

Art **TIMES**

OF THE

The Magazine of the Arts ♦ FLORIDA ♦ NEW YORK ♦ CALIFORNIA ♦ NORTH CAROLINA ♦ EUROPE ♦ SOUTH AMERICA



SAN FRANCISCO MOMA

235,000 square-foot expansion was unveiled in May 2016.



While SFMOMA's new \$305 million, 235,000-square-foot expansion was unveiled in May, one could say that the Snohetta-designed, ten-story building is still under wraps, so to speak. Like an enormous gift, it offers a plethora of treasures, partially packaged within its softly undulating northeast façade of polymer panels embedded with sparkling sand, an ode to San Francisco's shifting fog and the rippling swells of its Bay.

The addition cleverly integrates with the 1995-era, Mario Botta-designed, 225,000-square-foot building, and nearly

triples the museum's overall gallery space. It was financed through a \$610 million capital campaign, with the rest of the funds going toward endowment and interim programming.

Its art holdings amount to 33,000 works in a variety of media, and now include the Doris and Donald Fisher Collection, a trove of 1,100 modern and contemporary artwork created by masters such as Chuck Close, Joan Mitchell, Cy Twombly and Andy Warhol. In addition, through the museum's Campaign for Art, which began in 2009, more than 200 donors promised over 3,000 works to the museum, and its new 15,000-square-foot



Alexander Calder's *Untitled* (1963) on view in the Evelyn and Walter Haas, Jr. Atrium at the new SFMOMA; photo: © Iwan Baan, courtesy SFMOMA.

Pritzker Center for Photography enables exhibitions from its collection of more than 17,800 works of photography. Site-specific installations and performance works will also be commissioned. Currently on view, for example, is Dutch designer Claudy Jongstra's "Aarde" (which translates to earth). Her medium is homegrown, so to speak. From the sheep Jongstra raises on her farm, she hand-dyes their wool using botanicals that she's cultivated.

Art lovers are sure to be pleased with this amazing abundance, and those learning about art will feel warmly welcomed, too. For



Snohetta expansion of the new SFMOMA, 2016; photo: © Henrik Kam, courtesy SFMOMA.

example, on the ground floor, three exhibition areas are free and open to all, and in one lobby, visitors are drawn in to experience a monumental work by Richard Serra, "Sequence," a double-nautilus-like structure that they can walk through.

Toward fulfilling its goal to cultivate art lovers, the museum offers free admission for visitors 18 and younger.

Also, the museum has introduced a new app, allowing visitors to begin to experience art before they arrive. Once inside, during the immersive walk, "German to Me," German-born radio producer Luisa Beck directs visitors to the sixth floor to view Gerhard Richter's "Lesende," "See that young woman? She's looking down reading a newspaper so intently, as if all the world's events couldn't startle her," Beck narrates. "Do you see how absorbed and confident she is, and how the light falls on her shoulder and on a few loose wisps of her hair?"

Beck continues to guide visitors through the "German Art after 1960" exhibit, which showcases works from the Fisher Collection

that offer insight into German artists' postwar development.

Among them, she talks about East German artist Sigmar Polke's work. "Honestly, when I first saw them, I had no idea what to make of any of them. Spirits. Magicians. It all sounded kinda woo woo to me."

The Geo-location app, which navigates visitors via their iPhone or museum audio rental device, contains nine multimedia tours and audio clips for 234 individual artworks. Devised by Bay Area startup, Detour, it includes quirky narratives delivered by non-artsy folks like high-wire artist, Philippe Petit, and San Francisco Giants coach, Dave "Rags" Righthetti.

For example, going back to Polke, magician and storyteller Christian Cagigal offers his insights into one of Polke's untitled works, an oil and resin on fabric. The magician summons the spirit, in a way reminiscent of magic lanterns shows, he says, "where you would cut out silhouettes of ghosts and put them in front of a light..."

"There's a book. There's a skull. There's two

candles. There's a chalice...all the tropes and the ideas of wizards and alchemy and the spiritualist movement...it's everything from a séance to watching the ghosts dance in the Haunted Mansion at Disneyland."

The artist has taken canvas, wood, and drawings to create the illusion that transports viewers into another world, which is inherently a magician's trick, he says. "So, well done, Sigmar well done. You have fooled a magician."

Close by Polke's work is "Louvre 2," Thomas Struth's photograph. The app's narrator explains that this work is part of Struth's series of candid portraits of people in museums. In it, a group of children sit on the floor, creating a mirror image of a huge painting near them. One child is observing Struth. "There are paintings all around this gallery, and the visitors looking at them, contain dynamic swirls of colors, shapes, gestures," the narrator says.

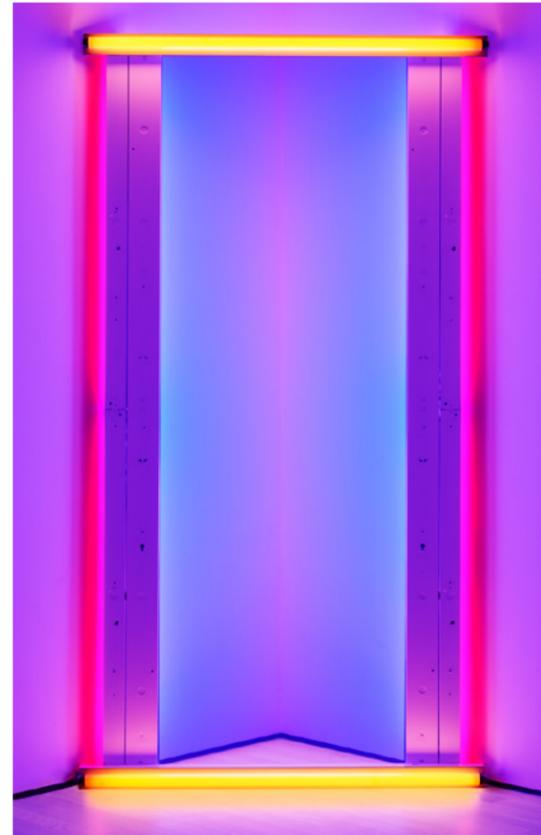
"So let's try an experiment, right here, right now, at this museum. Turn around and have a look at other people in this room. How are they standing? What are they wearing? What are



Roberts Family Gallery featuring Richard Serra's Sequence (2006) at SFMOMA; photo: © Henrik Kam, courtesy SFMOMA.



Struth_Louvre 2, Paris, 1989



Dan Flavin, untitled (to Barnett Newman) two, 1971; red, yellow, and blue fluorescent lights; 96 in. (243.84 cm) high, 48 in. (121.92 cm) wide across a corner; The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art; © Stephen Flavin / Artists Rights Society (ARS), New York; photo: Don Ross/Katherine Du Tiel

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Polke_ Untitled

they looking at? Is anyone looking at you?"

In another segment, a discussion of Marcel Duchamp's "Fountain" between art historians Michael Taylor and Francis Naumann is interspersed with quotes from Duchamp. "Fountain" is on exhibit in "Open Ended: Painting and Sculpture Since 1900."

The narrator offers background information: Duchamp submitted an ordinary urinal, turned on its side and signed R. Mutt ("readymades" is what he called his repositioned found objects), to the 1917 Society for Independent Artists' Exhibit, which, so its committee members said, would show all submitted works. "They refused it," Duchamp says. "Put it behind a partition during the whole show. It was very dramatic in a way. All that for a urinal."

"I think there was definitely a scandalous intent," Taylor says. "I think he knew that people would object to this. But I've always felt that they would have objected to pretty much anything – any of the 'readymades' at that time."

Naumann adds: "He said that if he picked a

'readymade' that was for the purpose of being beautiful, he would be falling into the same routine that others who would – let's say find driftwood on the beach -- and he wanted it to be divorced from that. The only problem is that people were too used to looking at art for the purpose of finding beauty in it."

Entering a gallery of Dan Flavin's light installations, Tiffany Bell, who worked with Flavin, offers her thoughts as part of another commentary. "It does make you feel present in time and space. His work carries in it this kind of temporality," she observes. "It's there when it's on; and then when it's off, it's not there."

So, it begs the question, adds the narrator, "if someone turns the light switch off, does it stop being art?"

These narratives are from ongoing exhibitions "Approaching American Abstraction;" "Pop, Minimal and Figurative Art;" "Open Ended;" and "German Art After 1960." This fall, SFMOMA shows will include Bruce Conner's "It's All True" through January 22, 2017, as well as Anthony Hernandez's first

retrospective, with 180 of his photographs, through January 1, 2017. For information, visit sfmcd.org ♦



Duchamp_Fountain

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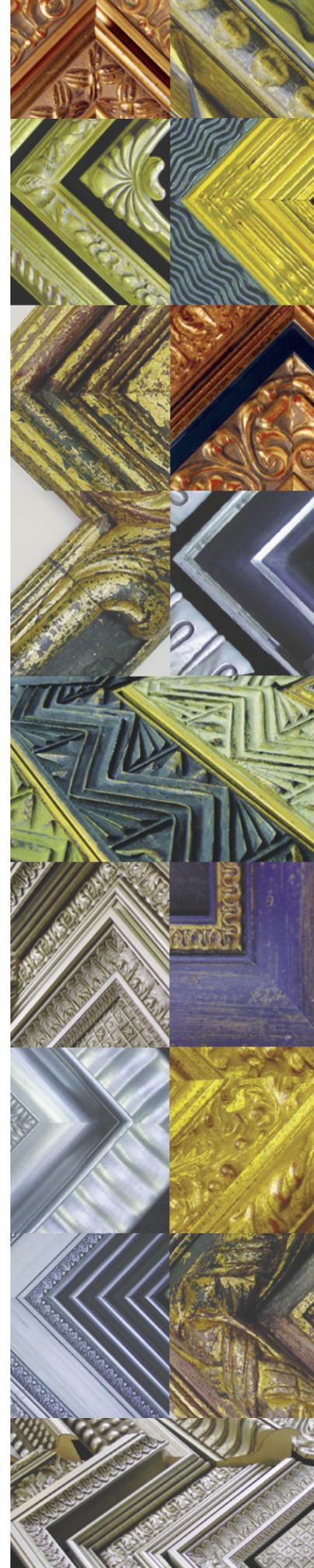
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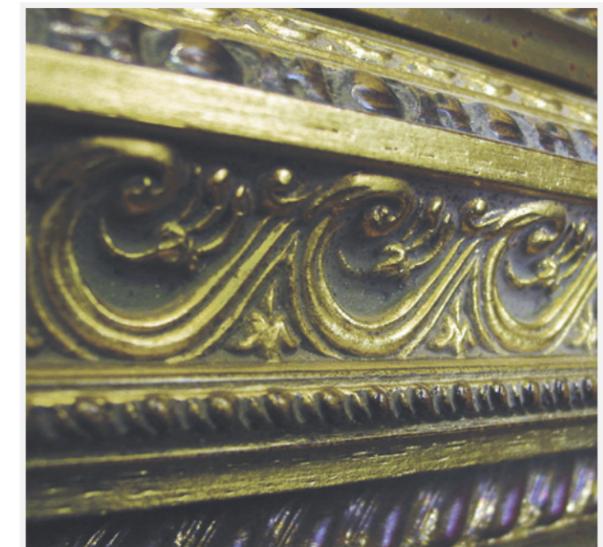
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'DOGPATCH' SAN FRANCISCO'S

Blue-collar 'Dogpatch' transforming into high-brow art scene

Explore three 'Dogpatch' venues: Minnesota Street Project, Museum of Craft and Design, Workshop Residences.

After digesting the huge SFMOMA, set your course for the art scene in Dogpatch, which also has plenty to offer. A six-block, half-residential/half-industrial neighborhood with a growing arts district, Dogpatch is located on the eastern side of San Francisco adjacent to the waterfront. It was designated a historic neighborhood in 2002.

MINNESOTA STREET PROJECT

Founded by philanthropists and art collectors, Deborah and Andy Rappaport, the Minnesota Street Project, 1275 Minnesota Street, is the new kid on the block. A three-building compound, at its heart is a 35,000-square-foot, two-story industrial warehouse, which houses ten contemporary art galleries and two rotating exhibition spaces. Re-imagined by San Francisco architect Marc Jensen, it opened in March 2016. Charter tenants include Anglim Gilbert Gallery, Bass & Reiner Gallery, Casemore Kirkeby, Eleanor Harwood Gallery, Et al. etc., Ever Gold, Jack



Jack Fischer Gallery: "Vapor Figure" by Agelio Batle. Photo courtesy of John White.

Fischer Gallery, Nancy Toomey Fine Art, Rena Bransten Gallery, Themes and Projects Gallery and the San Francisco Arts Education Project.

"The Minnesota Street Project feels like an art community, whereas downtown, it felt like it was only a matter of time before galleries were forced out," says Nancy Toomey, who had a downtown gallery in the 49 Geary Street building for 18 years. Like many of her neighbor galleries, all part of a long-established art hub, she felt forced to move because of rising rents.

About the Minnesota Street Project, she says: "The Rappaports could have made their own mini-museum, but instead they bought this property, refurbished it, and made the rents affordable for galleries. They wanted to maintain a vigorous visual arts community and it was eroding."

Jack Fischer also moved his gallery from downtown. "There's been a paradigm shift where people will be flocking for art in the city," Fischer says. "The Minnesota Street Project was a personal shot in the arm for me, but it's also a cultural shot in the arm for San Francisco."

Themes+Projects gallery, which started out as an art-focused bookstore in Palo Alto 17 years ago, moved to the 49 Geary Street Building in 2010, and then to the Minnesota Street Project galleries after it lost its lease. It used the opportunity to rebrand, and now focuses on exhibiting works by its roster of artists.

Galleries at the Minnesota Street Project offer a full schedule of exhibits. For example, Nancy Toomey Fine Art is showcasing the works of Bay Area artists Monica Lundy and Rodney Ewing through November 26. The Jack Fischer Gallery features the works of San Francisco artists Agelio Batle and Jonathan Parker through December. Themes+Projects gallery is

exhibiting works by Tom Tor through December, and Brigitte Carnochan January 7th, 2017 through February 25, 2017.

But as Toomey points out, Minnesota Street Project is more than a collection of galleries; it's a community. In response to artists' needs, the Rappaports renovated a nearby 22,000-square-foot building for studios for 35 artists chosen through a jury process, as well as studios for visiting artists. Along with workshop spaces, the building has 4,000-square-feet of common and shared spaces, a woodshop, darkroom, digital media lab, kilns, outdoor workspace and staging gallery. "This is a drop in the bucket for what's needed in the Bay Area," says Brion Nuda Rosch, the project's studio program director. "Our rent is under-market and our resources far exceed any other building in the country. We are at full capacity with a wait list of over 100."



Themes+Projects exhibit: "Hillary," a serigraph by Tom Tor. Photo courtesy of the Gallery.

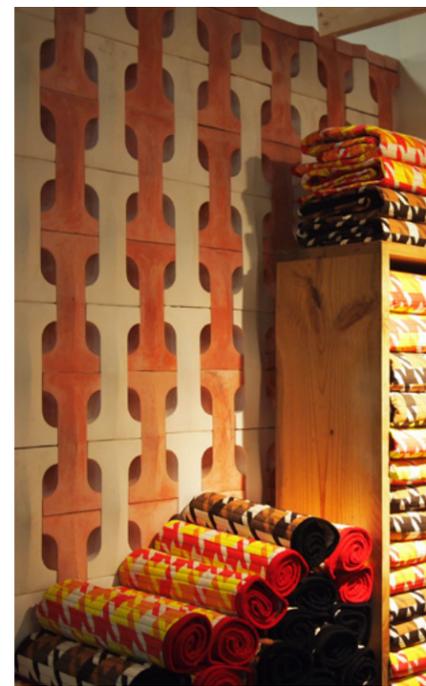


Museum of Craft and Design exhibit: Marianne Lettieri, detail of "Art of Manliness. Image courtesy of the Museum.

For collectors, in a third building, the Minnesota Street Project offers an art-concierge service, 115,000 feet of secure storage for art, and a private viewing room. "We offer free pulls, access to online database management, and we can coordinate things like framing, shipping and crating," says Eric Lendl, the project's director of art services.

For information on current exhibitions and gallery contact information, visit minnesotastreetproject.com

THE MUSEUM OF CRAFT AND DESIGN
The Museum of Craft and Design, 2569 Third



Workshop Residence sells original functional work for everyday living by local and national makers. It highlights eight makers and their work each year, inviting each to share their approach through workshops, talks, and events. Photo courtesy of Workshop Residence. Residence.



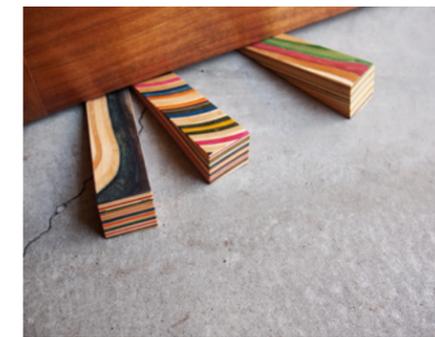
The Minnesota Street Project, Dogpatch's newest art venue, opened in March 2016. Pictured above is the renovated warehouse, repurposed as gallery spaces. Photo courtesy of the Minnesota Street Project.

Street, was founded by JoAnn Edwards, and her brother, Seb Hamamjian, who passed away just before their museum opened in 2004. It operates as an exhibition space and not as a collecting institution, explains assistant curator Ariel Zaccheo. "Joanne and Seb had galleries selling crafts, but they noticed that there was a gap in the city for galleries that represented crafts.

"We want to showcase work where the lines blur between fine art and craft, and we also want to showcase contemporary design."

Currently the Museum features three exhibitions through January 22, 2017: "Anja Ulfeldt: of Sound Mind and Objects," "Beyond the Pour II: The Creative Process," and "Marianne Lettieri: Reflections."

In "of Sound Mind and Objects," Anja Ulfeldt, an Oakland installation artist, creates pipe works to showcase the system that's hidden behind walls. "It becomes the portrait of our neighborhoods, our sewers, and collective interconnectivity. It's intimate in a strange way," Zaccheo says. With an interactive component,



the viewer can pull a lever that results in flushes and gurgles. "It will be interesting to get the water flowing," Zaccheo says.

"Beyond the Pour" features videos, text, and visual documentation that illustrate the creative methodologies of 50 artists, who were commissioned to create works of art for translation to the Imagery Estate Winery's vintage varietal wine labels. "Our patrons are into the process as well as the craft, and this exhibit showcases how work goes from the idea to how it gets actualized," Zaccheo says.

In "Reflections," Marianne Lettieri, an artist from Palo Alto, uses vintage and Victorian tools of domestic labor, the overlooked relics of homemaking, to create sculptural configurations that celebrate the people who once owned the objects. Through her sculptures, she aims to reinforce the constant change and interconnections of life and communities through time.

For information, visit sfmcd.org

WORKSHOP RESIDENCE

Workshop Residence, 833 22nd St., has grown from a workshop into a retail store, with 70-plus fabricator and industrial-manufacturing partners. Its goal is to assist artists in creating functional products for everyday living.

"The majority of our artists are from the Bay Area, but we work with artists from all over the map. We'll engage with them when there's an ability to manufacture a product, then it's sourced out to make a small batch," says the store's creative manager, Lisa Ellsworth.

The nature of the collaborations varies. Sometimes the artist comes to them. Sometimes they find the artist.

A couple examples: "Jim Isermann, an

installation artist, wanted to do blankets with us, so we oversaw the manufacturing process," she says. Looking at his artwork, you can see the progression. Balancing composition and proportion, he employs industrial design methods to create patterned work in a variety of media. His most recent installations include large-scale modular wall reliefs.

Designer Hannah Quinn created a series of household tools as part of her thesis project when she was a student in the furniture design program at California College of Arts. Since graduating, she's continued to refine her broom designs. "She knows how to make them and has her own studio. We essentially buy them from her wholesale and sell them retail," Ellsworth says.

An exclusive line of doorstops is a similar collaboration. "Nick Pourfard and Michael Svendsen make electric guitars out of old broken skateboards. We are big fans of those materials and we wanted to work with them with an idea we had for doorstops, and they make them for us," Ellsworth says.

Workshop Residence was founded in 2011 by Ann Hatch, longtime San Francisco arts advocate. She's served as the Chair of Trustees for California College of Arts, as well as on boards of many arts organizations. She co-founded the Oxbow School, a high school for national students in the arts in



Workshop Residence_Store 6



Nancy Toomey Gallery exhibit: Rodney Ewing, "Time and Place," 2016, silkscreen and dry pigment on paper, 40 by 60 inches. Photo courtesy of the artist.



Nancy Toomey Gallery exhibit: Monica Lundy, "Mother and Child Tagged for Internment," 2016, 61 by 41 inches, 12k white gold, green tea, mica flake, gouache, charcoal, liquid porcelain and acrylic on arches paper mounted on panel. Photo courtesy of the artist.



Museum of Craft and Design exhibit: Anja Ulfeldt, "Domestic Infrastructure #2." Photo courtesy of the artist.



SC #2. at the Jack Fischer Gallery, 4 by 11 inches acrylic on canvas, stitched, 2016 by Jonathan Parker. Photo courtesy of the artist.



Museum of Craft and Design's exhibit features "Beyond the Pour." "Benziger print" by Sol LeWitt, 1998, woodblock print, Photo courtesy of Ed Aiona.



San Francisco Marriott with Downtown Convenience

THE SAN FRANCISCO MARRIOTT MARQUIS Discover incredible views and luxurious amenities at San Francisco Marriott Marquis. Located just south of Market Street, the hotel offers easy access to the city's best attractions. Before embarking on your Bay Area adventure, have a buffet breakfast at Bin 55 Restaurant or grab a to-go snack at Mission Street Pantry. In the evening, work out in its state-of-the-art fitness center, enjoy a massage at its spa, or savor inspiring penthouse views and cocktails at The View lounge, located atop the hotel on

the 39th floor, before retiring to a deluxe room with tasteful decor and high-tech amenities. The View is famous for its domed floor-to-ceiling starburst windows that offer an unrivaled panorama of the Bay Area. Within The View's club-like lounges, a moody color palette of platinum, slate and ebony accented by deep ruby tones sets a sultry vibe, and an eclectic mix of fashion photography, city images and sculpted metal artwork inject the décor with a modern appeal. In the evening, low-level lighting, iridescent finishes and

reflective surfaces capture the starlight to create an ethereal space. The lounge serves a curated collection of regional wines and craft beers as well as a selection of handcrafted specialty cocktails. Executive Chef David Holland's contemporary cuisine captures the vibrant flavors of San Francisco's multicultural neighborhoods. Close to SFMOMA, the San Francisco Marriott Marquis is located at 780 Mission Street. For information, visit sfmarriottmarquis.com or call (888) 236-2427.



DELAROSA for drinks and casual dining Close to SFMOMA, for a neighborhood destination with casual indoor-and outdoor dining, Delarosa offers Roman-style pizza, small plates, craft beer, Italian and Californian wines, and craft cocktails. A modern take on classic Roman-Italian fare, the restaurant sources and uses the finest ingredients – both locally and from Italy – to convey the essence

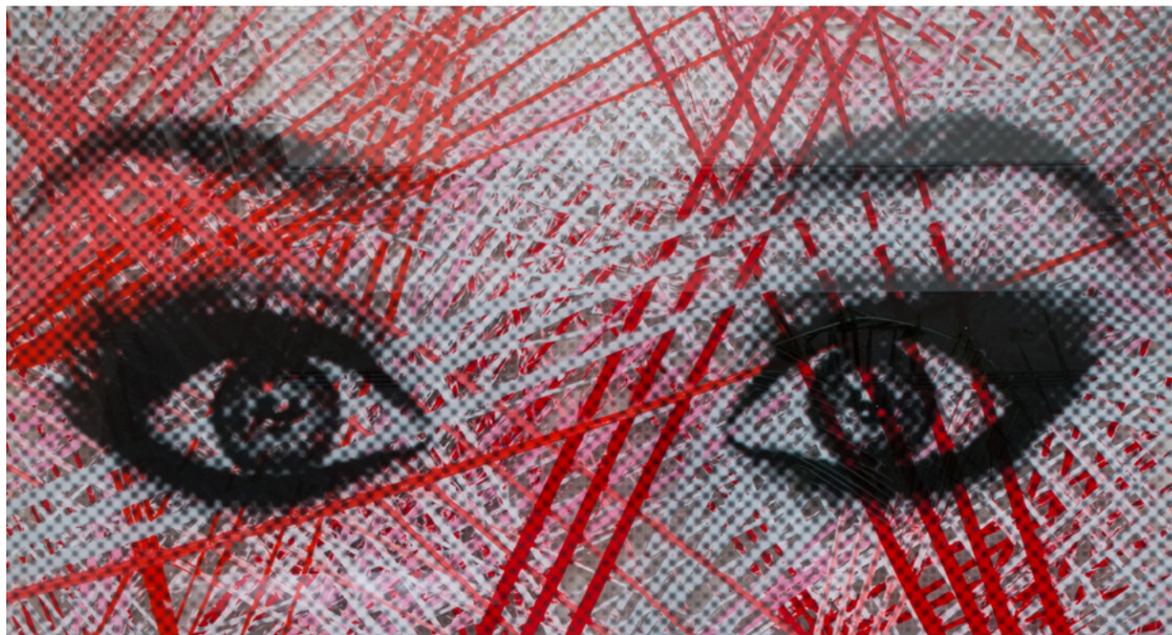


of contemporary Italian cuisine. Meatballs in spicy marinara, burrata bruschetta with hazelnut and honey, panini, spiedini, house-made pastas and pizzas are all designed to be shared. Except for the slow-braised dishes, menu items are made to order. Delarosa is known for its craft beers, featuring taps from mostly local craft breweries, with a number of Italian brews on draft and by the bottle.



Delarosa also offers a selection of Italian Amari and grappa. Located at 37 Yerba Buena Lane, Delarosa is open daily from 11 a.m. to 12 a.m. For information call (415) 872-7363 or visit <http://www.delarosaf.com>. ♦

TYLER RAMSEY & WALTER MAY'S New Celebration of Collaboration, Friendship Really is Magic



"Ojos Rojas"

by Laura Richards

At first blush, Tyler Ramsey and Walter May, each incredibly successful in their own right, are an unlikely pairing. Delve a little deeper and their new art collaboration which is focused on hope, happiness and fun, makes complete sense.

Ramsey is an abstract painter commissioned by Tom's shoes and his art hangs in the homes of the famous and prominent. May is a renowned film director and photographer with a very close personal and working relationship with Katy Perry along with other big celebrities. Yet when you speak with either man, their genuineness of spirit and down to earth attitude is palpable. Both met each other in a sort of philosophers Bible study group when they were younger which may account for their hopeful outlook. Ramsey says that through this group he met some of his closest friends including May.

Ramsey says of May, "Remember the old, 'You got your chocolate in my peanut butter/

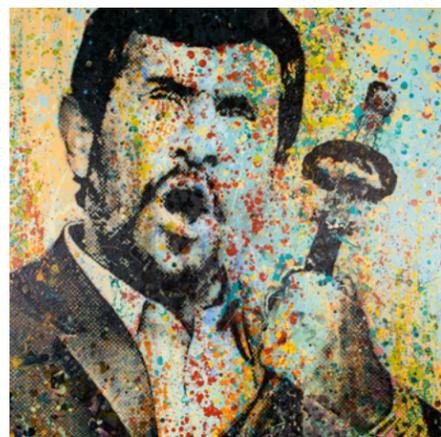
you got my peanut butter in my chocolate' Reese's Peanut Butter cup ad? That's us. Walter comes from such a different place from me. He's more thoughtful about things, I like to rush and charge and he's got a more thoughtful approach."

May echoes the same about Ramsey, "Tyler is very interesting. When you meet interesting people it's intoxicating. You can meet different people that you want to be around and explore. I like to collaborate with different people and seeing someone do something I can't do I think, 'Oh maybe I can play in his world a bit if we collaborate together.' He has an energy you want to be a part of."

So how did this collaboration begin? Ramsey said that May visited his studio full of excitement. He had commissioned a neon piece for Katy Perry and, while chatting, May said, "I like how you paint and I'd like to document it with video" and the two began working together on projects.

Both artists bring their distinct and unique

talents to the table, using various mediums from acrylic paint, to organically yielded neon, canvas and more. Utilizing Lucite, advanced printers and Ramsey's expressionist painting, pieces are layered to create bold, vibrant and innovative works of art. Many of works, especially those on canvas, belong in



static1.squarespace-2

a significant collection; one which could be called Stop-Motion Painting. May captures Ramsey's process frame by frame, layer by layer by photography and puts it together to create a fluid animation. Others, like their sold piece "Speed Skull", which while exquisite in quality and aesthetic, is an in depth criticism on aspiration, humanism and the cycle of life and death. Their artwork entitled "Falling" is physically, a black and white photo with neon on lucite, which alters the look entirely when the neon is turned on or off and changes the light in the room accordingly. "Falling" is their sample of how methods of destruction can in turn create something beautiful. The work of "Friendship is Magic" represents a joining together of a free form process of creation with a more traditional, mechanical one. Tyler applies paint directly with his hands or from the containers choosing not to be distracted by brushes or thinners. May utilizes various forms print media, photography and images of icons resulting in an amazing finished collaborative project.

May says, "Our friendship is from a place where we don't want to limit each other but we need a direction and we are so inspired by so many different things. We have so many ideas we don't get some started. No one is trying to trump the other person; the biggest feat we have to overcome is just doing it." They each respect the other's opinion so much at times they reach an impasse but are ultimately able to thrust forward and complete a project.

Their goal of collaboration is to bring hope and happiness to the art world. May says, "Many in the broader art world think along the lines, 'If it wasn't challenging and difficult it wasn't worth it,' and the goal of our collaboration is to bring hope and happiness." Being hard and difficult doesn't always have



"Borders"



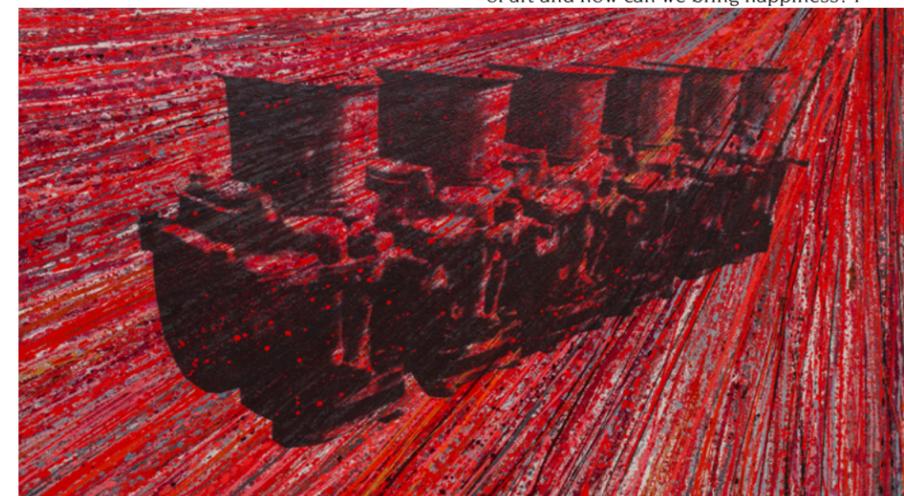
"Swim #1"

to be the case, "I like to look at it from the perspective of what's the silver lining in all of art and how can we bring happiness? I

think that is what inspires us to go and create something new with the tech colors and style of what we're doing which celebrates that."

May and Ramsey also want to inspire and allow people the freedom to be happy and not be afraid of happiness. Ramsey says, "I recognize that most of us have kids to support and real situations and responsibilities but I feel if you're not happy you should drop what you're doing on some level and go toward happiness. Grateful people are happy and it doesn't happen that happy people are grateful. I think that there's a lesson in that."

They also embrace technology as an art form which can be seen in some of their current pieces. May says, "I can't draw masterfully but since I use graphic design and big machines and printers and like other technology that came before us (the introduction of the paintbrush for instance) people thought it was cheating or not true art but I use things



"Ferrari 250"



"Falling"

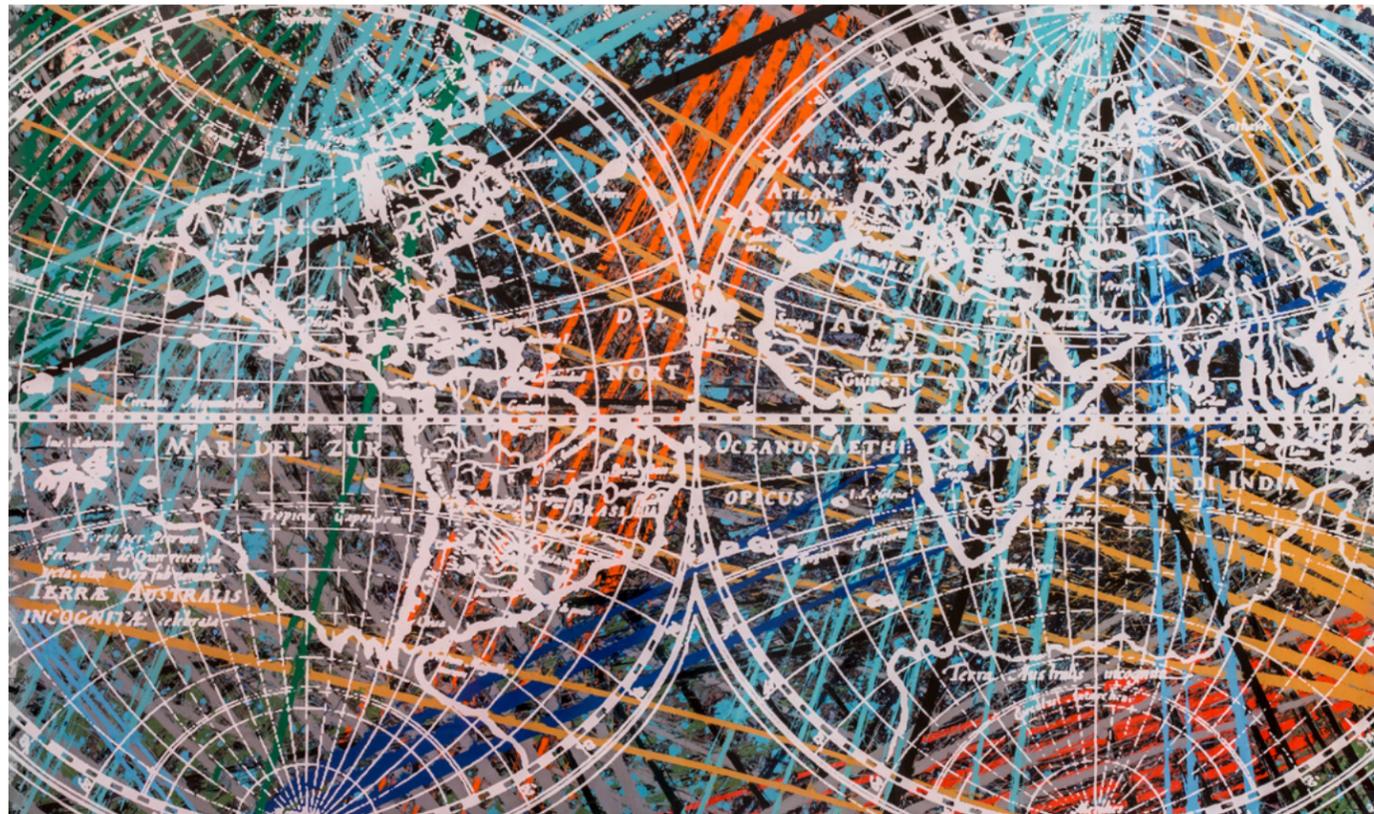


"Dragon"

available to me to bring hope and happiness." Despite the happiness, life gets in the way. Ramsey's father died the day before their first show opened. It was a tough and intense time but he says, "I've never had a time in my life where overall I felt more passion and it was the most grounded I've ever been. I wanted to celebrate friends and loved ones because I do

believe it takes a village. I've had issues to get past, certain screw ups and mistakes, but I have a support system and I'm grateful."

To learn more about Tyler Ramsey and Walter May's collaboration of work, please visit their website: www.ramseymayart.com ◆



"4"

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NATURE ANTICIPATES TRANSFORMATION

VÍCTOR G. CARREÑO, A FORCE FOR AWARENESS AND CHANGE

by Marta San Vicente Feduchi and Lorenzo García-Andrade

In order to understand Víctor G. Carreño's work, and especially the series (one day after) presented here, it is essential to know where his roots are. He was born in the North East of Colombia and grew up in the Amazonia, far from wealth and comfort. Some of his photographs are in fact taken on a trip back to the places where he lived when he was a teenager. When his family moved out from a little village in the jungle, Víctor started his secondary school in Bogota, and then, after university, but now on his own, moved on to Paris and Brussels. He currently lives in Madrid, where he continues developing his own visual language, while traveling the world as much as possible.

People, food, cities and of course the environment... This is what Víctor is intrigued by, as his work clearly reflects. (one day after) is perhaps the best example of his concern about environmental deterioration. He recurrently explores through photography the causes and

consequences that climate change has in the world, and makes us think about it with a sense of urgency yet in a subtle way. His work also sheds light on the effects globalization has on ordinary people, how it transforms cities and traditions as a consequence of increasing mobility, and even contributes to the narrowing of wealth inequality among countries.

Victor's source of inspiration is complex; his photography, however, is amazingly pure and simple. He is in this sense rather out-of-fashion, which helps to explain why his work is so fresh, powerful and inspirational.

WORKING WITH PASSION AND COMMITMENT

Since 2012, the year when Casa de America selected Victor, as a young photographer, for the project 'Arte en la Red,' his photographs have been exhibited every year in both Madrid and Bogota. That same year, one of his photos—a portrait of a Caribbean woman—was hung in the Museum of Antioquia (Colombia).



Unexplored territory XIII



The melt I



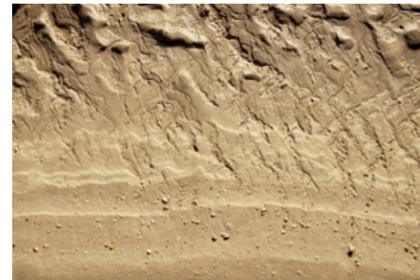
The melt V



Unexplored territory I

In 2015, he was selected by the renowned photographic festival PhotoEspaña to take part in the Discoveries Week; and his photographs were exhibited in the Getxophoto Festival, in the Basque Country.

Victor is also responsible for the photography and audiovisual production of a project called Photovoice that focuses on health conditions in different neighborhoods



Sand land I



Sand land VII



Sand land XII

undertaken by the University of Alcalá (Madrid) and the Social Research Group of the Johns Hopkins (Baltimore). In this project he produces documentary videos, photo-essays, photo books and exhibitions. His photographs for Photovoice have been published in several international media outlets, such as El País and International Journal of Epidemiology of the University of Oxford.

During the last couple of years, as a member of the artistic project La Colmena, Victor has also taken part in a series of collective exhibitions in Madrid, including alternative spaces such as Urg31, an old warehouse in the outskirts of Madrid transformed into one of the most innovative spaces of the city. La Colmena is a group of young artists selected by the cultural platform La Grieta in order to participate in exhibitions and workshops. In parallel, and thanks to a two-year Acciona Scholarship, Víctor is studying in Escuela SUR, a brand-new school for artists launched by La Fábrica and the Círculo de Bellas Artes de Madrid. With the support of both Escuela SUR and La Grieta, he has taken initiative in organizing activities and curating an art festival Hoy es 2030 in the Círculo de Bellas Artes of Madrid, which involved close to a hundred

international artists of different disciplines in a series of multidisciplinary events throughout an entire week around Madrid. His never-ending energy and determination continues to inspire and invite those around him to care about and join his efforts.

Currently Víctor is working on a series of photo-collages made up of a combination of two photographic images taken in points of the planet that are geographically distant. This work, not yet released, reminds us of the fact that we live in one small yet diverse world, and through the contrast generated in between the two images highlights the fragility of our planet and the necessity to care of it. Moreover, he is preparing his participation in the Affordable Art Fair of Milan and a solo exhibition at the Moyshen, The Gallery in San Miguel de Allende in Mexico City. In spite of being unconventional in many aspects, his art is quickly becoming as global as his inspiration.

ONE FOCUS, A PROJECT: (onedayafter)

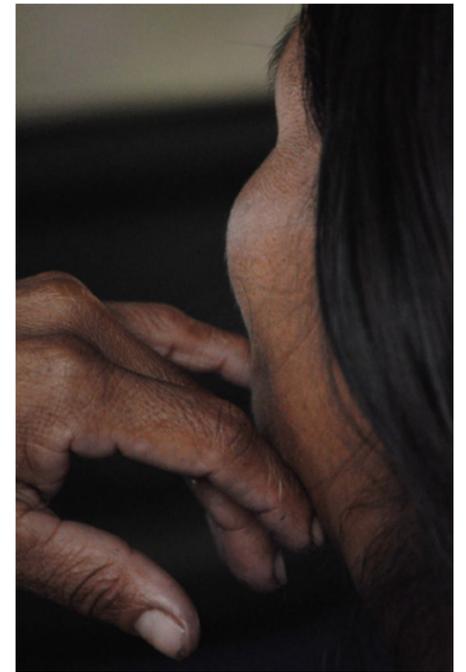
(onedayafter) is an attempt to foresee the consequences of climate change. Victor has made small scale photographs in a series of fragile environments that resemble the huge empty landscapes that may prevail all over the planet when glaciers melt. This photo-essay began in 2012, and continues until today. The pictures were taken in the Colombian tropical rain forest, the Finnish tundra, the Andaman Islands in the Indian Ocean, the Island of Santo Antão in Cape Verde, and in European cities such as Oslo, Madrid and Paris.

Much as nature continues offering signals of our extinction, only members of indigenous communities in constant contact with nature—including those who live in the area where Víctor spent his early years—seem to have acknowledged and understood that the ecosystem to which they belong may soon disappear.

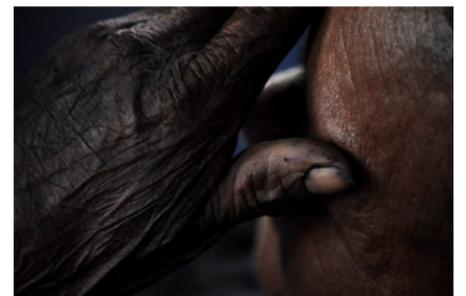
The following poem, written by Victor, captures the consciousness, worry and awareness that have thrust the artist forward to carry out this project: All photographs ©2016 Víctor G. Carreño. ♦

*What life will be like after the melt it is not known
A disturbing light covers Earth with desolation and hope
Water running away creates a new space for no one
Only Nature is anticipating transformation*

For more information about some of Victor's past and current projects: www.victorgcarreño.com



Human sorrow I



Human sorrow II



Human sorrow III



JERUSALEM THE GOLDEN

by Sara Evans

In medieval Hereford Cathedral, on the border of England and Wales, hangs one of the most of the most important maps ever made. The Hereford Mappa Mundi, the map of the world, hangs on metal chains in the cathedral's beautifully restored library. Dating from c. 1290, the Mappa Mundi reflects the broad world-view of its time: The City of Jerusalem was at the very center of the known world.

The beautiful new exhibit at the Metropolitan Museum, *Jerusalem 1000-1400: Every People Under Heaven*, amply explains the centrality of this great medieval crossroads. With over 200 breathtaking and intriguing objects and manuscripts gleaned from some 60 collections around the globe, this scholarly and tactile exhibit demonstrates how and why this city was the fount of the world's three great monotheisms. Christians, Jews and Muslims all flock to Jerusalem, as they have done throughout the centuries, touching base with what is both shared and different, in this city that is both peaceful and violent, holy and profane.

The exhibit showcases sumptuously illuminated Christian, Jewish and Muslim religious manuscripts, pottery, carvings, jewelry, crosses and reliquaries, all eye-candy for lovers of the Middle Ages and for those who connect with the past. There are mosque lamps and Saladin's famous "Treatise on Armor," as well as Charlemagne's glass goblet. This exhibition is truly an embarrassment of riches and an extraordinary example of both connoisseurship and scholarship.

"Jerusalem 1000-1400" is divided into three components. The first, *The Pulse of Trade and Tourism*: demonstrates that as the crossroads of the known world, Jerusalem was a thriving urban center, a veritable world market. Just as today, tourists flock to Seoul for bargains,

A glorious new exhibition at the Metropolitan Museum in New York demonstrates why this city was once the center of the world.

richly printed cottons from the Indian subcontinent. The cultural overlap and zest for the goodies of one another's cultures are clearly on view. Recognizably Islamic jewels, identified by specific techniques, filled the coffers of Jewish brides; pieces from differing ethnic or religious heritages all happily mixed and mingled. Crusaders and pilgrims from all over brought back to Europe crosses and reliquaries made by craftsmen from a hugely diverse range of ethnicities. An impressive cache of them fill this part of the exhibit, demonstrating the powerful links and intricate trade networks that existed between Europe



Illustration (detail) from *The Book of Divine Service From the Mishneh Torah of Maimonides* Illumination attributed to the Master of the Barbo Missal Scribe: Nehemiah for Moshe Anau be Yitzchak Northern Italy, ca. 1457 Tempera, gold leaf and ink on parchment; 346 folios Folio: 9 A~ 7. in. (22.7 Å~ 18.4 cm) Jointly owned by the Israel Museum, Jerusalem, and The Metropolitan Museum of Art, New York, 2013. Purchased for the Israel Museum through the generosity of an anonymous donor; René and Susanne Braginsky, Zurich; Renée and Lester Crown, Chicago; Schusterman Foundation, Israel; and Judy and Michael Steinhardt, New York. Purchased for The Metropolitan Museum of Art with Director's Funds and Judy and Michael Steinhardt Gift (2013.495) Image: © The Metropolitan Museum of Art, New York



Jewish Wedding Ring Germany, first half of the 14th century Gold H. 1 in. (4.8 cm), W. 1 in. (2.5 cm), D. 1 in. (2.5 cm) Thüringisches Landesamt für Denkmalpflege und Archäologie, Weimar (5067/98) Image: Thüringisches Landesamt für Denkmalpflege und Archäologie (photograph by B. Stefan) 300 dpi .79 x 1.18

India for jewelry, Dubai for gold, and Paris for fashion, Jerusalem was a center where all the best goods of the world were on offer. Teeming with locals and tourists, new arrivals and long-timers, merchants and artists, soldiers and scholars, not only was the city at the center of the world, it was a crossroads for the finest material goods of the time. The exhibition evokes how extraordinarily varied were the many wares of the marketplace, including ceramics produced locally and imported from as far away as China, and rich textiles that reconstruct the fashion sensibilities of Jerusalem's residents, including, amazingly,



Reliquary of Saint Anastasios the Persian Holy Land, 969-70 Silver repoussé, gilding, and niello H. 7. in. (19.6 cm), W. 7 in. (20 cm), D. 15 in. (39 cm) Domkapitel and Domschatzkammer, Aachen Image: © Domkapitel Aachen (photograph by Ann Münchow)

and Jerusalem.

The second section, *The Diversity of Peoples*: demonstrates how many denominations and communities contributed to the artistic and spiritual richness of the city. The historical record surrounding medieval

Jerusalem, a "city of foreigners," includes both harmonious and dissonant voices from many lands. Persians, Turks, Greeks, Syrians, Armenians, Georgians, Ethiopians, Indians and Europeans, people from each of the three Abrahamic faith traditions, thronged through the city's narrow streets,

an area not much larger than contemporary midtown Manhattan. Visitors to the Golden City during the Middle Ages, as well as visitors to the Metropolitan Museum today, would be struck by the numerous distinct alphabets and the many languages of prayer that filled the polyglot city.

Exemplifying these amazingly varied traditions are richly embellished Christian Gospel books in Arabic, Greek, Armenian, and Syriac, a Samaritan Bible in a distinctive Hebrew script, and the biblical book of Kings in Ge'ez, the language of Ethiopia, which was given by that land's king to his community in Jerusalem. (Visitors to contemporary Jerusalem are often surprised to discover a thriving Ethiopian community living in the city today.)

The Air of Holiness, the final part of the exhibition, evokes the city's sacred iconic monuments, with their layered histories



Mosque Lamp of Sultan Barquq Egypt or Syria, 1382-99 Glass with gold and enamel 13¾ x 10½ in. (34.7 x 26.8 cm) Victoria and Albert Museum, London (321-1900) Image: © Victoria and Albert Museum, London

and shared spaces. Though Jerusalem can feel unchangeable and eternal, the city has undergone enormous changes and continues to constantly change and evolve. Many seemingly immutable elements of Jerusalem's sacred topography were understood differently during this period. Medieval maps show



Goblet of Charlemagne Glass: Syria, second half of the 12th century; mount: France, 13th - 14th century Glass with gold and enamel; gilded silver H. 9.6 in. (24 cm) Musée des Beaux-Arts, Chartres (5144) Image: Cliché Musée des Beaux-Arts de Chartres

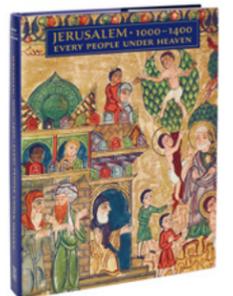


Saladin's *Treatise on Armor Syria*, before 1187 Opaque watercolor, gold, and ink on paper; 217 folios H. 9 in. (25.2 cm), W. 7 in. (19.5 cm), D. 2 in. (5.5 cm) Bodleian Libraries, University of Oxford (MS Huntingdon 264)

that Christians believed the Muslim Dome of the Rock and the Aqsa Mosque to be the Ancient Temple and the Palace of Solomon. Manuscripts and rare documents in the exhibit demonstrate that medieval Jewish pilgrims focused most of their attention on the city's gates and the Mount of Olives, rather than the Western Wall, which is the case today.

Any one who has visited Jerusalem knows the magic of walking on the golden paving stones of the city, and marveled at its golden stone buildings. The city radiates a unique warmth and a special kind of pull. No matter which of the great three monotheisms one adheres to, the city exerts its unique power, a force that is at once both historical and biblical. The three great monotheistic religions happened there for a reason: Jerusalem is a city with a profound spiritual pull. Just as Muslim, Christian and Jewish pilgrims flocked there in the Middle Ages, they do so still today. Evolving and eternal, it is the golden city, drawing us to it, it's beauty undiminished by the strife it undergoes.

Jerusalem: 1000-1400 is on view until January 8, 2017. A beautiful and scholarly catalogue, (\$75), accompanies the exhibition. ♦



CHRISTOPHE PIALLAT BLENDS ART AND LIGHT TO CREATE FANTASTICAL INSTALLATIONS

by Laura Richards

At a very young age, Christophe Piallat knew he wanted to do something creative and photography came naturally. As a stage hand for the San Francisco Opera, he visited some amazing places including India where he fell in love with the country and its people and used photography to meet locals by taking their portraits. Piallat says, "This medium was the right fit for me. I worked my day job as a stage hand for the opera, made sets for trade shows and movies but my passion was photography."

Piallat did commercial photography, portraiture and fine art and was having small shows but the turning point in his career came when some of his photos were featured in a San Francisco coffee shop. The Director of the San Francisco Airport Museum liked his work so much it led to a three-month show at the museum. It was then that Piallat knew that



jyman mstr



Jiffy's Landing, Painter's Plastic #8, Modus Wi-Knot (closeup)

fine art was his future so he quit the opera and went back to school for a Master's degree in photography.

As a graduate student at the San Francisco Art Institute, Piallat started blending mediums. He shares, "SFAI is one of the schools that really looks as the conceptual and blending mediums. I learned an installation practice of capturing light in a variety of ways that affects the mood of the viewer. Capturing a moment in time through sculpture and paper."

Greatly influenced by the 1960's and 70s Los Angeles Light and Space Movement where artists used a variety of artistic mediums to showcase how light bent, passed through and reflected, Piallat considers James Turrell (one of the leaders of the Movement), his "iconic hero" because of their shared motivation of light and perception. Piallat says, "We wouldn't

see what we do and have the impressions we have without light doing that for us. The Light and Space Movement pushed the boundaries of what fine art could be. It didn't have to be a painting on the wall it could be an experience." Piallat goes on to say that Turrell turned an environment into a work of art and a spiritual experience which is a goal in his own work, "I want to aspire to gut, visceral reactions from viewers."

Piallat's unique style, referred to as "Living Photography" utilizes foil, paper, wood and plastic to manipulate light. He constructs installations that reflect his photographic skill resulting in an environmental almost geological form. His pieces effectively reorder light creating an inviting sense of mystery for all viewers.

Upon receiving his Master's degree from



Jiffy's Landing, Painter's Plastic #8, Modus Wi-Knot, Exterior view of exhibition "What Lies Inside, Stays Inside"

SFAI, his graduating exhibition led to an exhibition at the San Francisco Museum of Modern Art who hired him to do a 60 ft. window display. Since then he's had multiple solo and group exhibitions including the Natural World Museum, 2015 SCOPE Basel, 2012 1st International Biennale of Santorini and 2010 Holland Paper Biennial at the CODA Museum.

Piallat's new exhibit What Lies Inside, Stays Inside continues to delight viewers through his mysterious, ethereal creations. He says, "For something that is primarily paper and light it's this idea that it could be a cloud, ice formation, glacier, mountains; a variety of different things but it's just paper and light. It has a feeling of power and weight but is fragile as it could fall apart if you yanked on it. I like the balance of that. It has presence." Piallat says his work inspires the viewer to feel a bit of weight bearing down that creates a push-pull sensation.

Piallat's choice of venue was a little different because he knew much of his exhibition was



13 Enfolded d1

about the space. "Galleries get a little boring and I wanted the time to build whatever I wanted. I chose a commercial storefront space because I knew I wanted foot traffic and windows. To play off the storefront idea, I wanted to confuse people and have them question, 'Is this a store or a gallery?'"

The title of his exhibition comes from the idea 90% of his time is spent building the infrastructure underneath his installations, the part that no one sees. He says, "They just see the façade, the skinning of the installation but I cover it with crushed paper, plastic,



Painter's Plastic #5, Once More Than This, Tomorrow's Joy

aluminum foil so you don't get to see what's inside which touches upon how humans show an outer flashy layer. The title What Lies Inside, Stays Inside is a veiled reference to the famous tourism tag-line for Las Vegas 'What Happens Here, Stays Here' because it's flashy and in your face. I also like the idea that the exhibit is in a store yet you don't leave with things, they stay there."

In addition to his light installations, the exhibition features new photographic work and sculptures which draw viewers in from the window front.

Piallat's exhibition What Lies Inside, Stays Inside will run through December 1, 2016 at the historical Canterbury Records Cornerstone, 805 E. Colorado Boulevard, Pasadena, CA. In the fall of 2016, he will participate in the Lumina Light Festival in Cascais, Portugal, where he will feature a large-scale installation inside the Cathedral Igreja dos Navegantes. ♦



IMG 7441

To learn more about Christophe Piallat, please visit his website:

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



IMG 6459



IWC's Portofino Midsize Collection, the brand's first FIRST-EVER timepiece collection geared toward WOMEN as well as men.

In celebration of the Portofino Midsize Collection, IWC Schaffhausen is also launching an online campaign and photography exhibition (which will show at Miami Art Basel on December 3rd), photographed by Peter Lindbergh

Shot in Portofino in spring 2014, Peter Lindbergh captured Cate Blanchett, Christoph Waltz, Ewan McGregor, Emily Blunt and Zhou Xun strolling along the Italian coastline and taking in the setting while dressed in tuxedos, elegant gowns and IWC timepieces. The photoshoot transformed the fishing village into a modern yet nostalgic world in which the new Portofino Midsize collection finally claims its stake.



The Portofino's story continues - The latest project is an exclusive photographic exhibition entitled "Timeless Portofino" that will travel the world and accompany the launch of the new Portofino Midsize line.

As CEO Georges Kern explains: "We are extending this popular family to include a midsize format, not expressly ladies' watches, that will appeal to both women and men everywhere. The Portofino line is particularly well suited for this because the name is more feminine and, compared with other IWC models, the collection is generally more



Portofino - a name that resonates with the promise of all that is best about Italy. Just a short distance away is an ancient former abbey, with magical, sprawling gardens and endless views over the Golfo del Tigullio. It has been maintained with breathtaking delicacy, nothing disturbs the aura of timeless grandeur surrounding the location. In places like this, history is written - or photographed.

IWC CAPTURES TIME IN PICTURES
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IWC
SCHAFFHAUSEN

LIGHT FILLED SPACES: EXPLORING THE NUANCED ABSTRACT WORK OF BLU SMITH

by Cara S. Vincent
What Blu Smith had to say about his initial foray into the world of abstract art was this: "I was always a huge advocate of my dislike for abstract art when I was in art school; I didn't really understand it, and so since I didn't get it, I didn't like it," which, if we are being honest, is a sentiment that yours truly—a Non-Artist—related to immensely before this conversation took place, as it were. So, here is what I am here to tell you: despite what us Non-Artists may think, abstract artists are not playing some sick joke on all of us with their ostensibly 'hard to read' paintings or their flagrant disregard for representational figures. Instead, Smith continued, "The funny thing is that once you start doing it [abstract art] yourself you realize you're not pulling the wool over anybody's eyes, you're not doing anything other than expressing what you need to feel for yourself at that moment. Drawing and designing these various complex organizations of shapes and



Caught The Sun In Flight, 42x80

colors, that's all that it is."

And, of course, what a particular abstract artist is feeling for themselves at that moment of creation is entirely unknowable to the viewer, in the sense that you may look at a piece of Blu Smith's abstract art and insist, to his face,

that what you 'see' is an animal or aliens or sexual positions or exploding machinery, as if his canvasses were nothing more than some elaborate, obfuscated Rorschach test you are meant to dissect and determine.

Blu Smith's discovery of his abstract style and what he feels to be his true artistic voice was not incidental. After finishing art school Smith spent many years working in the sign industry, mastering a variety of techniques including old school hand lettering, eventually turning signage into a business and livelihood. But all the while Smith was painting his own original pieces as well—strictly a realist painter at the time—and became very skilled, technically.

"That's all it was, though, a technical skill. I really needed to loosen up and find myself creatively. My realistic art wasn't letting me really express the things I wanted to, there was very little creative energy at play." So out of an act of desperation, and going through a time in his life where he needed a real outlet to express what he was feeling and going through at that time, Smith decided to experiment.

"I set up these large-scale canvasses strictly

for trying out abstract painting, completely non-representational, just throwing the paint around, really loosening up to see what happens. And so it's kind of ironic, given my strong dislike for the abstract in school, but once I started, it completely took over. I was able to find all the creativity, say all the things I'd been wanting to say, emotions and feelings poured out, it was like the sky had opened up for me, and I never looked back."

It should go without saying that since Blu Smith has never done abstract art before, at this new beginning he was, as he claims, "very bad at it." Smith views the works he does now, made with acrylic and charcoal, as simply an evolution, still evolving, of those initial experimentations in abstract.

"It all started back with that first painting. I had to literally start from the very beginning, like learning a language word by word, syllable by syllable. I used very simple markings, the most basic color combinations, because I had never done anything like abstract art before. But so, each painting after that is essentially just a building block, one after the

other, getting more and more complex and elaborate, all leading up to the point I am at now. That's a big part of what my work is for me, a representation of an incrementally slow evolution."

But to really look at one of these paintings feels very much like looking at satellite snapshots of galaxies; the portrayal of color is otherworldly, haunting, bursting forth in combinations and hues that make the mind question if it has ever actually observed color before. Blu Smith speculates that what draws so many viewers into his paintings are his allusions to organic shapes and the tangibility of what he calls the "light filled spaces" that he so brilliantly creates. Though most of his career as an abstract artist has focused on completely non-representational works that have been internally driven by his need to express his emotions, Blu Smith reveals that over the past couple of years he has noticed that in his process there is now an external, sensory force at play, as well. He has begun allowing the lush surroundings of his home in Victoria, Canada to seep in. From his windowless studio



First Frost, 48x80



Snakes and Ladders, 48x72, 2016

in the basement of his home, where he lives with his wife and small children, Blu Smith finds influence in his physical surroundings, specifically those places "where the light comes up and finds these little holes, shining through these openings amongst the trees."

Blu Smith lives and works in Victoria, Canada. He is represented by the following galleries: Whistler Contemporary Gallery in Whistler, B.C Canada; Gallery 133, Toronto, Canada; West End Gallery, Edmonton, Canada; The Avenue Gallery, Victoria, B.C Canada; and stateside at Etra Fine Art Gallery, in Miami Florida. He had a very busy year and is currently preparing for an upcoming show at a local gallery in town. He creates commissioned works, still, too, and so if you would like to learn more about Blu Smith and explore his collections, you can do so on his website:

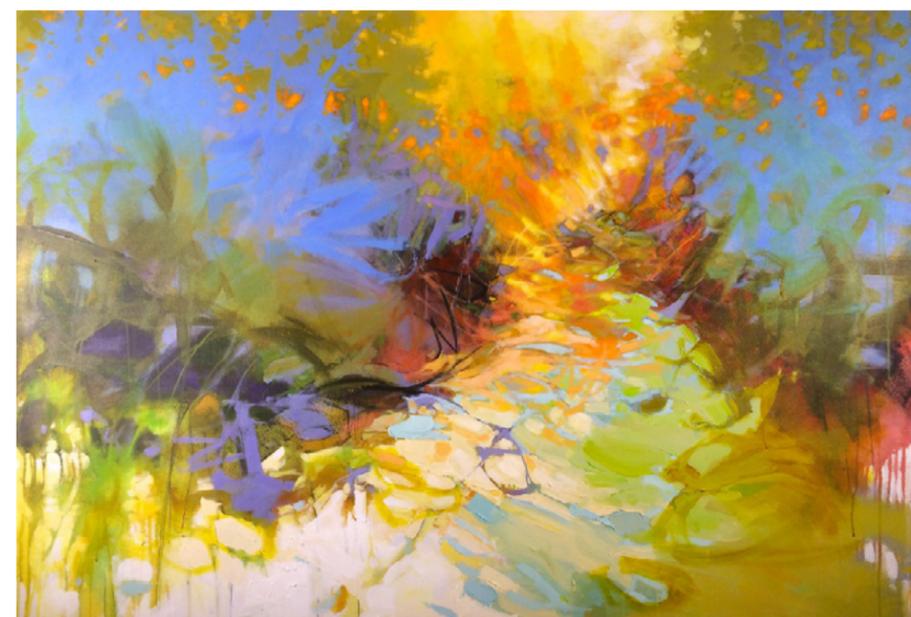
blusmithgallery.com ♦



Impact, 48x54, 2015



The Butterfly Effect, 42x54, 2016



Follow the Yellow Brick Road_60x42

500 CAPP STREET REVISITED

Artist David Ireland's idiosyncratic home now restored and reopened to visitors

A by Christine Davis
rtist David Ireland's house at 500 Capp Street, San Francisco, is rather like a trip down a wild and wonderful rabbit hole to the proverbial tea

party where you'll see all kinds of unexpected things: jars of dust, cement balls, bits of wire, rubber-band collections, and chairs with missing legs and seats.

Along with his collections, Ireland's 1886-era house itself is unusual -- stripped down to its bones as a way to record its history and expose its soul.

Ireland was one of the West Coast's best known conceptual and installation artists, and his home served as his artwork and social sculpture. It would have been lost forever if art patron and collector Carlie Wilms hadn't bought it from him a year before his death in 2009.

Thanks to Wilms, and a \$2-million restoration project undertaken by Jensen Architects



Portrait of David Ireland with Dumbball, 1998; photo: Elisa Cicinelli

and the Architectural Resources Group, Ireland's house reopened in January 2016, and visitors have the opportunity to experience his house as if he were hosting them.

"David was open and generous with his house, and he'd routinely invite people over for tea," Wilms says. "He'd bring them to the parlor rooms, and then he'd disappear for 45 minutes or so, allowing his guests to come to their own interpretations about what they saw.

"That's how he was. He didn't lord it over them, telling them what objects in his home meant, or why they were put together."

Ireland didn't talk about meaning. He was interested in process, and his diverse body of work -- sculpture, architecture, painting and performance -- focused on the beauty inherent in everyday things and the making of art as a part of daily life. For media, he often chose ordinary materials -- dirt, concrete, wood, or wire.

Born in 1930 in Bellingham, Wash., Ireland earned a bachelor of arts in applied art from the California College of the Arts in 1953. Twenty-one years later, he earned a masters degree from San Francisco Art Institute in printmaking. In the interim, he had served in the military, led African safaris, sold insurance, married and divorced, and started and ran an African trading goods store.

In 1975, following a yearlong post-graduate sojourn in New York City, where he began experimenting with cement as a medium, he bought the Capp Street house, thinking he'd use his skills to renovate it.

But then, coincidentally, his life and his art merged. Soon after he moved in, he received a letter from the city requiring him to repair his sidewalk. Compelled to use his art media -- cement -- as part of his labor, he asked his friend, artist Tom Marioni, to document this operation of fixing the sidewalk, and he titled it "Maintenance Action." And the "maintenance actions" continued as he stripped paint,



David Ireland House (exterior view), 2015; photo: Henrik Kam, courtesy 500 Capp Street Foundation removed woodwork, sanded floors.

"I reached a philosophical point where I realized that the lively presence I was looking for in my art was here on the walls, as I stripped away and cleaned off the surfaces," Ireland explained in a 1981 interview. "Why do we have to fabricate a stretcher, a canvas—why not just make art out of an environment? I couldn't go back to normal work."

The downstairs hallway reads like a timeline. As he peeled away 14 layers of wallpaper down to the original plaster, he uncovered cracks that convey as natural mark-making. He applied polyurethane to give the walls an amber color, which stabilized the cracks and amplified the natural light.

He labeled mishaps that occurred during his move, referencing the house's change of ownership as an important chapter in its history. A plaque near a long scratch on the

floor reads, "Punch press is dragged away, November 95."

Deep gauges in the wall of the stairwell are labeled: "The safe gets away for the first time November 5, 1975" and "The safe gets away for the second time November 5, 1975."

Maintaining his home was part of his daily ritual, and he constantly archived the results of his labor: the dust he swept up or collected from sanding the floors; and old wallpaper and paint he scraped from the walls, putting them in jars as sculptures.

Taking a discarded chair left behind by the home's previous owner, he strapped a stack of accumulated newspapers to its back, and called it "Witness."

Cement blobs are screwed onto the ceiling, augmenting the architecture. These he called "Potato-like Objects," "Torpedo-like Objects," and "Untitled Unidentifiable Objects."

More refined versions, "Dumbballs," are seen throughout the house. About the size and shape of a snowball, he created them by throwing cement from hand to hand for hours until they became perfectly round.

Among the array of light fixtures that he made is an unsettling chandelier consisting of two blowtorches, which he'd ignite and swing.

In the living room, a window is covered over with copper plate. Sitting next to it is a recorder that plays him recounting everything he'd have seen as if he were looking through glass. "Someone had thrown a rock through the window, and he decided to close it over. When I saw what he had done, the seed was planted



David Ireland House (interior view); downstairs dining room; photo: Henrik Kam, taken November 2015, courtesy 500 Capp Street Foundation

in me to buy the house," Wilms says. "I had to laugh. I thought it was the most amazing wonderful piece, with humor and history. You can't take a work like that and cut it out and put it someplace else. It's site specific. It catches a moment in time. The view is long gone, but you get what he was looking at before he closed it off."

Wilms, the granddaughter of the late art patron Phyllis Wattis, directs the Phyllis C. Wattis Foundation. Along with saving Ireland's home, Wilms formed the 500 Capp Street Foundation, which acquired some 2,500 pieces

from Ireland's estate. The foundation maintains Ireland's archive, conducts tours, and will soon launch an artist residency and an education program. Through January 14, 2017, the David Ireland House presents its third exhibition, "The Echo," an installation of his work inspired by his interest in the tension between a physical place and the translation of that site through memory. "Deletion," a gift from collectors Randi and Bob Fisher, is also on view. A freestanding sculpture, it consists of a cracked glass windowpane that Ireland removed from the house and framed. ♦



David Ireland House (interior view); downstairs dining room; photo: Henrik Kam, taken November 2015, courtesy 500 Capp Street Foundation



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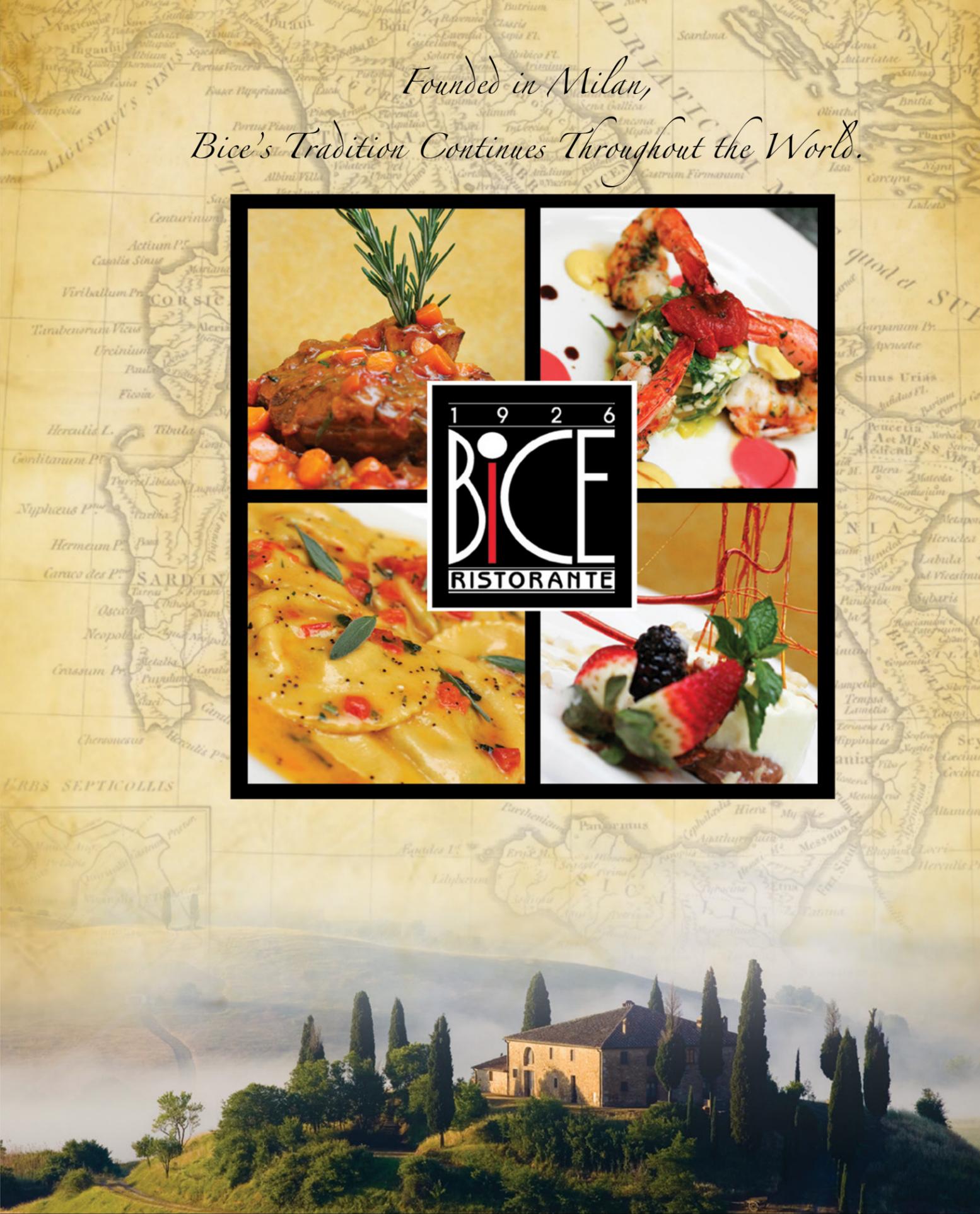
Tagliolini
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Cooking Time 2 minutes

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Palm Beach PhOTographic Centre

SCHOOL • SHOP • MUSEUM

Palm Beach Photographic Centre's 20th Annual MEMBERS' JURIED EXHIBITION will showcase the work of its members, both inside the Photo Centre and on its Web site.

Among the 80 Photo Centre members that will be represented in the upcoming exhibition are several South Florida residents, including two from Palm Beach (Dragana Connaughton for Kilimanjaro at Sunset, and Sandra Pfeifer for Night of the Iguana); Chris Kalmbach from Hobe Sound for Blow Hole; Erika Masterson from Melbourne for Secret Garden; Emil J. Miller from Miramar for Breezy Hill Road – Upper Complex #1; and Andy Spilos from Lantana for Rosie.

This year's MEMBERS' JURIED EXHIBITION is being judged by Arnold Drapkin, who spent more than 40 years associated with Time Inc., including a decade as Picture Editor of Time Magazine, winning more than 200 awards for photographic excellence. Drapkin is the recipient of the National Press Photographers

Association's Sprague Lifetime Achievement Award and the FOTOfusion® Golden Career Award. He was Director of the Parsons School of Design International Photographic Workshop student exchange program for seven years, and the FOTOfusion® Festival from 1996 through 2009, and served as a Photo Manager for the 1996 Summer Olympics. Currently a photographic consultant, Drapkin served as Director of Photography for the 1989 Bush Inauguration and as Photographic Consultant for the Clinton and George W. Bush Inaugurals.

A Best of Show cash prize of \$950 will be awarded, as will two Merit Awards for free tuition for a FOTOfusion Passport or a Master Workshop. This year's winners will be announced at the exhibition's opening reception on August 27.

FOTOfusion 2016 Exhibit

In addition to the MEMBERS' JURIED EXHIBITION, the Palm Beach Photographic Centre also will be presenting the FOTOfusion 2016 Exhibit, which will showcase impressive

works by the emerging talent of young photographers who participated in this summer's annual FOTOfusion program.

"Some of the kids participating in FOTOfusion this summer traveled here from all over to attend the camp," says NeJame. "We had two sisters from the Ukraine this year, and a repeat student from Morocco. Others come annually from around the U.S., including Connecticut, California and Massachusetts, as well as from all over the state of Florida."

At the dual Opening Reception on August 26, the best student portfolio from FOTOfusion 2016 will win a DSLR camera.

About the Palm Beach Photographic Centre: The Photo Centre is located at the downtown City Center municipal complex at 415 Clematis Street in downtown West Palm Beach. Hours are 10 a.m. to 6 p.m. Monday – Thursday; 10 a.m. to 5 p.m. Friday and Saturday. ♦

For more information, please call 561.253.2600 or visit <http://www.workshop.org/> or <http://www.fotofusion.org/>.



Dragana Connaughton, Kilimanjaro at Sunset



Erika Masterson, Secret Garden



Sandra Pfeifer, Night of the Iguana



Chris Kalmbach, Blow Hole



Emil J. Miller, Breezy Hill Road



Andrew Spilos © 2016

Andy Spilos, Rosie

FALL AND WINTER DELIGHTS FOR SKIN AND SENSES...



by Pia-Maria Norris



Annick Goutal -

Eau D'Hadrien Eau de Parfum

Inspired by the Tuscany landscape and with sublime and universal notes of light and refreshing citrus fruits, Sicilian lemon and woody accents of cypress.

(\$149, (3.4 Fl. Oz), Saks, us.annickgoutal.com)



Guerlain - Eau de Cologne Imperiale

Created in 1853 for Empress Eugénie, the wife of Napoleon III, this fresh and citrusy cologne's divine bottle can upon request be customized, hand-gilded and emblazoned with initials... (guerlain.com) select department stores)



3LAB - The Ginseng Collection

Fusing western technology with eastern therapies, this effective anti-aging collection combines the healing power of Korean Wild Mountain Ginseng and herbal extracts with modern technology to rejuvenate, detox and balance the skin. (The Serum (\$140), The Cream (\$160), The Eye Cream (\$120, Barneys, 3lab.com)



Valentino -

Valentina Assoluto Eau de Parfum

With notes of calabrian bergamot, white alba truffle, orange blossom, jasmine, wild strawberry, amber and cedar, Valentina is the embodiment of a rebellious Italian heiress enjoying "La Dolce Vita"!

(\$118 (2.7 Fl. Oz), Saks, Nordstroms)



Guerlain - La Chamade Eau de Parfum

With fruity, floral and oriental accents of blackcurrant bud, hyacinth, jasmine, vanilla and sandalwood, La Chamade embodies the dynamic and seductive language of romance and love.... (\$350 (1 fl. oz.), guerlain.com)



Sisley - Supremya Cream

Fabulous night treatment cream that has received rave reviews for its superb hydrating, nourishing and revitalizing results. The perfect anti-aging gift to yourself or others! (\$795, sisley-paris.com)



La Prairie - Cellular Radiance Perfecting Fluide Pure Gold

Unlock your inner radiance with this gold-infused moisturizer that provides instant, glowing skin, improved texture, tone and elasticity. Can also be applied as a finishing treatment on top of another moisturizer. (\$525, laprairie.com)



La Prairie - Cellular Swiss Ice Crystal Transforming Cream SPF 30

Available in four shades, this oil-free, complexion and color correcting moisturizer has unique, self-adjusting color pigments that instantly revive dull skin, creating an even and fresh looking appearance. (\$195, laprairie.com)



Tom Ford - for every occasion

Combining superb quality with a divine color assortment, TOM FORD never ceases to deliver new and exciting products and color choices for every woman, style, age and occasion. (see website for prices, tomford.com)



Guerlain - Palette 5 Couleurs

Guerlain's fabulous new eye palette combines a base to smooth and illuminate, two nude shades, and two medium to dark shades for creating everything from natural to bold looks depending on mood and occasion. Comes in 5 different color combinations. (\$69, guerlain.com)



ARTIS - Elite Gold 10 Brush Set

Forget about your old brushes! ARTIS' revolutionary and unique brushes that combine sleek

futuristic design with practical ergonomics now come in a glamorous gold-white set. The brushes are superbly easy to use, blend well, and create a flawless finish in no time! (\$495, ArtisBrush.com)



La Prairie - Skin Caviar Concealer Foundation SPF 15

This dewy, full-coverage treatment foundation lifts, firms and transforms skin and gives it a radiant and flawless finish. Includes a perfectly matched concealer for flawless and practical application. (\$220, laprairie.com)



Dior - Dream Skin Perfect Skin Cushion SPF 50

Perfect for dull, uneven skin, this newly introduced tinted, perfecting skincare compact helps reduce redness, even out skin tone, and bring out that special, luminous glow while its SPF50 also protects the skin throughout the day. (\$82, dior.com), nationwide Dior counters)



Kevyn Aucoin - The Neo Bronzer (Capri)

This new and super hot item gives skin a fabulous glow with vibrant, luminous colors. The blush livens the skin with fresh color; the bronzer adds dimension and warmth; and the highlighter reflects light for a fabulously radiant look. Available in two shades; Capri (cool pink) and Sienna (warm coral). (\$58, barneys, kevynaucoin.com)



Chantecaille - Faux Cils Mascara

The treatment-loaded formula nurtures and benefits the lashes while instantly lengthening, thickening and accentuating the lashes without clumping, creating lashes that are both healthy and fabulous. (\$45, chantecaille.com)



Cle de Peau - Radiant Liquid Rouge

Luxurious and glossy stain that delivers long-lasting moisture and a bright, rich color with a jewel-like radiance and luster for divinely attractive lips. (\$48, cledepeaubeaute.com)



La Mer - Genaissance Serum Essence

An anti-aging gem for the skin! The latest super serum from La Mer infuses the skin with life-generating energies of the sea to help it rejuvenate from deep within. (\$620, lamer.com) ♦



The Organic Pharmacy - Orange Blossom

Fresh and uplifting notes of Brazilian Tangerine, Green Mandarin, and Sweet Orange with a blend of sensual Moroccan Orange Blossom and a hint of Rosewood...

(\$249 (100 ml), theorganicpharmacy.com)



Lancome - Énergie de Vie collection

Tired of looking tired? Awaken your skin with Lancôme's new Énergie de Vie collection inspired by Korean skincare routines. Formulated with goji berry and lemon balm, it reawakens tired, dull skin, giving you a fresh and youthful glow.

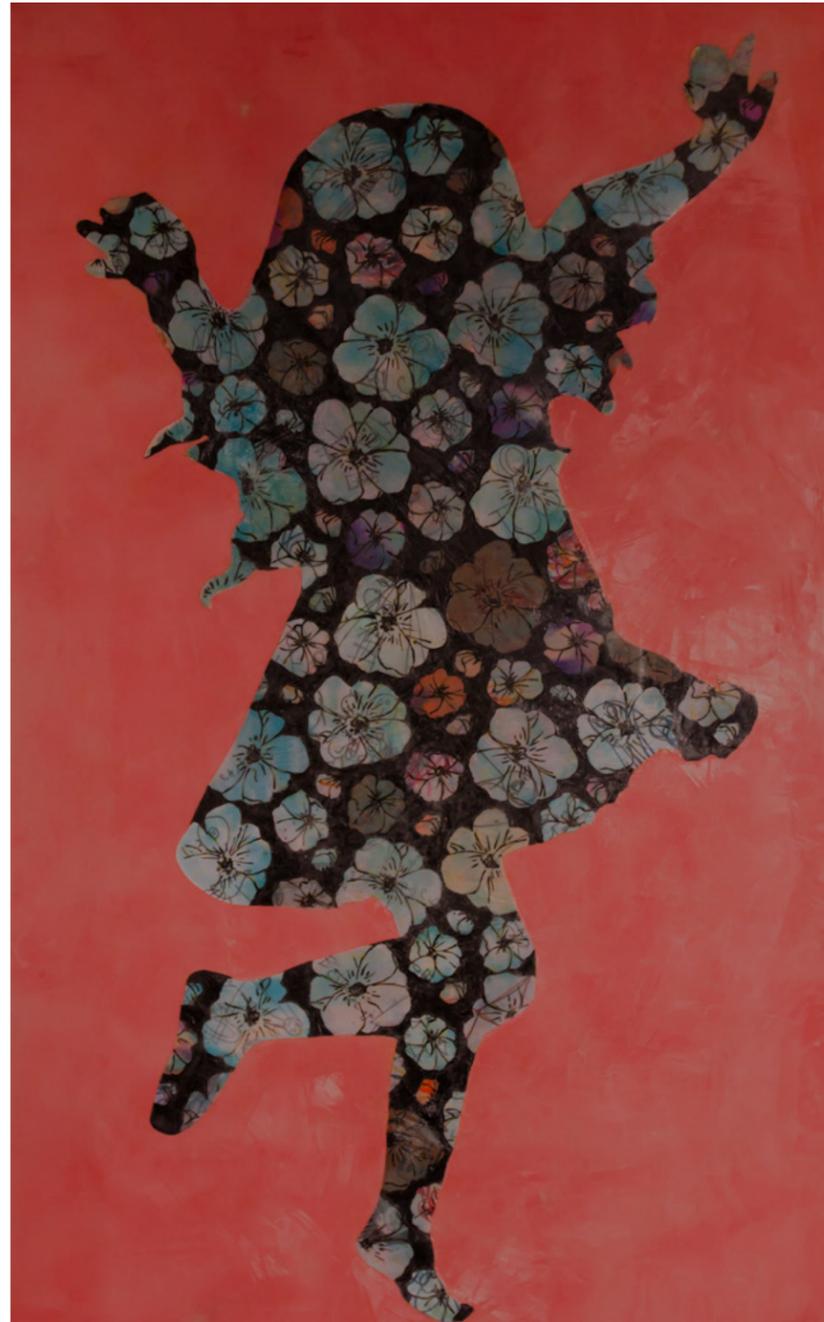
(\$35 - \$65, lancome-usa.com)

FROM KEEPSAKE TO FINE ART: MICHAEL MALIZIA

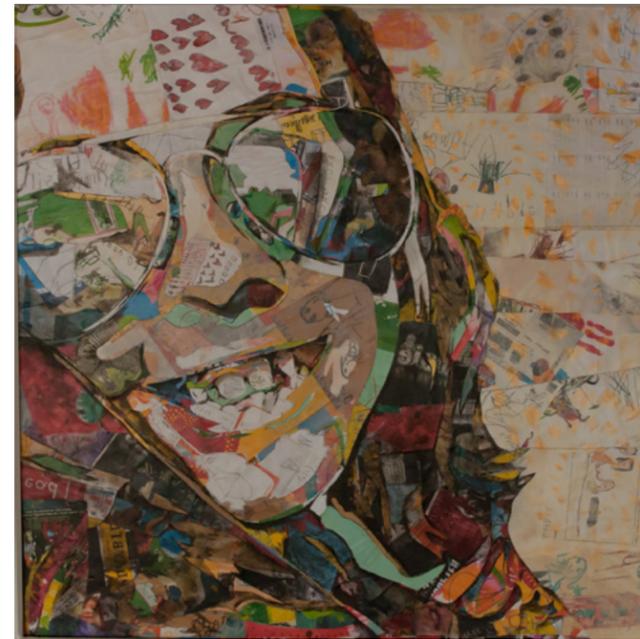
Re-purposes Your Family Mementos into Works of Fine Art.

Maybe, if you are anything like me, you have a parent or two who have, in the sweet by and by, relegated your entire childhood into a large, dilapidated box in the attic, the contents of which span the gamut of baby pictures, jejune artwork, diaries of the ingénue, various report cards and diplomas, artifacts from, say, your study abroad year in High School, and an array of other mementos from your youth. And maybe the day has finally come when your father or mother say to you, "It is time for these things to go, please get them out of my house," to which you protest and lament the lack of space in your Brooklyn apartment and the surmounting "pile of crap" you already possess, not to mention that profound loss you know you may feel at the prospect of ameliorating what remains of the final, tangible vestiges of the life you used to live.

Alternately, you are completely unlike me, and you have some children, or you like to live in a pristine oasis house in which clutter is a non-existent entity that you hope never plagues you, or you have suffered an incalculable tragedy or took the trip of a lifetime. There are a thousand other situations that all conclude with you having things you would like to remember without the hassle of unsightly, burdensome storage. This is the modern, nonphysical, digital world after all, and maybe it will be forever, or maybe it won't be, but either way, in the words of my father,



'The life-size silhouette portrait of a child with elegant flower pattern is presented in wax, ink and paper. Covered in a smooth layer of wax, each flower holds the subtle elements of original child art and illustrations.' Q.v.: My Life Studio Art Website. Malizia.)



This intricate collage portrait includes original art, ticketstubs, playbills, photographs and cards.



This collage portrait is embedded in encaustic beeswax enhanced by details in hand-dyed silk.

"get this crap out of my house."

Enter: Michael Malizia.

Michael Malizia will take your relics—ticket stubs, photographs, post cards, drawings, whatever your mementos may be—and turn them into fascinating, intricate, bespoke works of fine art using mediums that go far beyond traditional using the unique encaustic method, including hand-dyed silks, stencils, spray paint, old denim, pastiche, acrylics and, it goes without saying, your keepsakes. All of this happens at his Hoboken studio-turned-business called "My Life Studio" and involves the help of his two young daughters.

"I had gotten this studio a couple blocks from my house and I said 'ok well I guess it needs a name' so I asked my daughter—three at the time—and she said, 'how about My Life Studio' which I thought was pretty profound for a three year old, and so I said ok, that's it, and My Life Studio was born."

Malizia has been an artist his whole life but when it came time to go to college, as he tells it, he "did not know that you could study art in college, that it was a viable career path to take," so instead, the young Malizia opted to study architectural design and environmental analysis. Out of college he worked for a year in this field before moving over to finance, a career he found himself effectually stuck in, fifteen years later, with a growing family and his desire to make art completely on the back burner.

As Malizia explains it, "I was unhappy, finance was a means to an end, and so the first

opportunity I had to bail, I took it. I wanted to make art full time, with my family and so I did what was necessary to make that happen. I've been working full time as an artist for about four years now and it is absolutely amazing."

Malizia is a self taught artist who has become a master of the encaustic method, a process that dates back to the ancient Greek, which uses heated beeswax to, in Malizia's case, create textured, mixed media works of art.

Malizia on encaustics:

"One of the things about working with heated wax is that if you do it wrong, it's toxic. But the things you can do with it are amazing. You can dip anything, denim or silk or whatever fabric



Using artifacts, Michael created a bespoke piece for a California couple expecting their first child. Artifacts include: maps, favorite childhood books, favorite foods, original art, as well as special dates and coordinates.

you want in it [the wax] and once it cools it becomes rigid and you can cut it [the material] into any imaginable shape. Or, you can heat up the wax just a little bit and now whatever you have dipped in it becomes pliable, you can sculpt it, and so this really lends itself to mixed media."

(And incase you are concerned about whether or not something that has the potential to be toxic around children is a fine idea or not, do not worry! Malizia has trained and practiced and learned the ins and outs of perfecting this method at a studio in Kingston, New York that specializes in encaustics. It's all groovy.)

Here's how it works, though: Michael Malizia takes the business aspect of My Life Studio very seriously, and currently spends about a hundred percent of his time, when working, on commissioned pieces. He can find inspiration in the relics of strangers through exploring the dynamics and the subtlety of the mementos he receives, say, for instance, the way a child's lettering or artistic skill changes over time, and he can thus create a truly exceptional work of original, personal art, specific to the memories you cherish.

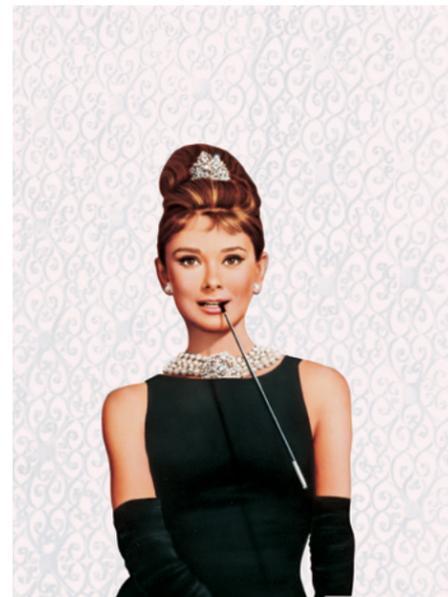
Michael Malizia will be working out of the garage of his house on the Jersey Shore all summer, where his daughters can come and play and watch and create any time they please. If you are interested in learning more about Michael Malizia, the process, or are interested in commissioning a piece for yourself, check out his awesome website: mylifestudioart.com. ♦

MUSICAL MAGIC

The New York Philharmonic is Celebrating its 175th Season With a Stunning Array of Concerts and Events.

Ever since its founding 175 years ago, the New York Philharmonic has filled the city with glorious music, both old and new. The first concert, in 1842, opened with a major bang—the premiere of Beethoven's Fifth Symphony. Throughout its long history, the orchestra, despite financial ups and downs and moves to many different venues, has given New York audiences season after season of truly magical music.

Every conductor of note in that long and productive period has stood on the podium: To name only a few of the spectacular conductors who have served as musical directors of the



Breakfast at Tiffany's - Photo credit: courtesy of the New York Philharmonic

orchestra: Mahler, Toscanini, Barbirolli, Walter, Stokowski, Mitropoulos, Bernstein, Szell, Boulez, Mehta, Masur and Maazel There has also been an impressive roster of guest conductors and soloists far too numerous to mention from around the globe.

Sadly, this 175th Anniversary year marks the final one for Alan Gilbert as Musical Director. He has conducted the orchestra with a strong baton and a gentle heart, and has given his audiences a non-stop feast of both traditional and innovative programs and premieres during the course of his tenure.

But no doubt about it, the new season will be filled with musical treasures and innovative events. "The Art of the Score," a huge favorite with New York audiences, combines famous films with their musical scores. This season's picks include "West Side Story" with Leonard Bernstein's iconic and memorable music, and Woody Allen's "Manhattan" scored by Gershwin, whose "American in Paris" premiered with the orchestra in 1928. In the Spring, with both films to be shown in full, Justin Freer will conduct Mancini's score for "Breakfast at Tiffany's" while the audience is thrilled by this wonderful, New York iconic film, and "E.T. The Extraterrestrial" scored by the brilliant John Williams. These film + orchestra productions are a sheer delight, and tickets to them a perpetual sell-out.

The orchestra's "New World Initiative" which showcases Dvorak's masterpiece "New World Symphony," aims to bring this beloved work, which the orchestra premiered in 1893,



Alan Gilbert - Photo credit: Chris Lee, New York Philharmonic

to audiences throughout the city through performances and outreach events.

This season's Artist-in-Residence, the brilliant violinist Leonidas Kavakos, will play a range of recitals, concerts, Young People's concerts and a world premiere written especially for him.

Special artists are a feature of every New York Philharmonic season, and this 175th will be no different. Esa-Pekka Salonen, the beloved Finnish conductor and composer who is in his second year of three as the Marie-



Itzhak Perlman - Photo credit: Lisa-Marie Mazzucco



Wynton Marsalis - Photo credit: Joe Martinez

Josee Kravis Composer-in-Residence, will perform the New York premieres of his works, "Wing on Wing" and his new cello concerto, with everyone's favorite cellist, Yo-Yo Ma. Salonen notes, "The New York Philharmonic is one of the very few orchestras in the world where I feel I can ask for almost impossible things and they still deliver."

To light up New York's darkest part of winter, the orchestra will host a three-week festival of Tchaikovsky. This series, "Beloved Friend—Tchaikovsky and his World," will be conducted by the Russian maestro, Semyon Bychkov. The title of the series, "Beloved Friend," derives intriguingly from the correspondence between the composer and his patron, the Baroness Nadezhda von Meck, who bankrolled him for thirteen years, with the stipulation that they never meet!

Some of the wonderful artists who will play and sing with the New York Philharmonic this season include the ever-dynamic Itzhak Perlman, jazz great Wynton Marsalis, the beautiful Anoushka Shankar, who will play her father, Ravi Shankar's, "Raga-Mala Concerto Number 2" on sitar, a piece that was first premiered by the orchestra in 1981. Other guest artists include pianists Aaron Diehl and Lang Lang, violinist Lisa Batiashvili, and mezzo-soprano Magdalena Kozena,

In celebration of Maestro Alan Gilbert's 50th birthday on February 23, the orchestra is pulling out all the stops. The concert will include performances by Emanuel Ax, Lisa Batiashvili, Yefrem Bronfmen, Joshua Bell,



Yo-Yo Ma - Photo credit: Jason Bell

Pamela Frank and Renee Fleming. This will be an all-star tribute to the man who has graced the Philharmonic podium with grace, charm and consummate talent.

All the greats will be played during this gala season, Beethoven, Mozart, Tchaikovsky, Brahms, Strauss, Dvorak and Wagner—all of them will be present this season, both in spirit and in music.

This 175th season will be a tough act to follow. And the new Director of Music, Jaap van Zweden, to whom Alan Gilbert will pass this illustrious 175-year-old baton, will have big shoes to fill.

We wish both of these wonderful conductors years of continued success. ♦

(To learn more about the New York Philharmonic and its 175th Season, check out www.nyphil.org.)



Manfred Honeck - Photo credit: Felix Broede

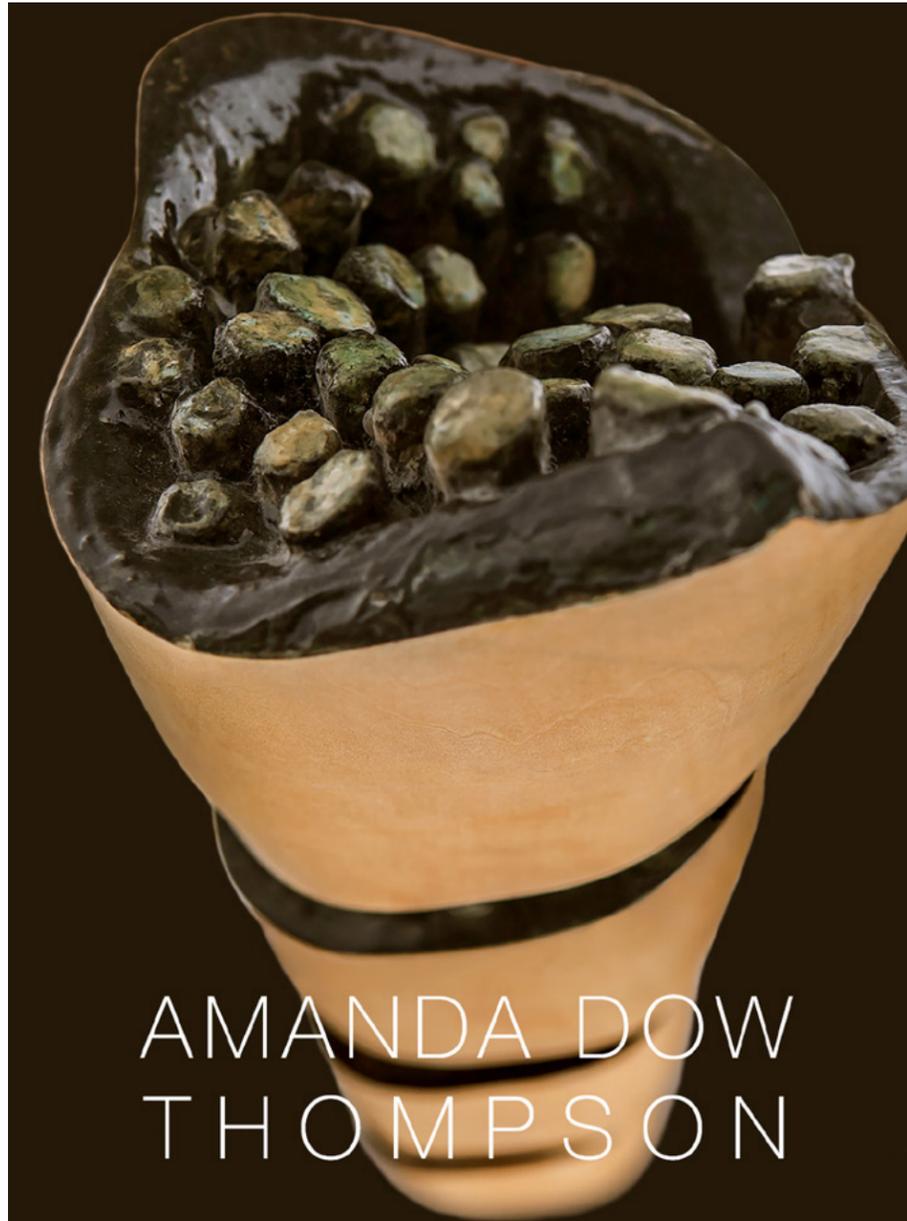
THE CONVENING OF FACES:

An Examination of The Female Self through Amanda Dow Thompson's Abstract Sculptural Entities.

by Cara S. Vincent

The big secret, incase you are looking at the intricate, elusive and alluring artistic endeavors of Amanda Dow Thomson and wondering, is that being a woman in the modern world requires a great deal of delicate executions and the proffering of things within us that many are reluctant to part with but do so anyway in spite of ourselves, in order to live without constant hassle for our shortcomings. These shortcomings, as it were, are fictional and cast upon us by the man-made media and each other and the weighty and suffocating expectations of the Western World in general. But so, there are a thousand faces a woman wears in her lifetime, some of them are temporary, some of them are permanent; all of them offer only a fragmentary glimpse—a part of a whole that is rarely captured complete—of the corporeal, of the true identity, of the shadow-beast within, of the real and full woman. After all, in the Year of the Lord Two-thousand-Sixteen, society as a plenary whole still prefers the ingenu to the femme fatale, the parvenu to the pariah.

Amanda Dow Thompson is a woman, an artist, a mother, a teacher, an 80's-era London punk, a New Yorker; she is tattooed, she is "butch" in her own words, she is unapologetic and she is not sorry. I recently had the pleasure of interviewing Dow Thompson and then subsequently meeting her at her pulverulent Long Island City studio to view some of her sculptures in person. What I can tell you, is that what Thompson's work is most informed by, the beating heart of the matter, if you will, is the delusive nature of gender identity intrinsic in our society. More specifically, through her works, Dow Thompson looks to explore the relationships between transience and permanence, between what lies within the shadow of the statue, and the statue itself. She is interested in the sexuality of



Beholden detail

women, in the ever-present juxtaposition between what is expected of masculinity and femininity and then in the sweet by-and-by

Dow Thompson seeks to defy these constructs, her lassitude notwithstanding. Her sculptures are hand-carved from one piece of wood and

AMANDA DOW THOMPSON



Beholden pedestal

embellished with steel and resin. On the outside they appear delicate, smooth, overtly feminine and sensual but a glimpse within reveals a tension;

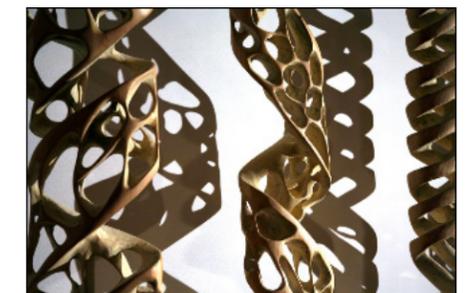
"I'm definitely thinking about women. I think the story behind everything is this idea of twisting and stretching, coercing and manipulating the female form into something that is impossible or uncomfortable," Dow Thompson explains. "Lately I have been working with power tools and carpentry, which I guess are traditionally masculine things, but at the same time I work with silver leaf and upholstery pins embedded inside the wood and those are more feminine. So really I think my whole message, I guess, is about this bending over we have to do to fit in to what is expected of women, of femininity, of motherhood. I'm just trying to take all of

the different faces I've had to wear and turn them into one, fully realized face. Maybe it's impossible, who knows, to be your true self and be completely unapologetic for it."

It is inaccurate to say that Dow Thompson works across a variety of mediums, though when you visit her site or attend an exhibition, it might seem as though this were the case. Her body of work consists also of paintings, sketches, and photographs, all of which, though, she informs me, are for the most part based on the tangled, elaborate figures of the sculptures themselves. One of the main attributes to many of these sculptures is the absence of matter; these empty, airy holes, the small spaces through which light can penetrate and cast shadows. These shadows—created by the casting of lights, of sculptures hung close to a white wall and spinning—are the elusive



Beholden close up

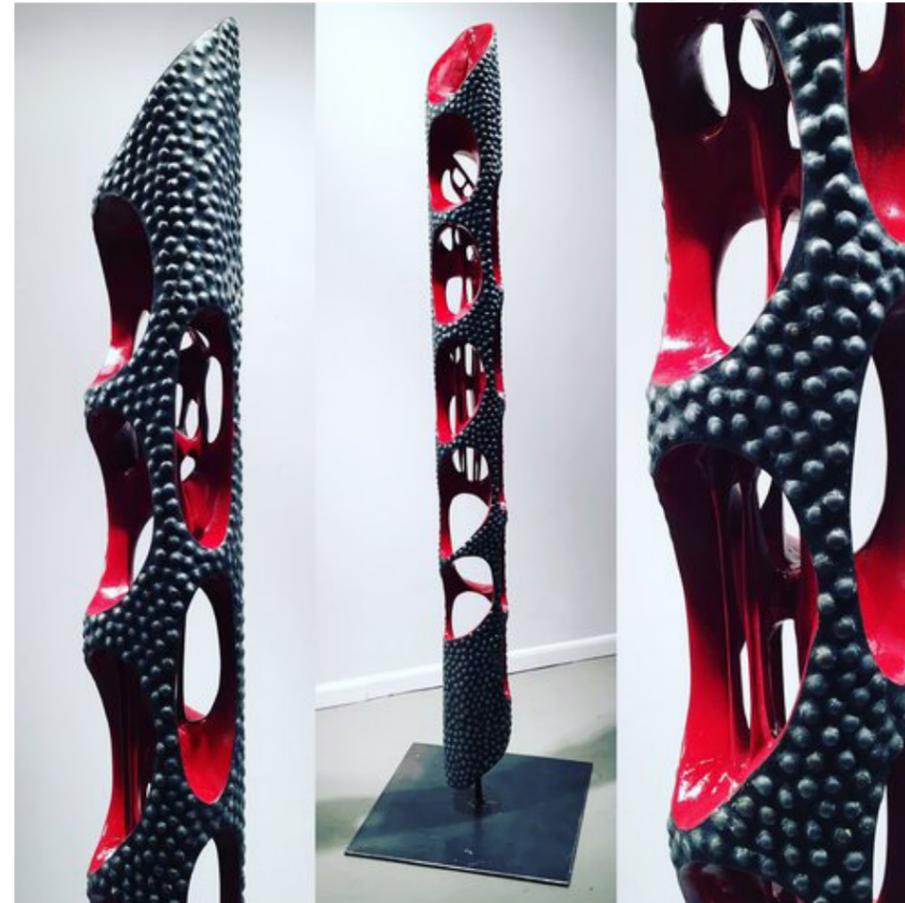


Phantom Withdrawal

final medium, an ephemeral, wild, ghostly dance. The shadows take over, become more alive and more striking than the materials from which they are cast. That is what the photographs are of, by the way. They are photographs of the shadows of large sculptures hung from the ceiling, basking in gel-colored lights—an untamed, bodily gambol; A woman breaking free into her fierce, savagery, her primal reckoning.

Amanda Dow Thompson received her degree in Painting from the Rhode Island School of Design. She shows with Causey Contemporary Fine Art in New York City, she held a solo show at the Espacio Moran de Arte Contemporaneo in Caceres, Spain. Her work has been exhibited at The Royal College of Art in London and The Grand Rapids Public Museum, in Michigan. Dow Thompson has participated in Art Fairs in both London and The United States. Her next show is with Causey Contemporary on Orchard Street in New York on December 15th, if you find yourself in New York in the Winter. ♦

Image credit goes to Monique Carboni
If you would like to know more about Amanda Dow Thompson, this is her website: <https://amanda-dowthompson.squarespace.com>



Role Play

A REFLECTION ON THE BODY DIVINE WITH NOAH BUCHANAN

by Danielle Jude Langlois
 California native, Noah Buchanan, was encouraged to develop his dexterous painting and drawing skills at a very young age, with quick and natural recognition following shortly after. It was in high school after he began to win regional competitions that his interest in dedicating his education, and his life, to art was strongly affirmed. After attending school in Philadelphia (Pennsylvania Academy of the Fine Arts), mov-

ing to New York City and then returning back home, Buchanan began to consider location as everything, a broad notion that remains with him today. "When I'm in places I'm not inspired to be, the art work suffers."

His love for the east coast energy, his fondness for his west coast home, the history of art in these cities and experience within are just a few aspects of environment that inspires Buchanan and his work. In New York,

he described "an epic energy" that makes being there as an artist an important fiber of the city. In California, he describes a different kind of resplendency—the impact of being at the edge of a landmass that just drops into the ocean. "It's an intense spiritual collision between earth and sea. The energy of that is nothing short of exciting and powerful. There is something so special about the meeting place between the divine and the mortal, that image excites me and inspires me to create. The natural landscape of California, the land which represents the place of the mortal, the conscious level and the sea, which represents the subconscious, the spiritual, the dream world."

And while one could be driven to believe that Buchanan is a master of landscape or scenery, it is his proficient ability to capture the human form and condition that casts a light on this contemporary, yet classic painter. Working as an artist and a teacher of figure drawing with a focus of anatomy, in Santa Cruz, California, Buchanan acknowledges that there is an important common thread to developing a process. "You are forced to dig deeper into your own technique. I'm constantly forced to look at why I'm doing something, or the history of certain aspects of art and process because the students are throwing these curiosities at you. Before being a teacher, I wasn't sure why I was doing it this way, it looked good or felt good. You know that your students will be asking you questions, seeking advice and if you want to answer with authority, you need to adapt, evolve and be way ahead of the game. You find yourself reacting to what triggers an investigation." He invests an incredible amount of time preparing and studying for a painting. As a rule, he currently paints a smaller scale version as well as a large one, encouraging himself to let the two pieces inform each other.

Inspired by seventeenth century painters, including José de Ribera and Diego Rodríguez de Silva y Velázquez, Buchanan takes the influence of these masters and let's it bleed into his work. Even on a subconscious level, his body



"Entombment"

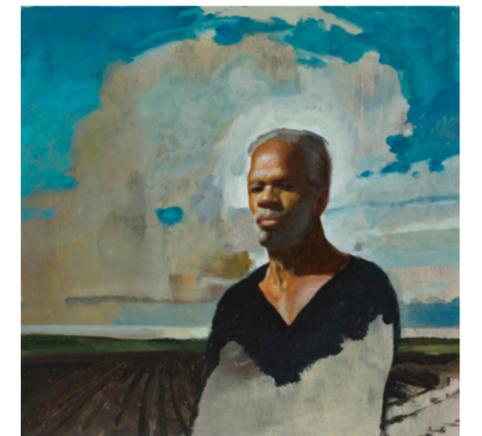
of work presents an otherworldly, but extremely precise and organic aesthetic. His paintings capture the human condition on a transcending level, using physical form to provoke all we can and cannot see. He looks towards the bible and Greek mythology, not out of religiosity, but out of interest in the mythic journey; inspired by the idea of the interface between the mortal person and the divine entity. He has studied artistic anatomy, becoming obsessed with understanding the structure and design of the body, in order to create figures that looks beyond immaculate— his subjects seem like they could walk off of the canvas. With this intimate study, his work depicts his love for the subject as a sacred event and experience. For Buchanan, the most compelling part of depicting the human body is the idea that each part of the human anatomy is capable of it's own dynamic, spatial orientation. Referencing the Italian Renaissance and the celebration of the figure by poses, changing the axis and relationship of the head to the ribcage and so on, "It creates this beautiful anatomical event that takes place in the space before you." There is also an apparent appreciation for the way the human figure captures light and shadow, creating a great dynamic interplay between the two. He describes the way Ribera created stark differences between the light and the blackness of shadow on a figure as if it was an isolated planet being illuminated by the sun.

"I like to push this contrast of shadow and light into the extreme. It is a spiritual metaphor. The light represents a divine force falling

onto the mortal and bringing the higher aspects of ourselves into our existence." Another reference to light, a rainbow is a recurring theme in his work, representative of the idea of divine illumination in the human existence at it's highest potential. "I like the idea that the prism takes white light and presents it as a rich array of spectacular beauty. When you see a white light, it's all there, right in front of your eyes, we're just missing it and the prism shows us that there's this spectacular event that's slipping past us secretly." ♦



The Night Kitchen

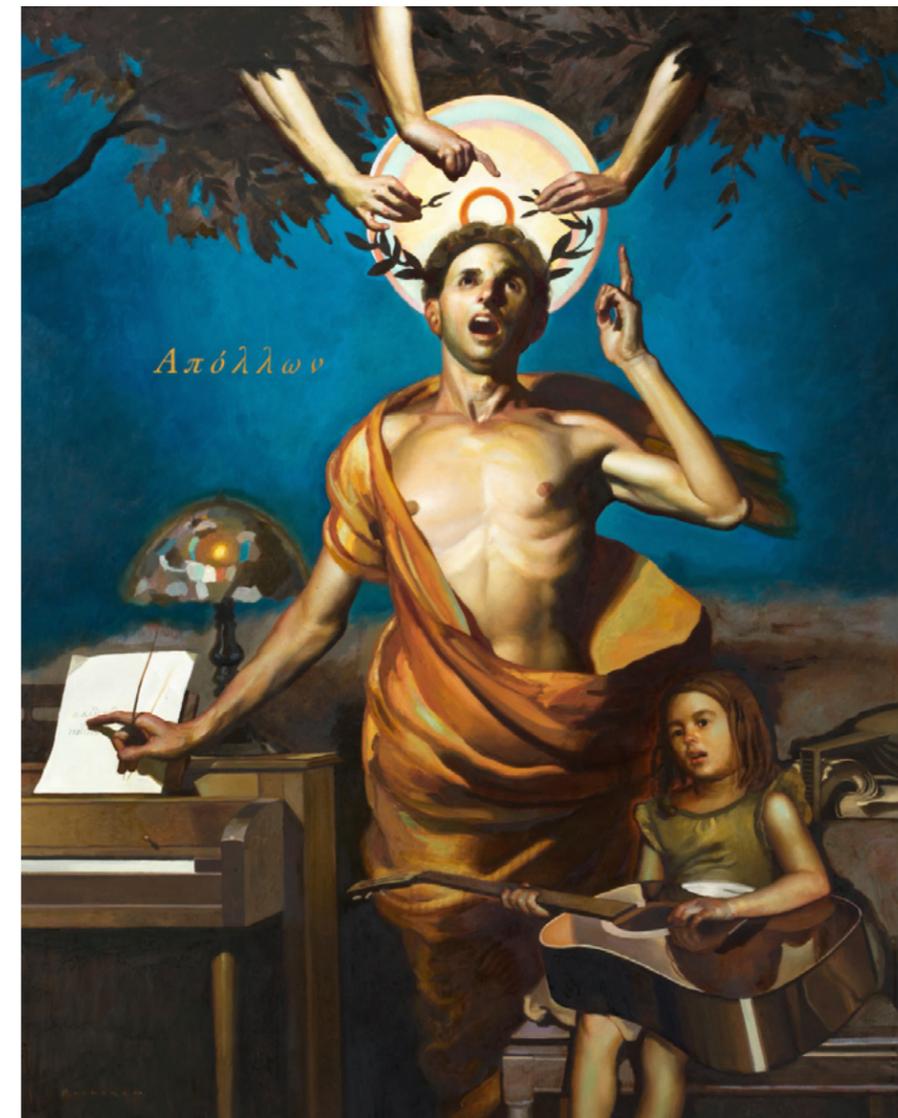


"I.Crow X"

<http://noahbuchananart.com/> and checking out his [instagram @noah.buchanan.](#)



"Protean Arc".



"Apollo Crowned Glorious While Instructing a Child in the Art of Music"

SPLITTING MOUNTAINS WITH SHEN YUN

by Henry D. Mason
 O kay, so you're trapped under a mountain. All odds are against you—what do you do? Be thankful that you let your son play with axes when he was a kid. This ancient Chinese legend is a Romeo and Juliet-meets-Achilles story.

This tale, which has been brought to life by Shen Yun Performing Arts, begins with a bright young scholar wandering through the woods. He stops to rest at a secluded temple deep in the mountains. There, he notices a statue of the most magnificent goddess he has ever seen, and composes a poem praising her ethereal beauty. The goddess is so moved by the litterateur's verse that she defies heavenly decrees and descends to the mortal world to meet this young man. The two fall hopelessly in love, marry, and give birth to a son—the demigod Chen Xiang.

But defying the laws of heaven forbidding deities from marrying humans comes at a price. When the goddess's brother, a powerful three-eyed god, discovers what his little sister



Shen Yun Male Dancer, 2010.

has done, he is outraged. Taking heaven's law into his own hands, he comes down to earth, snatches his goddess-sister, and hurls her under one of China's most sacred mountains, Mount Hua. This is the very mountain where the young lover wrote his poem.



Shen Yun performs Splitting the Mountain

As the dust settles, father is nowhere to be found, mother is trapped under a ginormous mountain, and Chen Xiang, still only a child, is left all alone. The boy starts roaming the land in search for a way to rescue his mother. Hungry and tired he finally stumbles upon an old Taoist master. The sage sees that Chen is not an ordinary child and takes him under his wing. He teaches him the sacred Taoist ways and martial arts, training the boy day and night for sixteen years. Finally Chen's training is complete and the old Taoist bestows upon him a magic axe.

With his trusty axe and years of martial arts training under his belt, Chen returns to Mount Hua to rescue his mother—only to find his three-eyed uncle peering down at him from atop the mountain.

This is one of the many stories from Shen Yun's productions that have come alive on stage. The protagonists don elaborate and colorful ancient costumes. They glide across the stage and leap through the air



Shen Yun Performing Arts, Ancient Elegance, 2013.



Shen Yun Performing Arts, Recalling the Great Qin, 2011.

with dramatic flipping techniques. They go from being animated figures on the digital backdrop to instantly appearing as real, live people on stage in a way that defies reason. The battle that ensues between the demigod Chen and his menacing uncle is accompanied by memorable music performed by a live orchestra. And when the boy wins the battle and sets his axe against the mountain with a loud gong, what was formerly a huge mountain on the projection splits open and his mother emerges, alive and well.

Bringing back these lost legends is Shen Yun's forte. The New York-based company excels at taking these ancient stories and making them accessible to audiences in the West. Its artistic team does this through the language of music and dance, primarily classical Chinese dance—one of the richest and most expressive art forms in the world.

Narrators briefly introduce each piece, giving just enough of an introduction to help the uninitiated understand the story, but not too



Shen Yun Performing Arts, Manchurian Elegance, 2011.

much as to slow the pace or give away the plot. As soon as the curtain rises, it is hard not to be swept away to the enchanting world of ancient China and its legends.

And with 5,000 years of history, traditional Chinese culture provides an abundant treasure trove of stories and heroes—each typically accompanied by a moral. Shen Yun thus need not worry about running out of raw material,

and the company produces an all-new performance each year.

"It was an extraordinary experience. The level of skill, but also the power of the archetypes and the narratives were startling." - Cate Blanchett, Academy Award-winning actress

What will be performed in the upcoming season's show is still a secret. What is known is that, starting in December, Shen Yun will tour over 100 cities around the world, and will be in Miami at the Adrienne Arsht Center on January 6 – 8 with 4 performances (including 3 matinees), and in New York on January 11 – 15 at the Lincoln Center's David H. Koch Theater with 7 performances. ♦

Photo Credit: © 2012 Shen Yun Performing Arts.

For tour schedule visit shenyun.com.



Shen Yun dancers shimmer in dazzling hues of orange and gold in "Mongolian Hospitality", 2010.



Shen Yun Performing Arts' Michelle Ren in Mystical Phoenix, 2009.



HANDMADE IN FRANCE, IN THE CRADLE OF THE METALLURGIC KNOW-HOW, VALGRINE PUTTERS ARE SHARPENED AS REAL AERODYNAMIC SCULPTURES

A spokesperson of luxury, ValGrine gives excellence to the putter, through the exclusive and perfectly balanced marriage between exceptional craftsmanship, refined design, and the latest in technology.

We transmit in our putters a real pallet of unique experiences, sensoriality, exclusivity, watchmaker's precision and customized services. The Maison emphasizes the notion of pleasure, enhances an unequalled tolerance, pushes the maker's precision to supremacy, crossing over to the sight of luxury.

ValGrine settles in a new golf perspective,

anchoring putting in this day and age.

Savoir faire, trades in the arts and excellent craftsmanship are the strength of the Rhone-Alps region. In the past, the area acquired its credentials through the forging and the manufacture of weapons. The region distinguishes itself in the 18th century, achieves the prestigious status of "Royal Manufactory" for Louis XV and becomes the official supplier of the French troops.

Aware of this inheritance, ValGrine perpetuates this ancestral knowledge unique in France. Today, ValGrine joins this knowledge to modern techniques using the latest in technology.

Surrounded by the best French craftsmen in order to offer an incredible range of exceptional finishing, displaying a delightful diversity of rare and noble materials, ValGrine turns the putter into a personal refinement, individual, and unique.

Luxury deploys its nuggets of perfection from the birth of a putter handmade by ValGrine, the smith curves the head, the leather maker reveals the unicity of a skin to dress a special grip, the engraver prints an indelible trace, and the jeweler sets gemstones to conclude the putter in as an exceptional item. ♦





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EXCLUSIVE & LUXURY FRENCH PUTTER
PARIS

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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, filer and blacksmith). Valgrine displays its most exceptional talents from the birth of a putter with ending and finishing filled of symbols. We feel setters and jewelers vibrations of the place Vendome in Paris.

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

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

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

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

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

A SEASON OF BEAUTIFUL BOOKS

For some of us, museum-going has become increasingly fraught and challenging; crowds to buck, people taking selfies while blocking iconic paintings, tiny museums that used to be empty, now filled with eager tourists. So settling down in one's living room, with a cup of tea and a beautiful new art book, is not such a bad idea. Here is our pick of this season's crop.

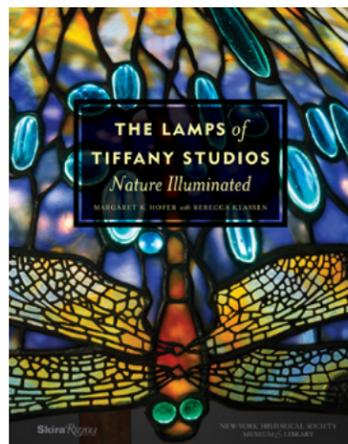
by Sara Evans



The Metropolitan Museum of Art: Masterpiece Paintings (Kathryn Calley Galitz. Rizzoli/Skira: \$75) Surveying 5,000 years of art, this museum between covers is an astonishing addition to the art-book canon. From clay vessels unearthed at ancient burial sites to Egyptian mummy boards, plaster walls that survived the eruption of Mount Vesuvius in A.D. 79, and vellum pages from medieval manuscripts, paintings on silk scrolls, palm leaves, and tree bark, as well as traditional materials such as canvas and wood, all are showcased in this magnificent new publication. European and American artists include Duccio, El Greco, Raphael, Titian, Botticelli, Bronzino, Caravaggio, Turner, Velázquez, Goya, Rubens, Rembrandt, Bruegel, Vermeer, David, Renoir, Monet, Van Gogh, Gauguin, Cézanne, Degas, Sargent, Homer, Matisse, Picasso, Pollock, Johns, and Warhol, through to contemporary artist Kerry James Marshall. This is the perfect gift for any lover of art.

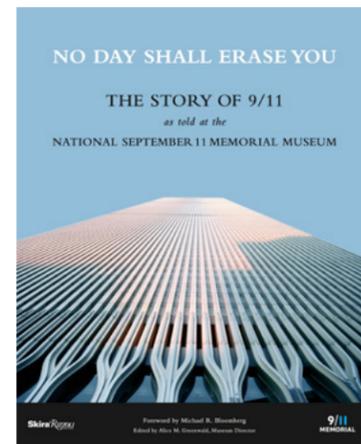


Kandinsky (edited by Helmut Friedel and Annegret Hoberg. Prestel: \$49.95) He was the magical artist who heard color and saw sound and was one of the most important and influential artists of his time. Modernism would not have happened in the way it did without him. This new book displays Kandinsky's brilliant use of color and form through some 250 illustrations. The book's essays focus on the evolution of his work as he moved from Russia to Munich, his involvement with other artists, and the formation of the important Blue Rider group, his years at the Bauhaus in Berlin, and his late work in Paris.

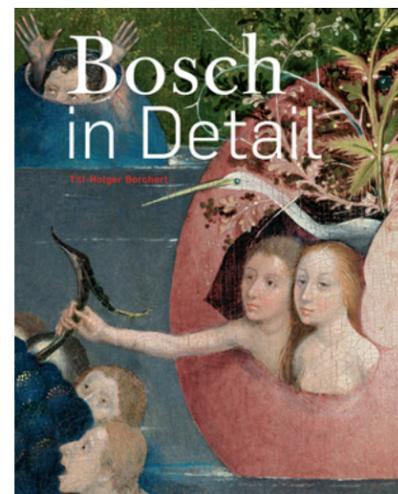


The Lamps of Tiffany Studios (by Margaret Hofer; Rizzoli/Skira \$29.95) The radiant and beloved masterworks of leaded glass from the Gilded Age. Louis C. Tiffany's intricate and brilliantly colored masterpieces have captivated collectors for decades, and continue to inspire crafters who re-create them in home workshops today. This collection showcases eighty of the firm's most iconic lamps, including rare and one-of-a-kind creations. These examples have all been newly photographed in sumptuous detail to reveal features in the glass and metalwork that have never been seen before in print. Louis C. Tiffany and his designers created a revolutionary design aesthetic that brought the beauty of the natural world into the home. This book explores Tiffany Studios' innovative adaptation of electric light: sheathing the incandescent light bulb in a shimmering veil of leaded glass. Beautifully designed and produced in an intimate format, *The Lamps of Tiffany Studios* presents a jewel-box package that makes the perfect gift for any art lover

artofthetimes.com

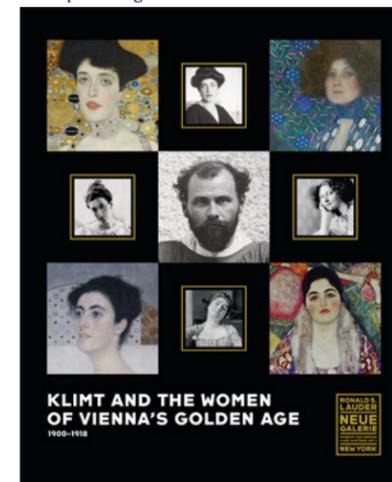


No Day Shall Erase You: The Story of 9/11 (edited by Alice M. Greenberg, forward by Michael Bloomberg. Skira: \$45. \$29.95 paperback). Published to coincide with the fifteenth anniversary of 9/11 this moving book is the definitive, official companion volume for the National September 11 Memorial Museum, emphasizing the museum's interpretation of this somber day in New York, Washington, DC and Pennsylvania. It provides a behind-the-scenes glimpse—through photographs and planning concepts—into the evolution of the museum from idea to realized institution. Focusing on the historic impact of the event, this historically important volume recognizes the central importance that 9/11 has in America's national memory, as well as putting the day into context fifteen years later. The book will serve as an important reference for years to come.

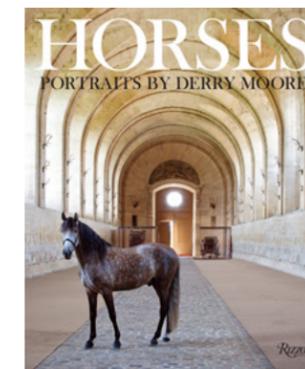


Bosch in Detail (by Till Holger Borchert. Abrams: \$65) One of the most famous of the Netherlandish painters, Hieronymus Bosch (1450-1516) created new, frightening and wondrous worlds in his paintings. This beautiful new book zeros in on his main themes--heaven and hell, the monsters of the deep

and the underworlds, a work that is endlessly fascinating and endlessly bizarre, the vision of an artist who amazingly believed in the reality he was painting.

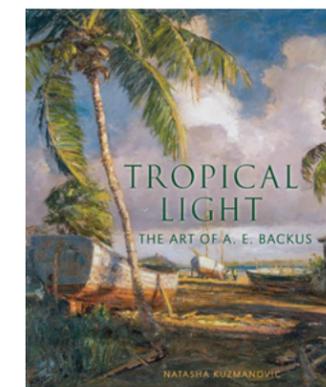


Klimt and the Women of Vienna's Golden Age, 1900-1918 (by Tobias Natter. Prestel: \$60). He was an artist whose passion for women played out on his iconic canvasses. The works are rich in symbolism and unique in vision and technique., works that were powerfully influenced by Symbolism and the Pre-Raphaelites. This beautiful new book includes his most important society portraits, and a raft of sketches. Written by a noted scholar of Austrian Expressionism. It is a great addition to any art library.



Horses (by Derry Moore and Clare, Countess of Euston. Rizzoli: \$65). Derry Moore's photographs celebrate the extraordinary beauty in the trappings and traditions of the equestrian world. Offering a privileged glimpse into the lives of jockeys and cavalymen, Spanish riding schools, and Midwestern rodeos, this gorgeous volume takes the reader to paddocks, courses, and stables the world over and reveal the customs and passions of equestrian culture. From stable hands grooming before an English country hunt to blacksmiths shoeing show horses to pull royal carriages in Spain, and from immaculate

dressage riders at Chantilly to roughshod jockeys in the dusty fields of India, Moore's photographs offer a profound and romantic insight into the connection that binds us to these animals. With contributions from legendary owners and trainers, this elegant book paints a picture of an entire equestrian world, from the racecourses of Keeneland in Kentucky to the training stables at Newmarket, and from the majestic working Suffolk Punches to Frankel, the most valuable stud in the world. Moore's work—with a unique eye for character, not just in his portraits of the horses but in the details of their surroundings—is a beautiful tribute to horses, their riders, stables, and the equestrian lifestyle around the world.



Tropical Light: The Art of A.E. Backus (by Natasha Kuzmanovic. Vendome: \$75) Arguably no artist before or since has painted Florida so beautifully or luminously as Backus. Surpassing all potential rivals, artist A. E. Backus (1906–1990) developed a masterful aesthetic for portraying Florida's lush tropical landscape, and his works became the definitive images of the state. Displaying a Backus painting quickly became a mark of distinction for a certain set of affluent Floridians. Defining his own artistic roots as "part Cracker [a hardy, early Florida pioneer] and part Monet," Backus's primary subject matter was tropical nature as defined by light. His avant-garde use of a palette knife to create entire compositions produced paintings that combined a sensitive observation of nature with gestural paint application. So skillful was Backus at depicting the light and atmosphere of a particular locale that the season and exact time of day, to the hour, can be identified in most of his works. Backus excelled at capturing the essence of traditional Florida: rustic fishing camps, magnificent beaches, tidal rivers fringed with palms and mangroves, and the abrupt changes in the weather that characterize Florida's tropical light to both natives and visitors. ♦

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Five generations of Findlays
Bill Findlay, David Findlay,
their father, and Wally Findlay

- FRANCE
- Guy Bardone
- Maurice Brianchon
- Andre Brasilier
- Bernard Cathelin
- Jules Cavailès
- Alexander Garbell
- Rene Gènis
- Jackie Gorissen
- Pierre Lesieur
- Roger Muhl
- GERMANY
- Joachim Berthold
- U.K.
- Vincent Haddelsey
- UNITED STATES
- Cynthia Kirkwood
- Kathleen Kolb
- Rebecca Kinhead
- Ken Rush



Michael Findlay



Joachim Berthold, "Figurehead"
Bronze Sculpture, 21"h

Five generations of Findlays...

Continuously fascinated by the people he meets in the art world and fueled by a love of fine art instilled in him at an early age, fifth generation gallery owner Michael Findlay continues family tradition since 1870 by opening the Michael Findlay Gallery in Palm Beach. Findlay Gallery exhibits world class French and American contemporary paintings.

Findlay Gallery collections of paintings include those from such masters as René Genis, Pierre Lessieur, Roger Muhl, Bernard Cathelin, Jules Cavailès, Gabriel Godard, Guy Bardone, Jackie Gorissen, and Alexandre Sacha Garbell.

Through his 25 years of experience in art galleries, Mr. Findlay has never tired of the culture the art world offers, and continues to find happiness in the beauty of being surrounded daily by paintings. His career has seen him in the Cooley Gallery, Old Lyme, Connecticut; Butterfield and Butterfield, and The Montgomery Gallery, both in San Francisco, California; then back in New York City, where he rejoined his family's gallery for twelve years before moving back to his native Vermont with his wife and their three sons.

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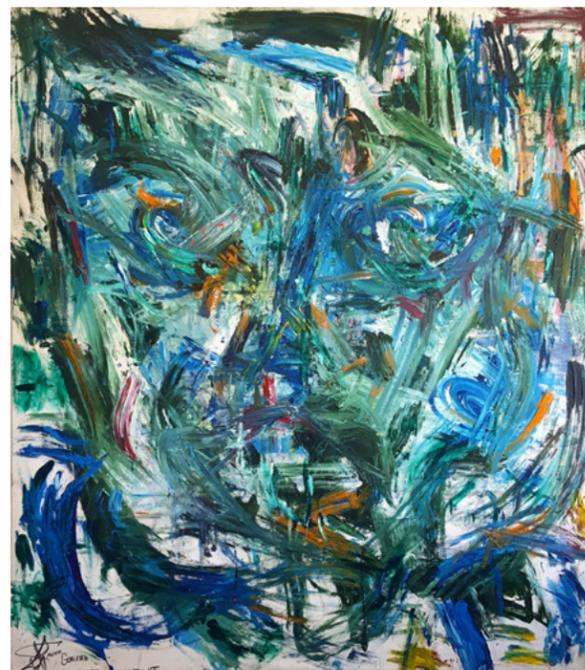
Ken Rush, "Blend" Oil on Linen, 48 x 60" x 60"



Jules Cavailles, "L' Opaline,"
Oil on Canvas, 32 x 21"



Vincent Haddelsey, "The Roclesby Hunt,"
Oil on Canvas, 13 x 18"



Jackie Gorissen "Out" Oil on Canvas, 68 x 59"



Guy Bardone, "Mykonos," Oil on Canvas, 26 x 20"



Pierre Lesieur "Paysage de Provance," Oil on Canvas, 24 x 29"

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Jackie Gorisson " Split A" Latex and Gel on Canvas, 48 x 48"

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Cameron Schmitz, Summer Bouquet, oil on canvas, 30x32"



Jean Bousquet, "The Race," Oil on Canvas, 30 x 40"



René Genis, Gardeuse de Moutons," Oil on Canvas, 21 x 32"



Guy Bardone, "Karthos (Greece)," Oil on Canvas, 56 x 37"

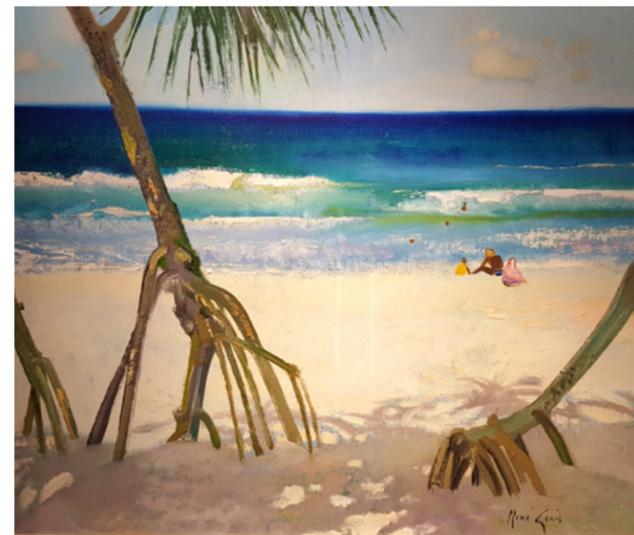
MICHAEL FINDLAY GALLERY



Jackie Gorissen "Gune #3" Latex on vinyl, 49 x 36"



Cameron Schmitz, Vegetation, oil on canvas, 46x44"



René Genis, "Les Pandanus," Oil on Canvas, 15 x 18"



Rebecca Kinkead, "Gulls," Oil on Canvas, 60" x 66"

MARGALIT ROMANO'S CONTEMPORARY USE OF UNIQUE ABSTRACT TECHNIQUES WOWS

Innovative contemporary New Jersey artist, Margalit Romano, is a mom of three with a passion for painting. She's now transforming New Jersey-based businesses into cool commercial spaces and has become a sought after artist with commissions spanning the country.

As many successful artists will attest, art school provides the basics but many end up moving in a different direction finding their unique style through personal experimentation. Romano is one of those artists. She studied Art History in college and learned the basics of painting in art school, "I learned to paint and draw the shadows of an egg but those classes weren't helpful to me in the way I worked as an artist. The way I taught myself was by gathering materials, paints and through experimentation. I learned by trial and error." She brought



"Flora" series

different mediums together and played around until she discovered not only what she loved to do, but found her own personal style, which has resonated with many.

One project particularly close to Romano's heart is an installation she did for Jersey Shore Medical Center on behalf of an organization called Ezra Abraham to Life Foundation, which creates teen lounges in hospitals. Typically, when kids are in the hospital, the only sanctuary from their hospital bed is an activity or lounge room usually geared to little kids. Romano shares, "Eddie Abraham was sick as a teen and spent a lot of time in the hospital where he created his own foundation for a sanctuary for teens so they had their own space. I created an installation of 105 4-inch canvases with 6th grade girls. Having the kids help with the installation was so crucial because essentially they are the same age as the kids who will use that room which brought it full circle. I did a workshop with them and after we created about half of the canvases. I went in and put them together for the main wall."

Romano does other types of interiors too, "When I work with clients I understand they came to me because they like my style of work but want it to match their home colors. I strive to understand how comfortable clients are with color to create a perfect piece for each individual client." In the past year, clients have clamored for Romano's detail work so she was



"Flora" series

asked to do design for a vegan eatery where she painted walls and picked out furnishings and colors, "Because it was a commercial space, they wanted it to be bold, beautiful and stand out. People come to me for something fun and different, where the whole space is the artwork not just the wall."

Interaction with art is important to Romano. For her Flora Series she has a unique method of painting roses by creating them first via a sculptural process then using acrylic paint and a few acrylic mediums to achieve a thickness that she loves. She says, "When I was working to create my rose painting technique, I had to



"Blocks" series



"Blocks" series

incorporate texture because of the effect it has on a painting in person. You see the artist's hand there and I really love that it speaks to the viewer. I wanted to create something with a lot of texture so you want to touch the art and that's the first thing people ask is if they can touch and absolutely I want them to touch it." Romano goes on to say that she wanted the series to look organized, beautiful and organic but not messy, "It encompasses an organic look and is painterly and encourages people to touch. Instead of clay or ceramic I wanted to use a material that has some give to it, something inviting for people to interact with it."

For her Striation Series, Romano uses canvas or wood, "I like to use wood for the bigger pieces as the reflective resin coating holds much better. I use acrylic paints and dilute it to different viscosities and I hang the

canvas or wood panel on the wall in my studio and I slowly let it drip down. I do each color one by one. What I love about the viscosity is that it doesn't get thinner as it gets to the bottom, which maintains the same width throughout. I don't like the wet paint to touch each other, which pulls it into each other and looks messy. It's a layered process to get that perfected. The shiny coating is epoxy resin which gives it that gorgeous finished, complete look."

Her Elysian Series, or spin series, has a totally different look from her other work. Romano couldn't find a spin art machine large enough so she commissioned a woodworker to build a machine for her, "We worked together to create a machine out of a boat motor; it's a very cool contraption that holds the canvas and then I change the speeds which allows it to spin. The paint is applied at different speeds

and thicknesses." Romano utilizes unique abstract techniques, which are an important part of her art. "I like to work in different ways with gravity or laying it flat as it effects the end results. I use acrylic paint and a few special concoctions. I pour different things into the paint and on top of the paint. The effects happen when it's wet and when it dries I add more, it's a process of layering. Wet on wet. I like to have certain elements wet at the same time and that's where the gorgeous pooling and little details of the paint really show."

Margalit Romano continues to explore and not limit herself, "I like to continuously be inspired, interactive and speak to the people looking at my art. I want them to be happy and see the work I've put in and see the artist's hands and the small details."

You can keep up with Margalit's work via her website <http://margalitromano.com/> ♦



"Elysian" series



business commission

ArshT Center Celebrates 10th Anniversary Gala

The Adrienne ArshT Center for the Performing Arts of Miami-Dade County celebrated a decade of excellence at its 10th Anniversary Season Gala and paid tribute to its name benefactor Adrienne ArshT. More than \$2.5 million was raised to support the Center's arts education programs.

Hosted by Andy Cohen, the live concert portion of the Gala included star-studded performances and was attended by 1,200 guests, while close to 500 attendees saluted Miami's cultural magnet during the sold-out Gala dinner.

The concert featured performances by Alvin Ailey American Dance Theater; American Ballet Theatre; Arturo Sandoval; Darren Criss; Estelle; Jon Secada; Michael Feinstein; Nova Y. Payton; Stephanie J. Block;

Florida Grand Opera Young Artists and Chorus; University of Miami Frost School of Music's Henry Mancini Institute Orchestra along with Luke Frazier and Shelly Berg; and Miami Mass Choir.

The Gala's Honorary Chairs were Sue Miller and Judy Weiser, along with Gala Chairs Swanee and Paul DiMare, and Dinner Chairs Mike and Margaret Eidson. The Gala Platinum Sponsors included Adrienne ArshT, Swanee and Paul DiMare, Auberge Miami, Margarita and Armando Codina, Green Family Foundation, Knight Foundation, Diane and Alan Lieberman, Sue Miller on behalf of the Miller Family Foundation, Mitchell Wolfson, Sr. Foundation and Lucille Zanghi and James Dow. *Photography by Ra-Haus, WorldRedEye and Yamila Images* ♦



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Jerry L. Cohen & PACT Board Member Adrienne Cohen

4KIDS Headquarters Grand Opening

Fort Lauderdale, FL., (September 15, 2016) – 4KIDS of South Florida hosted the Grand Opening of the Home for 4KIDS headquarters on Thursday, September 9, 2016. The Home for 4KIDS is the first headquarters for the nearly 20-year-old non-profit organization, located in Fort Lauderdale. Upwards of 500 guests gathered to celebrate this milestone and propel the vision of a home for every child.

The Grand Opening began with a ribbon cutting ceremony. Kids who have been adopted by their 4KIDS foster parents served as the official ribbon cutters. Former 4KIDS President, and longtime advocate, Pastor Doug Sauder of Calvary Chapel Fort Lauderdale dedicated the building with a prayer. Current 4KIDS President David Fee addressed the group before the doors opened, thanking the community partners who made the Home for 4KIDS a reality.

The Home for 4KIDS was packed and filled with contagious joy. Guests enjoyed interactive stations such as writing a note of a child in 4KIDS care. 4KIDS families were out in full force enjoying all the benefits and resources this headquarters will provide to their family. 4KIDS was gifted the building in spring 2015 by Calvary Chapel Fort Lauderdale. Thanks to lead gifts from the Wasie Foundation and

others, 4KIDS began the reconstruction in June of 2015. South Florida businesses and individuals have rallied around this special project benefitting the community's neediest children. Since the start of the reconstruction, 4KIDS has received \$764,000 worth of donated materials and services, in addition to over \$1,200,000 in donations to build and equip the headquarters.

The Grand Opening marked the first of many community-based events that will be hosted onsite at the Home for 4KIDS. Trainings for foster parents, counseling for children and teens, and events for 4KIDS young adult programs have already begun inside the Home for 4KIDS, with the promise of an even greater impact and reach in the years to come. About 4KIDS of South Florida

4KIDS of South Florida has been serving the community for nearly 20 years as a registered 501(c)(3). Since 1997, 4KIDS has impacted the lives of nearly 20,000 children and teens. 4KIDS works to provide hope and homes through a unique continuum of care, including emergency shelter, foster care, crisis pregnancy, and transitional independent living. ♦

photography by Janis Bucher



Tom Lukasik, Blake Silverstrom, Lea Padron and Dave Fee



Gregg Sjoquist, Linda Cook and Pastor Doug Sauder



Terry Fee, Rob Meacham and Chris-sie Meacham



Sasha Katz, Susie Dykema, Letty Velazquez, and Tricia Dobbs



Patsy and John Burke



Candace Manning, Ginger Martin and Marti Engel



Zoe Scott, Donna Churchill and Mary Redman

"BOTANICALS, ANTIQUE ENGRAVINGS AND LITHOGRAPHS" BLOSSOMED AT ANN NORTON SCULPTURE GARDENS photography by CAPEHART.

An exquisite exhibition at Ann Norton Sculpture Gardens left an impression on over 150 guests who attended the opening night reception of "Botanicals, Antique Engravings and Lithographs." The display of artwork is designed as a showcase and sale of rare, antique engravings and lithographs depicting botanicals, fruit, architectural renderings and Coats of Arms. Kate and Robert Waterhouse are chairing the exhibition, which will be on display in the ANSG Gallery until October 30, 2016.

Ann Norton's two-acre oasis was the perfect backdrop for the evening as guests enjoyed cocktails and hors d'oeuvres while admiring the hundreds of donated one-of-a-kind pieces. The artwork, dating from the 1500s through the 1800s, includes beautiful handmade frames in mahogany, burl wood, gold and silver leaf, tortoise shell and marquetry by Giovanni Bello of Florence, Italy. Many include hand-painted mats. Prices range for every budget, and many pieces sold during opening

night. "Botanicals, Antique Engravings and Lithographs is such an important exhibition for the Gardens, as 100 percent of sales will go towards current preservation projects involving Ann Norton's art, the gardens and home," said Frances Fisher, chairwoman of the Ann Norton Sculpture Gardens board of trustees. "As Ann Norton Sculpture Gardens enters its 40th year in the community, this exhibition is the first of many exciting events to come."

During the exhibition, a curator will be available to answer questions on Wednesdays from noon to 4 p.m. and Sundays at noon. Regular Gallery visitation is Wednesday through Sunday, 10 am – 4 pm, and is free for members, \$10 for non-member adults, \$8 for seniors (age 65 and older), \$7 for students and children under five are free. For more information, please visit www.ansg.org or call 561-832-5328. ♦



Frances and Jeffrey Fisher



Kate and Robert Waterhouse



Tim and Sarah Bentz



Cynthia Inklebarger and Karen Steele



Jonathan Cameron Hayes and Cindy Sulzberger



Phyllis Verducci and Linda Wartow



Sophie Letts and Charles Contessa



Lars and Lisa Erdmann



Debra Reece and Nancy Mendel



Jan Karafylakis and Eliza Meyer



JB Edwards and Kim Raich



10th Annual Breast Cancer Awareness Event at New York Prime

the 10th annual PAGE ONE PASSION reception raising awareness for The Breast Cancer Research Foundation was held at the New York Prime restaurant in Boca Raton on October 10th.

One of the most acclaimed auction prizes came from sponsor: Shari Gherman, who donated two tickets to the AFWI Wine & Business After-Hours with the opportunity to try more than 50 medal-winning wines from the American Fine Wine Competition. Other amazing prizes were; Wines For Humanity wine tasting party, Dr. Selinger's acupuncture treatment, a 35-piece box of Godiva chocolate from Bath Fitters and a bottle of pink champagne donated by Deby Goldfarb.

Everything was pink - even the complimentary flowing champagne! Bartenders were shaking up their October signature cocktail; 'Pink Kiss' "I am floored by this very passionate community that comes year after year to support Breast Cancer Research Foundation and the on-going partnership with Page One Graphics and New York Prime," said Shana, "It's worth every bit of effort to ensure we continue on the road to find a cure for this devastating disease."

All attendees received a pink ribbon pin, bracelet and pink tote bag full of great gifts from area businesses as recognition of their donation and dedication to the cause.

Photo Credit to Janis Bucher



Holli Lapes, Shana Overhulser, Dana Lee Csutoros and Tracey Zerkle



Tracey Zerkle, Brett Hart and Holli Lapes



Andy Klein and Traci Klein



Karen Lustgarten and Judy Vianest Piccolomini



Jay Noiman, Susan Shafran and Patti Gottesman



Corinne Braverman and Judy Kanter



Steve Fox, Paula Andrea and Alan Fried



Deby Goldfarb and Steve Alpert



Laura and Hermes Ortiz



Brandon Milliner, Rebecca Milliner and Natalie Milliner



Auction drawing at the 10th Annual Breast Cancer Awareness Event at NY Prime



Deborah Berke, Bill Giberson and Lynn Robins



Danielle Dzurino and Kathy Kelly

Palm Beach Cystic Fibrosis 20th Anniversary of Arthur's Jam.

Saturday, October 15th was the most radical party of the year with the Palm Beach Cystic Fibrosis 20th Anniversary of Arthur's Jam. It took place at the VIP Lounge at the International Polo Club in Wellington.

Hair-bands and Madonna, Ghost Busters and Village People were in fashion as the 80's themed party created an atmosphere of "Girls (and guys) just wanna have fun."

After losing the founder of the CFF Palm Beach chapter (Mary Weiss) earlier this year, this event celebrated the lives of both Arthur and Mary and continues their fight to find a cure.

Highlights of the evening included LIVE auction items such as an African Safari and a Gibson Les Paul Guitar and Silent auction items such as get-a-ways to Antiqua and St. Lucia. Tesla and Ferrari had cars on display and Ken Nemet's Magnum P.I. Ferrari was a hit. Chairs of the event, Ron Saunders and Jim Springer, inspired partiers to let their hair down. Guests partied the night away on the dance floor and posed in the photo booth. They then enjoyed Break Dancers and Crystal Flow Arts Hula Hoop performance.

Thank you to the 2016 Arthur's Jam Sponsors: The Weiss Family, Palm Beach Community Bank, Ferrari Maserati of Palm Beach, Fresh Aire UV, Lois Pope, Decorators Unlimited, Schutz & White, Laurie & Jon Rapaport, FPL, Marine Max, Jeanine & Jon Lappin, James Leo and Palm Beach Illustrated for being our exclusive magazine sponsor and Davidoff Studios Photography.

Cystic fibrosis is an inherited chronic disease that affects the lungs and digestive system of about 30,000 children and adults in the United States. Since 1955, the Cystic Fibrosis Foundation has been the driving force behind the pursuit of a cure. Thanks to the dedication and financial backing of our supporters--patients, families and friends, clinicians, researchers, volunteers, individual donors, corporations and staff, we are making a difference. The West Palm Beach Chapter of the Cystic Fibrosis Foundation is located at 700 South Dixie Highway, Suite 100 in West Palm Beach. The organization can be reached at (561) 683-9965 or for additional visit: <http://www.cff.org/Chapters/palmbeach/>

Photo Credit to Davidoff Studios



Tanya, Tim, and Thomas Schwab.



Michael & Holly DeCabia, Lisa & Nick Kenny.



Mike & Shelly Power and Mark & Kim Jenard.



Dan & Janet Heinig, Rick Langnas and Kamila Jakubowski.



Kim & Pete Bozetarnik.



Conner Koessler and Amelia Weiss, Arthur's daughter.



Ron Saunders, Amy Bernard and Jim Springer.



Tony & Iana Fonts, Kimberly & Jason Sundook.



Maude Cook, Lois Pope, Brian Wells and Suzi Goldsmith.



Chanda Fuller, Kat Fox, Elland Boland and Paul Torrey



CF patient Tim Schwab shows off his break dancing skills.



Angela Voland, John Chanda and Marinda Raineri.



Laurie & Jon Rapaport, Katie & Spencer Abrams.



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The Highlands
 Location: 13810 Highlands Drive, North Miami Beach, FL, United States

Condominium - United States - Florida

The Highlands

Design by renowned architectural firm Carlos Ott and Frankel Benayoun, the building reflects their unique award-winning style and refined sense design. The Highlands is a boutique building with only 60 residences including penthouses with private roof-top terraces. Surrounded by lush greenery, The Highlands is located in one of the most sought after areas of Miami, North Miami Beach. Easy access to mayor highways and the beautiful Miami beaches.

Property Type

Condominium

Residential Low- or Mid-rise

Vacation Homes

Tourist Destinations

Jade Signature

Location: 16901 Collins Avenue, Sunny Isles Beach, FL, United States

Condominium - United States - Florida

Prices starting from: \$ 3,900,000

Jade Signature

From visionary developer Fortune International Group, comes a synergy of brilliant minds. A union assembled of some of the most respected names in the design sphere – the incomparable architecture firm of Herzog & de Meuron, the interior design prowess of PYR led by Pierre-Yves Rochon, and the landscape genius of Raymond Jungles. A single elegant form rising 57 stories on the sands of Sunny Isles Beach, Jade Signature is the newest tower in Fortune International’s coveted Jade building collection.

Property Type

Condominium

Residential High-rise

Waterfront Properties



Ocean Eighteen

Location: 106 Inlet Way, Palm Beach Shores, FL, United States

Residential Low- or Mid-rise - United States - Florida

Ocean Eighteen

IN CONSTRUCTION NOW ONLY 3 REMAIN AVAILABLE!!! This is the last of its kind, a singular gem in oceanfront living. Sitting at the southernmost tip of Singer Island in the beautiful seaside community of Palm Beach Shores, Ocean Eighteen is a secluded oceanfront community of only 18 boutique-style condominiums – priced from the upper-\$800,000s. This limited offering is intended to maintain the community’s exclusivity, charm, and uniqueness on the water. From nearly every room at Ocean Eighteen, you can look out to the shimmering blue water of the Atlantic Ocean and the Palm Beach Inlet, stretching across to the island of Palm Beach.

Property Type

Residential Low- or Mid-rise

Tourist Destinations

Caldwell Banker, 2500 S. Dixie Hwy.
West Palm Beach, 33401 www.homefinderflorida.com