Henneberg



Elizabeth Fago and Baby Elizabeth



Marsha Balbier & Sam Gottlieb

### Patrick Parks Hosts a WXEL PBS for the Palm Beaches Event at His Private Estate at the Bears Club



Marshall & Estela McClean



Broadway Star Skye Freidman



Ellen Huxley-Laffer & Maxine Woods



Phil DiComo and Debra Tornaben

### Patrick Parks Hosts a WXEL PBS party at His Private Estate at the Bears Club

Mr. Patrick Park hosted a magical evening under the stars for an exclusive guest list of WXEL supporters at His Private Estate in the Bears Club. The evening was to celebrate the 40th anniversary of great performances and to raise funds in support of WXEL's PBS programming. Most people don't know that each PBS station is responsible for its own annual programming fees and events like this help to offset those costs.

In addition to hosting this evening's reception the Park Foundation pledged a generous gift and other donors followed suit. WXEL encourages the community to join them as each donation to WXEL is a gift to its over 4.5 million viewers locally, enabling WXEL to continue its mission to provide quality, education and inspiring programming.

WXEL recognized Sid and Madeline Forbes personally for their support to WXEL as well as the Gardens Mall for its 25 years of giving through its philanthropic outreach.

Also honored that evening was Phil DiComo, Esq. of the Haile, Shaw & Pfaffenbrger, and P.A. law firm for his years of support to WXEL helping to ensure the preservation of this local public television station.

Special performance by Tommy Mitchell, former lead singer of Blood Sweat and Tears, and Annie Broadway star Skye Friedman. Also recognized were 2014 Women with Wings and Wisdom honorees Elizabeth Fago, Christine Pitts and Dorothy Lappin who will formally receive their awards at WXEL's multi-national award winning fashion show and luncheon to be held on 11 March 2014 at the Mar-a-Lago Club.

WXEL-DTV42, the area's public television station, signed on the air in 1982. WXEL Television is affiliated with PBS, the Public Broadcasting Service. Digital TV42 airs shows serving the educational, cultural and entertainment needs of the community with acclaimed national programming such as Frontline, NOVA, Sesame Street and The Cat in the Hat Knows A Lot About That! and local programming, including Heritage with Laurel Sauer and Alan Gerstel. Digital TV42-1 airs PBS programming, digital TV42-2 airs Create and WORLD, digital 42-3 airs V-me (Spanish-language educational television), and digital TV42-4 airs The Florida Channel and T.E.N. (The Education Network).

PHOTO CREDIT DAVIDOFF STUDIOS



Sumner Hushing & Adele Siegel



Karolyn & Phil Di Como



Mady Singer & Minna Hyman



Nancy Banner, Ellen Regnery, Mary Ellen Pate



Mina Hyman, Dorothy Lappin



Laurel Sauer & husband Davis



Madelyn & Sid Forbes



Bill Scott, Steve Bogart, Don Sussman



Debra & Peter Tornaben



Nadine and David Fite



Joan Spadafine, Dale Kahle, Dr. Laura E. Skelchock & Rhoda Warren

PHOTO CREDIT DAVIDOFF STUDIOS



Tommy Mitchell



Monique Sheft, Dr. Harry Tawfik, & Candide Booth



Caroline & Steve Harless



Gale Worth and The Rev./Dr. Barbara H. Nielson



Catherine Ford Brister & Jerry Gay



Shawn M. Donnelley & Dr. Christopher Kelly



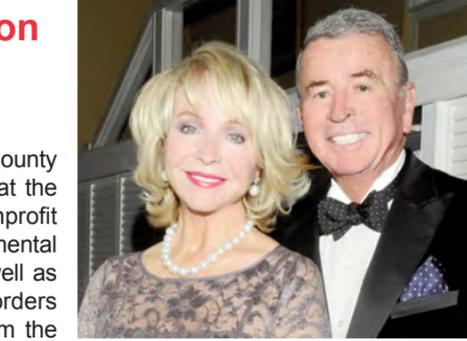
Sally & Dick Robinson



Debbie Bricker, Richard Busto & Pamela Minelli



Dr. Elizabeth Bowden & Arlette Gordon



Nancy Sharigan & Herbert Richman



Lavinia Baker & John McGreevy



Mercedes Cassidy & Trish Donnelley



Gale Worth and The Rev./Dr. Barbara H. Nielson

www.artofthetimes.com

## FAU's Charles E. Schmidt College of Medicine Honored June and Ira J. Gelb, M.D. at the 2014 Winter Wonderland Ball in



Ira J. Gelb, M.D. and Charles H. Hennekens, M.D., Dr.P.H., first Sir Richard Doll professor and senior academic advisor to the dean, FAU's Charles E. Schmidt College of Medicine at the 2014 Winter Wonderland Ball



Boca Raton Mayor Susan Whelchel; Marilyn Osborne; Dick Schmidt and Barbara Schmidt at the Winter Wonderland Ball.



Robin and Larry Nagle and Heather Nagle and Steven Grant



Christine Lynn and Jan Savarick

Florida Atlantic University's Charles E. Schmidt College of Medicine recently hosted the 2014 Winter Wonderland Ball at the prestigious Woodfield Country Club in Boca Raton. The event raised nearly \$450,000, which includes a pledge of \$100,000 announced by Michael T.B. Dennis, M.D., chair of the advisory board of FAU's Charles E. Schmidt College of Medicine, which was matched by a pledge announced by Dick and Barbara Schmidt, the medical school's founding benefactors and honorees from last year's event. Funds raised from the event will benefit medical student scholarships and other vital programs in the Charles E. Schmidt College of Medicine.

The event offered an evening of gourmet dining, dancing to music by "Soul Survivors," and an auction. This year's honorees were June and Ira J. Gelb, M.D., a renowned cardiologist, and senior academic advisor to the dean for pre-baccalaureate programs, and director emeritus of cardiology in FAU's Charles E. Schmidt College of Medicine.

John Discepolo, main anchor of CBS 12 news, served as the master of ceremonies and Joshua Repp, a reporter at CBS 12, served as the auctioneer. The program included remarks from Dr. Dennis, Robin and N. Laurence Nagle, Winter Wonderland Ball co-chairs; FAU Interim President Dennis J. Crudele; and David J. Bjorkman, M.D., M.S.P.H., dean and executive director of medical affairs in FAU's Charles E. Schmidt College of Medicine, who presented Dr. and Mrs. Gelb with a special vase as a token of appreciation for their service to FAU's new medical school.

PHOTO CREDIT JANIS BUCHER



Barry Kaye and Carol Kaye with Orly Adler and Howard Kaye



Dennis Crudele, acting President of Florida Atlantic University with Mayor Susan Whelchel with June Gelb and Dr Ira Gelb



Mark Rubenstein and Sarah Wood and Dr Howard Sonderling and Barbara Sonderling



Coby Grand, Sarah Langdon, Lindsay Henson, Janelle Nassim, Nathaniel Forman



Bill Lilly & Valerie Kaan



Freda & Donald Homer



Jamie & David Rosenberg



Alexandria Salazar and Ivan Rose



Cassandra Wiesner, Jenna Bonura and Judy Wiesner

# The Palm Beach Jewelry, Art & Antique Show

Presented by the Palm Beach Show Group, this important event will feature more than 180 international exhibitors, an engaging lecture series and an expanded Designer Showcase area. The show has become a hallmark of the Palm Beach social season and has set a benchmark of excellence in the art, antique and jewelry industry. The show is known for bringing thousands of works of art and antiques from domestic and international galleries, in addition to fabulous antique and estate jewels from many of the world's elite jewelers. The Palm Beach Show boasts an enviable selection of antiques and upon its return, will draw tens of thousands of private collectors, museum curators, investors and interior designers who are eager to view and purchase some of the most unique and coveted treasures in the world. The Palm Beach Jewelry, Art & Antique Show will kick off with an Opening Night Preview Party on Friday, February 14, benefiting Hope For Depression Research Foundation to assist with their initiative to fund innovative, international research based on affective neuroscience into origins, diagnosis, treatment and prevention of depression and its related mood and other emotional disorders – bipolar disorder, dysthymia, postpartum depression, post-traumatic stress disorder, anxiety disorders and suicide – with the ultimate goal of finding a cure. The 2014 show returns with an impressive list of leading international galleries, many of which will bring works never before seen in Palm Beach. With an emphasis on design, the Show will also feature the HOPE Designer Showcase, curated by renowned interior designer, Scott Snyder. The HOPE Designer Showcase will feature the designs of Snyder and several leading interior designers, creating room vignettes utilizing the art, antiques and accessories from the exhibitors in the show, incorporating magnificent pieces into room settings.

PHOTO CREDIT JANIS BUCHER



Chelsea Menzles, Lindsay Cantreil, Daniela Gross, Lora Pansolli and Rebecca Berman



Charles Kibort, Faith Morford and Pat O'Brien



Jacyn Libes, A.B. Levy and Kanita Zuljanita



John & Myrna Daniels



Livia Mauel and David Cook



Charles Plante



Thomas Biddinger, Ashley Jones, Merrin Jenkins and Richard Dickler



Maryana Gomez, Denise Tyler, Lindsay Arnold and Kristin Weaver



Jamie Mikkelson and Rick McVey



Polo players, fans, and horse owners recently gathered at the International Polo Club in celebration of Hispanic Heritage Day. Guests mingled over bubbles and culinary creations during Sunday's Champagne brunch, which helped raise monies for the Luciano Martinez Scholarship Fund of the Hispanic Chamber of Commerce Palm Beach County. Media sponsors ESPN Deportes 760, Portada Magazine, and Original Impressions, honored visiting international polo players with a Latin-inspired brunch menu, which inspired cuisine from their native countries. Sunday Polo is the hottest ticket in town. Lawn seats, box seats, and the popular Sunday Brunch and Polo package are selling out quickly. Secure your tickets today to the upcoming Piaget Gold Cup, March 9-23, and the Maserati U.S. Open Polo Championship, March 30-April 20. The Veuve Clicquot/Gardens Mall – Fashion on the Field This week's Veuve Clicquot/Gardens Mall Fashion on the Field winner, Dr. Alley Schmidt, transformed a strapless floral dress, opulent beaded belt, and bohemian pink hat into a stylish work of art. Inspired by the radiant sunlight, Dr. Schmidt was a standout in bright colors and enthusiasm for the game. Her coveted prize was a Gardens Mall gift card and a bottle of Veuve Clicquot Champagne.

PHOTO CREDIT JANIS BUCHER



Arina Loren next to a MASERATI of Palm Beach sports car - The Official Automobile of the International Polo Club



Abigail Cunnane



Trena Thompson and Allie Gatto



Virginia Balcazar and Maribel Lentijo



Ryan Lieber and Allison Kratzer

# 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...

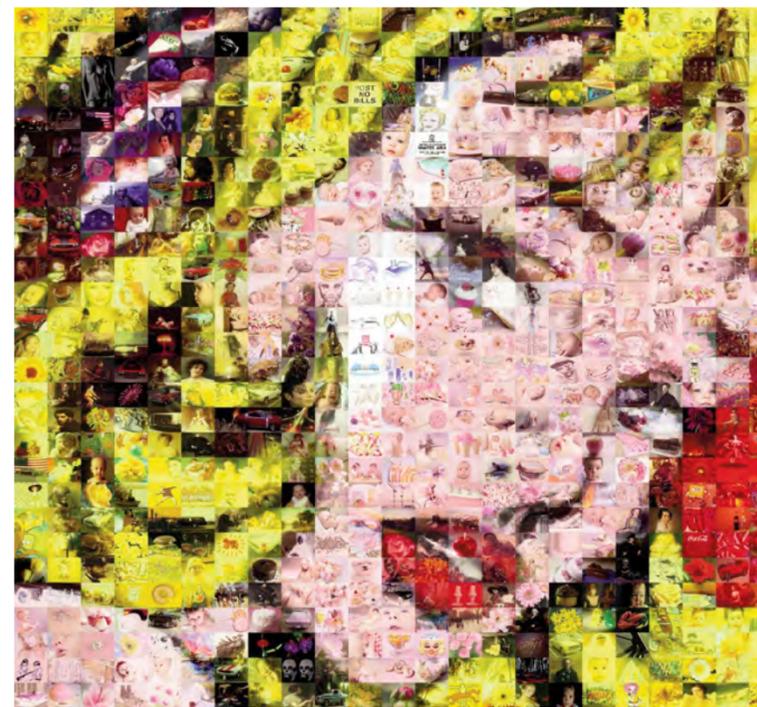
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Connected to the ground floor exhibition area is the working studio of William Halliday, where the dealer/artist fabricates and assembles his intriguing and original metal sculptural forms that on are on view in the gallery. After a successful career 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...

ArtHouse429 is located in the rejuvenated



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

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

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

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



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.



Sergey Fedotov\_Nu\_2005 oil on canva



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



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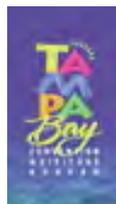
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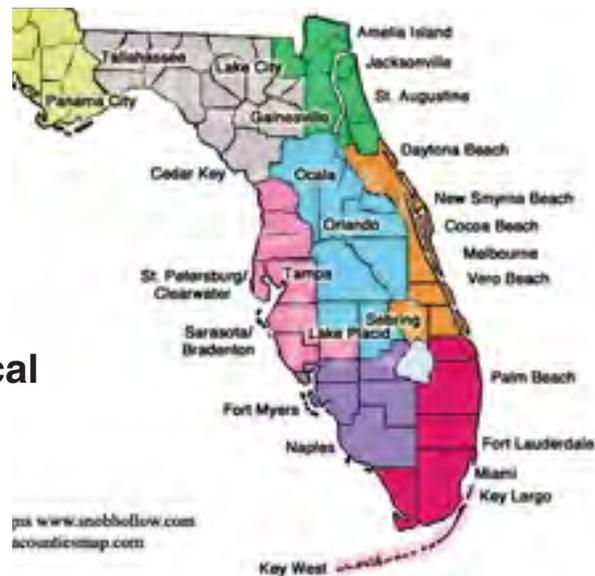
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