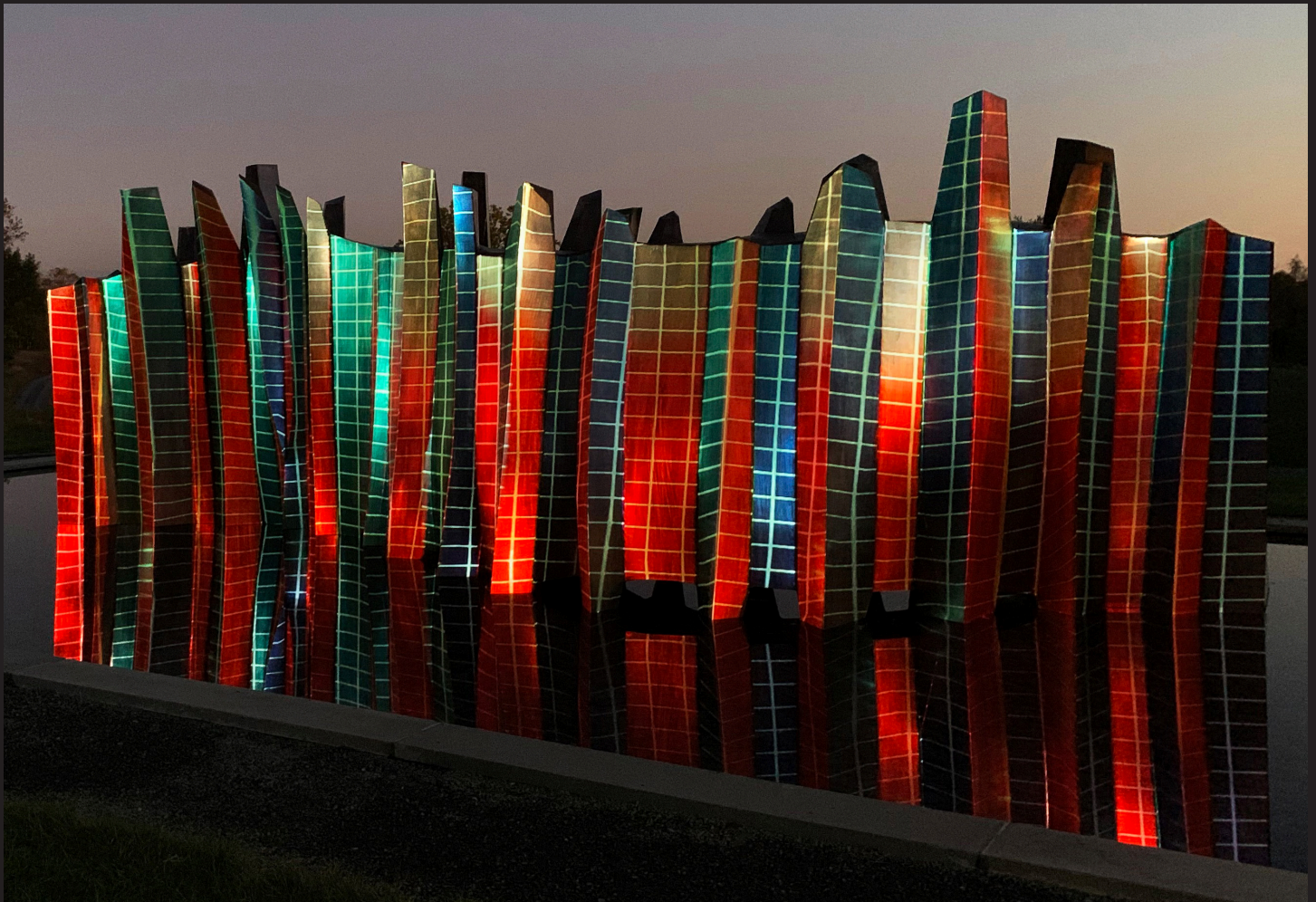


# *Art* TIMES

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Dream Wall, BY HUBERT PHIPPS



# DREAM COME TRUE

by Bruce Helander

We are living in interesting times socially, technologically and artistically. Modern science has opened up creative avenues of which were previously unheard of. Computer programs designed for three-dimensional modeling, animation, light projection and digital mapping are being embraced by artists and the results are astonishing. Hubert Phipps is one of those artists who has adapted his craft to take advantage of these opportunities. His sculpture “Dream Wall” is a perfect example of this adaptation. Fabricated out of copper plate 25 feet long and perched in a reflection pool, it appears to be emerging from the water, much the same as colliding Teutonic plates jutting skyward forming earth’s great

mountain ranges; its presence is powerful and mysterious. Phipps used his traditional skills as a sculptor to create this work but then decided to go beyond convention to establish a compelling metamorphic experience that engages the auditory senses as well the visual. Phipps taps into technology to combine these elements with digital mapping which enables the projected animation to wrap the sculpture perfectly. To achieve this, he collaborated with a team of artists well versed in this new media. The team included Jeff Grantz, Director of Creative Technologies at Design Communications, Ltd., musician Jason Crigler and Sam Okerstrom-Lang of Masary Studios for the video projection design. Phipps guided the team to create a human/spiritual

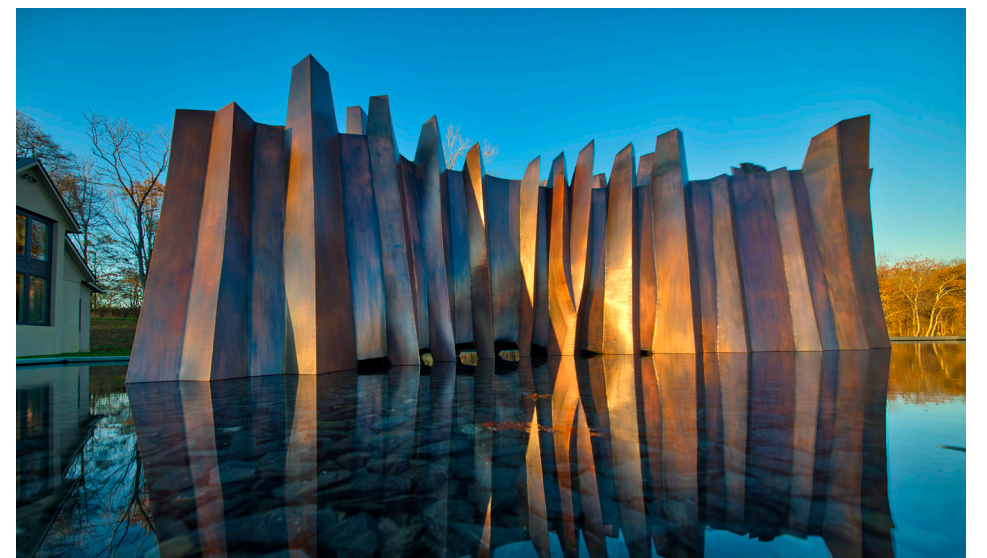


transformational experience directed by five words: HEART, SOUL, MYSTERY, PURITY and INTENSITY. The final project was unveiled at an event benefiting of the Virginia Museum of Fine Arts late last year. This mesmerizing abstract form has supportive geometrical vertical ‘columns’ that establish the spine for a distinctive irregular ceiling as well as assisting in the dramatic reflections which gives the sculpture the illusion of extending deep into the pool. Hubert Phipps has dedicated his career to a variety of creative projects, which seems to have propelled him to continue his energetic, non-stop efforts to document the ultimate imaginative self-expression. Whether it’s designing a massive 30-foot high ‘rocket ship’ of gleaming stainless steel, recently fabricated in China, the 25-foot long multimedia “Dream Wall,” or one of his idiosyncratic and mysteriously spirited black pigment drawings that were showcased in a recent museum exhibition, Phipps’ projects are always innovative and intriguing. Born in 1957 in Virginia, which has yielded other remarkable artists such as Cy Twombly, he resides in the northern part of the state on acres of converted

farmland. His expansive art studio is a short walk from his main house which supports the efficiency and productivity of an artist who regularly puts in 10-hour days. He discovered and developed his artistic instincts preteen and would lose himself for hours on end drawing animals and subjects mostly referenced from the natural world. After discovering a volume of early 20th century political cartoons in his father’s office, he learned figurative drawing by transcribing these and developed a craft essentially that of an illustrator. As a young illustrator Phipps had little interest in abstract art. At age eighteen he was introduced to Willem de Kooning in the master’s studio in Springs, New York. Phipps was unappreciative of what he saw there and was baffled by the fact that at the time de Kooning’s paintings were fetching record prices for a living artist. Yet over his lifetime, Phipps’ work has successfully made the transition from illustrator to abstract artist and he now counts the works of de Kooning as favorites. Hubert Phipps has pursued independently and intuitively making art for most of his life, though his path to becoming a successful professional artist was not a direct one. He started racing motocross in his teen years, leading him in his twenties to become an accomplished professional race car driver. His successes include winning the 1981 Sports Car Club of America Formula Atlantic National Championship. He continues to share the same passion for speedway velocity with his friend, fellow artist and motorcycle racer Lawrence Poons. Additionally, aviation has been a major part of Phipps’ life. He earned his student pilot’s license at age sixteen and is still flying helicopters and airplanes today. He has flown solo coast to coast as well flights deep into Central America and currently pilots a Eurocopter EC 120. The view of the earth from above and the configurations associated with aviation have significantly influenced his artwork. This passion for the aerodynamic and behind-the-wheel fast-paced aesthetic of a race car driver is an interest that perhaps contributes to the sleek form of “Rocket.” Not shy of ambitious scale, Phipps has created a 30-foot edition of “Rocket” which is fabricated in mirror polish stainless steel and slated for installation at the Boca Raton Innovation Campus in Florida later this year. “Rocket” is a celebration of Phipps’ love of aerodynamic forms, which he has savored for the last fifty years. The genesis of this complicated growth by Phipps first came from his early inquisitiveness about flight and speed,



Rocket, Stainless Steel, 30 x 24'8" x 9'5", 2020



Dream Wall, The dimensions are 25 ft. long x 8.6 ft. high x 8 ft. wide, 2019





**Lava Flow, Multimedia, 95 x 25 x 5 in., 2016**

followed by decades of drawing progress. His formal training in the arts is limited to stints at the Art Students League, the San Francisco Art Institute and his participation in Graham Nickson's drawing marathons at the New York Studio School. Primarily self-taught, he counts this as an advantage as his work is not influenced by academia or any particular teacher. He is more broadly influenced by his frequent visits to art museums and the natural around him. "Rocket" also speaks to influences of Italian Futurism and certainly takes a cue from science fiction. The aerodynamic form and theme of space travel is appropriate and timely. With the exploits of Elon Musk's SpaceX company, the US government plans to return to the moon, and the newly formed US Space Force, space exploration is experiencing a rejuvenation. Plans are to transport this mighty rocket shape across the Pacific Ocean to South Florida in the fall, and a limited-edition series

of small-scale models will be on view at the Russeck Gallery in Palm Beach this coming season. Another noteworthy placement is a work titled "Paradise", which is being cast in bronze and measures 9 ft. tall. "Paradise" is slated to be installed at the prestigious Flint Institute of Arts in Michigan as the center piece of the museum's sculpture courtyard. The towering Phipps sculpture will complement other adjacent works on display, including those by Henry Moore, George Rickey and Dorothy Dehner. Composed of two individual shapes, "Paradise" is a free-flowing form that succeeds brilliantly on several levels. Phipps has built, initially in clay, a double image of a heavenly shape with the apt title "Paradise," which describes peace, prosperity and happiness; the perfectly sculpted proportions show that the title certainly harmonizes metaphysically with these symbiotic shapes. Both structures stand shoulder to shoulder proudly from a secure base that rises to a flat plateau, perhaps reaching for a utopian universe. The structures have a natural companionship like two old friends taking a stroll in a museum garden. The artist's drawings have caught the attention of curators and collectors. In an academic association to Phipps' drawings, Richard Serra, one of America's most renowned sculptors, also is known for his all-over black charcoal drawings that suggest abstract forms and multiple layers of heavily drawn surfaces. Phipps carefully fashions charcoal and pencil drawings as preliminary guides for his hand-built and foundry-cast sculptures. He has amassed an impressive visual vocabulary of uncompromising drawings, which like



**Soot No. 6, 19" x 24", 2018**

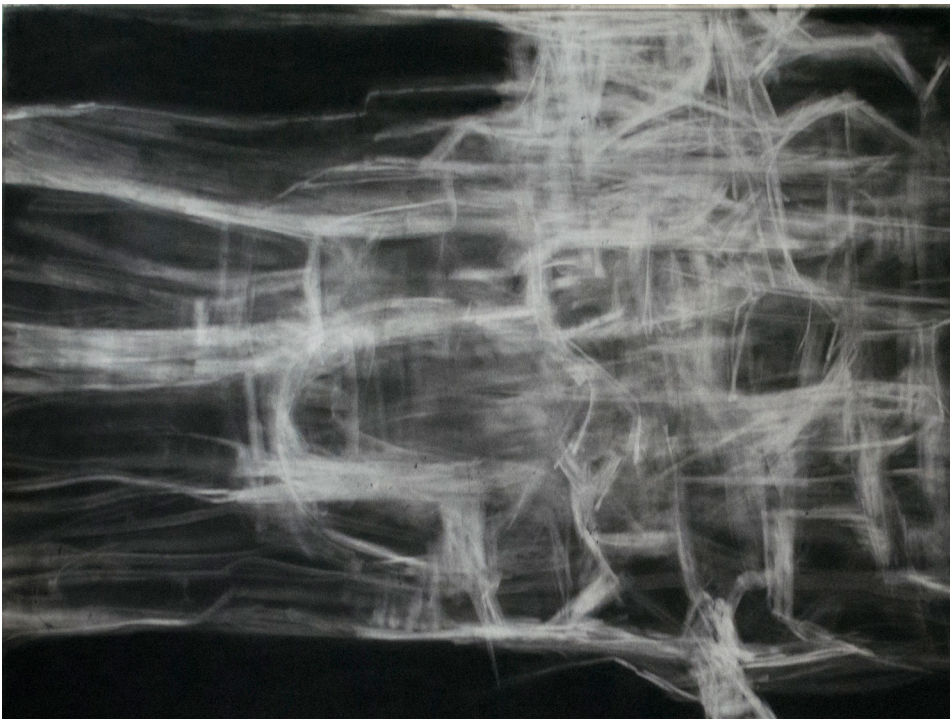
Henry Moore's famous studies for sculpture, stand on their own. In Phipps' series of bold black pigment drawings, the artist has explored a magical combination of convincing illusion and overlapping space connected with an idiosyncratic style that is fresh and professional. Phipps has developed an unusual manner of drawing using pure paint pigment. He preps a heavy watercolor paper by taping it to an 8 x 4 sheet of plywood and rubbing in pure black paint pigment for a full coverage. Because this is done with the paper laying on the floor, he made a trolley platform that glides on rails



**Waterworks, Bronze, 13 x 31 x 10 in., 2016**

over the paper so he can apply the pigment. Then he proceeds with a particular ritual designed to minimize the involvement of the conscience mind. He begins the mark-making at night, staging large erasers at the edges of the paper, turning off the lights, and then in complete darkness, he descends onto the drawing and starts making long sweeping lines by removing the pigment. The process is about basic elements: darkness, paper, pigment, body and movement. After about forty-five minutes, the lights come on and he assesses the image. From there he continues to complete the work using the erasers and a vacuum cleaner to create a ghostlike or an X-ray type of effect. It is physical work that includes violent jabbing and stabbing-like strokes contravening the original long strokes. It is an exercise in subtraction as he rarely goes back to adding pigment once the course has begun. It is an all or nothing endeavor that takes an extraordinary amount of effort over a few short hours and then a couple of days to recover.

Hubert Phipps also demonstrates in this remarkable series his ability to handle a powerful and engaging composition that appears to be solidly three-dimensional even on paper. His academic background and years of diligent drafting practice have fostered a distinctive maturity and an identifiable



**Mystique, Paint pigment on paper, 44 x 92 in., 2018**

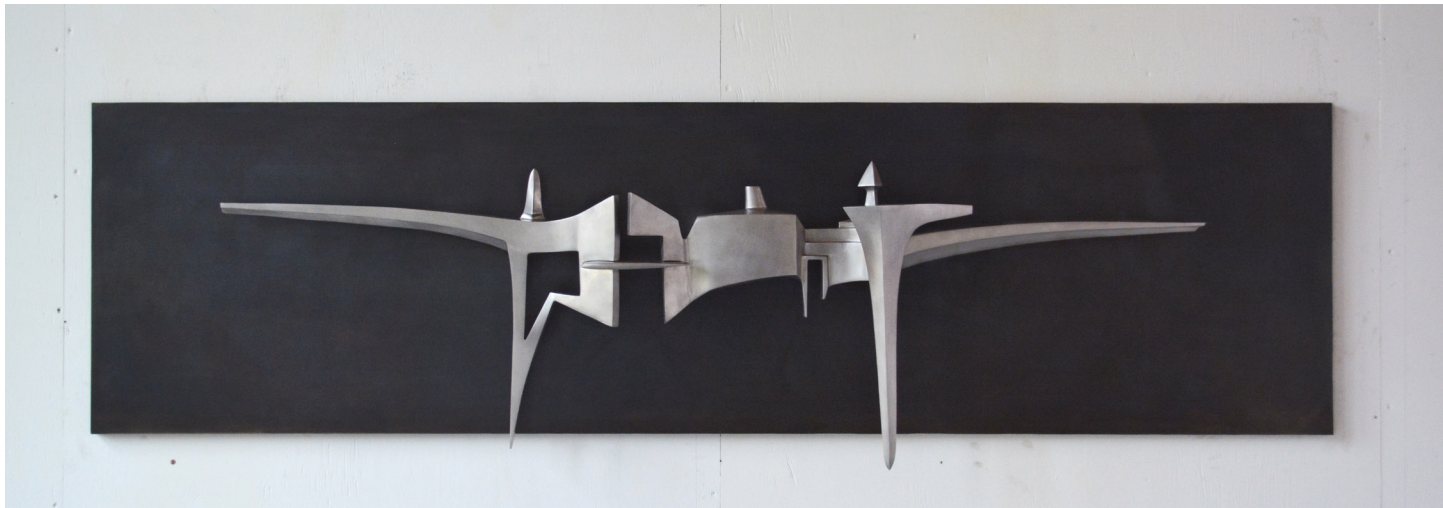
pictorial panache that, like the majority of successful sculptors, is the first step towards the realization of the sculptural form. Often as Phipps develops a drawing from scratch and then "builds" an internal structure outward, they grow exponentially, as the artist makes compositional decisions while the gestures

mature and become final. Like Willem de Kooning, Phipps commences this drawing with a simple line that he continues to enhance in all directions. From a distance, "Quantum Universe" might look like a distant, levitating space colony with extended landing platforms and interlocking interior tunnels. However,



**Paradise, Bronze, 7 x 11 x 4 ft., 2016**





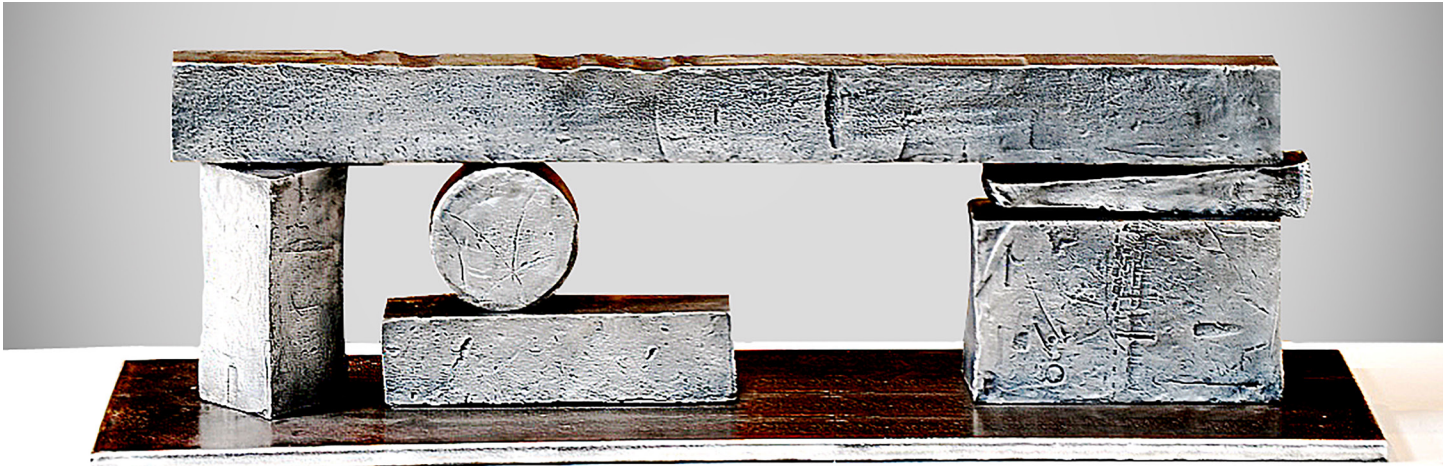
Sky Temple, Cast stainless steel, 26 x 90 x 11 in., 2018

from a critical point of view, these are high caliber, non-narrative modernist sketches that the artist has rendered with ingenious erasures in strategic locations that seem to push and pull the viewer in, out and around the drawing. Another stylistic ingredient is some of the ghost lines deliberately left partially erased but recognizable, and the interlocking flow of forms, with a characteristic common denominator. The process eventually not only produces a referential blueprint for sculpture but a work of art that stands on its own.

As a corollary to his charcoal drawings, Phipps' has been exploring yet another challenging technique with his "soot drawings," where he is literally playing with fire. There is evidence in ancient caves that early man used soot from candles or torches to adorn the walls, applying carefully articulated rising smoke to produce recognizable shapes, from animals to star constellations. In the 1930s, Wolfgang Paalen invented "fumage paintings," which employed smoke to formulate imagery, a method that later was



Africa No. 1, Steel, 16 x 15 x .5 in., 2019



Pieces of 6, Stainless steel, 9 x 20.5 x 8 in., 2016



Voyager, Stainless Steel, 8.5 x 25 x 7.5 in., 2016

adopted by some Surrealists as an extension of free-flowing, serendipitous mark-making. American folk artists also used controlled smoke applications on various cabinets and furniture for decorative embellishment. Phipps uses an acetylene torch, lying on his back as he passes the black soot across the paper from underneath, careful not to catch it on fire. The technique results in fantastical and whimsical images that also radiate an eerily ghost-like quality. These compositions literally swirl into each other like dark clouds gathering before to an impending storm, which create a mysterious, imposing and memorable abstract black and white drawing. They are impressive and are finding their way into great museum collections including the Georgia Museum of Art.

Phipps has enough unique ideas and ambition

to keep him cooking in the studio for a decade non-stop, and much of the work mentioned here likely is a precursor to developing ideas that the artist is confident about constructing. Asked about how he views his current situation, Phipps replied that events unfolding around his artwork are a "dream come true." Hubert Phipps has demonstrated the staying power and intuition to continue with amazing concepts that he sees to fruition, enlightening our perspectives as we commemorate and recognize the originality of his work.

COVER: DREAM WALL Dream Wall, 25 ft. long x 8.6 ft. high x 8 ft. wide, copper plate,

2019, currently at Artist's studio in Middleburg, VA. Kenneth Garrett - Dream Wall DAY photo credit Teresita Cochran - credit for cover shot of Dream Wall with the colors ♦

#### DREAM WALL Full Presentation. mp4

Bruce Helander is an artist who writes on art. He is a member of the Florida Artists Hall of Fame and a former White House Fellow of the National Endowment for the Arts. His latest books include "Chihuly: An Artist Collects" and "Hunt Slonem – Bunnies."



Red Dreamscape, Mixed media on paper, 45 x 55 in., 2018



Energy Pattern, Mixed media on paper, 40 x 44 in., 2018



# SANDRA MUSS' OPEN DOOR POLICY

by Bruce Helander

Where would we be without doors? The answer is either inside or outside or in-between, but the truth is that no matter where you stand, doors remain a constant reality of life and living.

Throughout history and millennia after open-door cave living had evolved to constructed shelters, artists and artisans have embellished, altered, decorated and re-arranged a new way of perceiving entrances, from The Holy Door

('Porta Sancta') in St. Peter's Basilica and the bronze doors of the Temple of Divus Romulus, deified by his father Maxentius in AD 309, both in Rome, to the contemporary giant red doors of The Mondrian hotel on Sunset



Conceptual installation illustration for proposed sculpture for Park Avenue, New York City, stainless steel, 20 ft. height.

Blvd. Throughout the ages, gates have taken on not just an aesthetic presence, but often are emblematic, with references to religion, functionality, sexuality, rituals, secrets, safety, mobility, exclusivity, exits and entrances, and even have offered a quick, metaphorical, dizzying spin within revolving doors. And, receiving the key to a door or to the city can signify a change in status from outsider to insider!

Signs and symbols are important vehicles of artistic expression of both culture and an individual's psychology. There is a noteworthy door in Italy at the Florence Baptistery, sculpted by Lorenzo Ghiberti from 1425 to 1452 and dubbed the "Gates of Paradise" by Michelangelo, and doorways in churches attracted numerous artists, including Auguste Rodin's "Gates of Hell" (1880–1917) and Marc Chagall's "Cemetery Gate" (1917). As these were functional property, a movable barrier of the more practical carved wood seeped into architectural styles such as Art Nouveau (see: Mackintosh's "Door to the Room de Luxe of the Willow Tea Rooms," 1904) and the Art Deco period, with their stylized polished doors and streamlined furnishings. Doors have been the subject of experiments by modern artists such as René Magritte, whose painting "The Unexpected Answer" made a clear statement with regard to the dual character of a door where he painted a closed portal that nevertheless was "opened" by a dark, abstract figurative silhouette, which confronted and encouraged ambiguity.



Open Doors, 2019, various sizes  
Photograph: Deborah Grey Mitchell Location: Eden Roc hotel, Miami Beach



Open Doors, 2019, various sizes  
Photograph: Deborah Grey Mitchell Location: Eden Roc hotel, Miami Beach

Among the numerous metaphorical depictions of doors, there are those in the realm of sex and anatomy. Analogies between openings in the human body and in the physical surroundings are encountered frequently in diverse cultures. Salvador Dali took the mystery of doors one step further with "The Anthropomorphic Cabinet" (1936), which depicts a woman's body consisting of doors and drawers adorned with a keyhole. Sigmund Freud stated, "The human body is full of secret drawers that only psychoanalysis is capable of opening." Perhaps Fernand Léger has the answer to unlocking some metaphorical connections with his series of "key" paintings attached to door-related subconscious portents. There is religious significance for a gate opening to signify salvation and atonement, or the opposite as depicted by Benvenuto di Giovanni's 15th century paintings titled "The Descent into Limbo." Marcel Duchamp donated the last work he produced to the Philadelphia Museum of Art, which was a pair of wooden doors surrounded by an archway of found bricks with two peep holes at eye level, making the viewer an unwitting partner in voyeurism.

The most fascinating aspects of signs and symbols are their versatility and their many layers of creative interpretation, which the artist Sandra Muss has explored and mastered in her studio consistently over the past decade. During Art Miami week last year Muss was chosen as the Pulse Project Artist, displaying

two site-specific sculptural installations titled "Portals: Dreams of Flight and Open Doors." For Muss, this undertaking elicited thoughts about journeys to new worlds, either within or outside of oneself, and about objects and their ever-changing relationship with time. The artist continues to expand upon the theme of doors as metaphysical instruments that also, although stable, seem to be on the verge of welcoming the observer with Muss' brand of an open-door policy.

Sandra Muss has developed a special knack for identifying flotsam and jetsam and recovered goods that she utilizes in her work, from shells



Open Doors, 2019, various sizes  
Photograph: Jason Frix





Open Doors, 2019, Rest in Peace, 2019, 16 x 70 1/2 x 20 in. and Beautiful, 2016, 77 x 28 x 4 in., Photograph: Jason Frix

and snakeskins to rusted scraps of iron. Since childhood, Muss has demonstrated a penchant for rummaging around urban and rural landscapes, hunting for what she calls “natural treasures” that can be skillfully transformed into an identifiable artistic signature that is at once familiar and idiosyncratic. Much like Braque and Picasso, who realized the joys of adding ephemera to their paintings, particularly vintage paper, as they both discovered collage at about the same time in 1913, while exploring cubism. Fast forwarding to 1950, we also can appreciate the remarkable aptitude of Robert Rauschenberg, who began accumulating items from secondhand stores and city streets that he later would rearrange into compositions on the floors of his Manhattan loft. If there is just one artist who seems to have influenced Muss more than any other, it certainly is Rauschenberg. After years of diligent day trips, Muss seems to have an aptitude for scavenging secondhand goods that speak to her, and she intuitively knows how to connect and metamorphize them into first class works of art. Incidentally, ‘found object’ is a loan transaction from the French ‘objet trouvé,’ and artists quickly discovered the benefit of transforming “one person’s junk into another’s treasure.”

Sculptor Marisol Escobar, a close friend of Rauschenberg, was fond of incorporating acquired elements into her figurative sculptures. From Duchamp’s “Fountain” (1917), made from a urinal, to Picasso’s “Bull’s Head,” fashioned out of a bicycle seat and handlebars, artists pushed the exploratory envelope to

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works that inherited the term “readymade.” Much of Muss’ work could fit into a sculptural industrial chic category of assemblage with a readymade visual aroma. This delightful new series of standing sculptures are adapted from pre-existing metal doors and have been embellished with various commodities and topped off with an illumination of hand-crafted neon glass that acts like a frame. Muss is an adventuresome artist like Ed Ruscha and Bruce Nauman, who occasionally integrate neon to make glowing narrative statements that are multi-faceted with raw material and novel ideas intertwining. Prominent women artists such as Tracey Emin, Mary Weatherford and Olivia Steele have employed colorful neon tubes with narratives into their compositions. Sandra Muss’ most recent series brightens up not only the surface of her creations but also provides a subtle radiance that seems to surround her work with an invisible colorful shield. Found doors with wooden and metal frames stand on their own and are well-stabilized even as they open like an unfolded playing card. The artist cleverly repaints the doors in dynamic hues of flavorful shades of purple, orange and tropical green and then “frames” the standing works with strips of neon that surround the outside perimeter. Invented in Paris in 1912, neon first was conceived to draw notice to commercial windows, touting everything from “Palais Coiffeur” (beauty salon) to “Keys Made” at a local hardware store. Muss has utilized this attention-getting component as an extension of her artist’s palette, and the outcome—minimal, innovative, electrifying, architecturally functional with an industrial aesthetic—has a singular and identifiable common denominator of style and panache. A



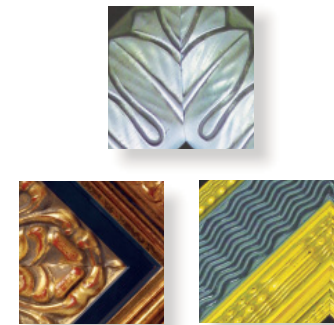
Doors for All Seasons, Stainless steel. Photograph: left, Deborah Grey Mitchell; right, John Snyder

crowning professional achievement will be her most recent project plans for New York’s Park Avenue, where she will position in its famous divided strip a series of 20 ft. high sculptures in the shape of a giant hotel door that are polished replicas of an existing human-scale door right down to an oversized deco doorknob. One reflective and animated aspect of these giant mirrorlike surfaces is that they not only echo the surrounding architecture but project and capture pedestrians momentarily as they shuffle past these geometric totems, which transform urban activity into a split second “projection” that stops and eventually disappears, like a film dissolve, as the traffic light turns to red. Muss follows a long line of distinguished sculptors who have exhibited on Park Avenue, such as Alice Aycock, Tony Cragg, Niki de Saint Phalle, Beverly Pepper, Tom Otterness, Deborah Butterfield, Alex Katz and Jean Dubuffet.

No fuss with Muss. Just a straightforward, uncomplicated presentation of natural skills and insights coupled with a confident, experienced eye for collecting exotic paraphernalia and architectural fragments and having the instinctual subconscious thought process to bring it all together. They say that when you close one door another one opens, which certainly is true for Sandra Muss and her ongoing exploratory journey with sculptural assemblage. ◆

*Bruce Helander is an artist who writes on art. He is the former Provost and Vice President of Academic Affairs at RISD and the former Editor-in-Chief of The Art Economist. He is the first recipient of the Annual Professional Achievement in the Arts Award from Palm Beach Modern + Contemporary.*

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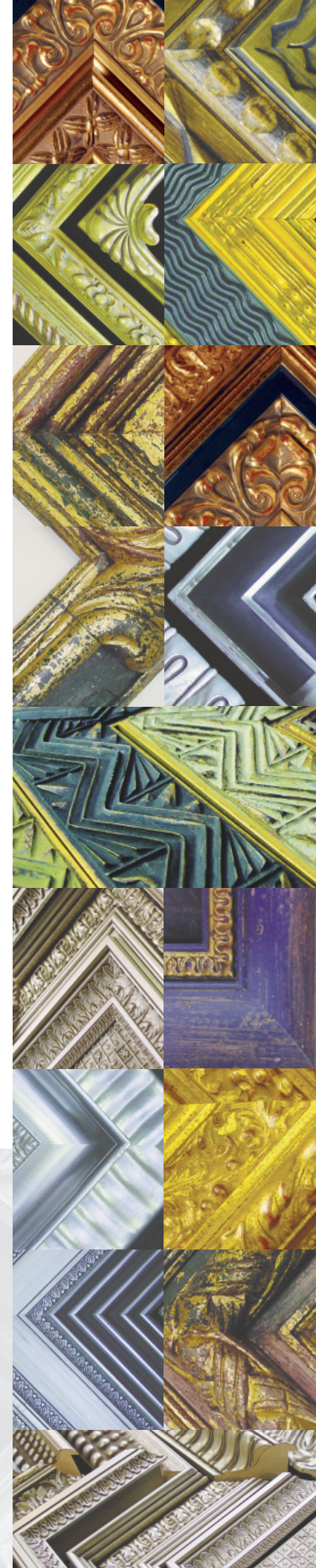


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# Stephen Wozniak: Remembering Home

by Kelly Quintana

A home is a personal thing. Some of us can carry it in our pockets and some of us can even smell it on the clothes of a friend. Home is the place, person or thing that creates a space of comfort, that identifies our origins. “Home isn’t just a location, it’s a series of events and relationships where our identity is often created,” artist Stephen Wozniak tells me. Everyone’s home is different, while those homes render universal and commonly shared emotions and experiences. No matter what type of home we live in, everyone builds an emotional connection - whether good or bad - that they ultimately associate with life in and beyond those four walls called home.

Wozniak, through his minimal mixed media artwork inspired by architectural elements, captures what home means to him and provides plenty of room for audiences to interpret their own ideas of home. He uses home interior materials because they are common, accessible and share a kind of universal quality through their specificity. Take a popcorn ceiling, for example. We all know what it looks and even feels like. I distinctly remember popcorn ceilings in many of the apartments I lived in as



Formatter

a child. There is an instant connection that I make, something personal and intimate derived from the most unlikely material. Viewers of Wozniak’s work most likely develop their own associations with its common materials, as well. The work raises questions

about family, class and comfort, while eliciting emotions ranging from true joy to deep-seated fears and anxiety. These are among the many qualities Wozniak’s work lures out of viewers unconsciously.

The items one finds in a home help define it socially, economically,

culturally and politically. Personal identity is more often than not created in relation to our family and the environment we grew up in. Home lives create values and belief systems. Just looking at all of our differences culturally, our homes contain a wide range of objects that reflect this. Wozniak acknowledges these definitions by offering universally recognizable materials to create a kind of shared, common space.

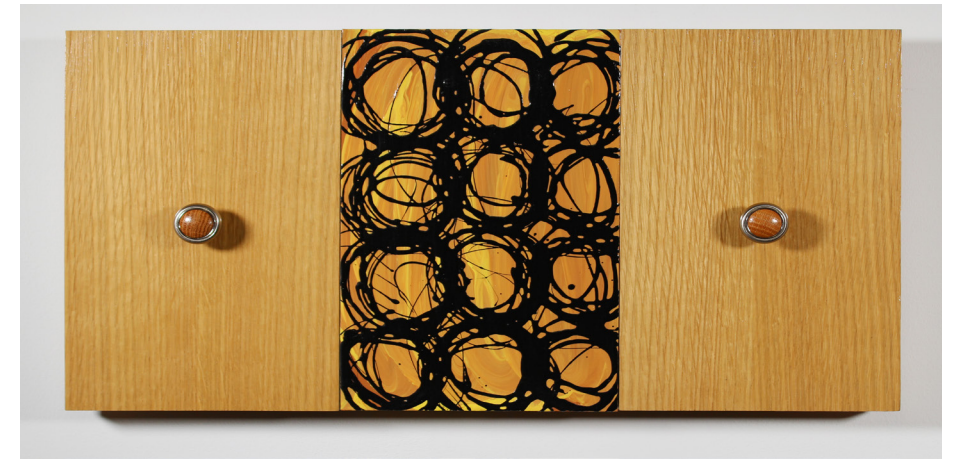
Wozniak wants a “dialogue between the viewer and the object in front of them.” Observing art can be such a private moment, and Wozniak indeed wants it to be personal. Memory is jogged by senses, which his work



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attempts to trigger. The geometric, simple shapes of his works, for example, are intentional, as are the warm and inviting color schemes that he sticks to. His work’s signature symmetrical balance is meant to allow the viewer room to connect with the object without the distraction of elaborate form and wild color. In some ways, Wozniak pares back his own work in order for audiences to get more involved. The pieces are meant to be simple, so that the memories elicited can grow and deepen in their intimacy.

Not everyone can relate to the intricate features and details that a home can contain, but most people encounter common materials in



Fakers Dozen

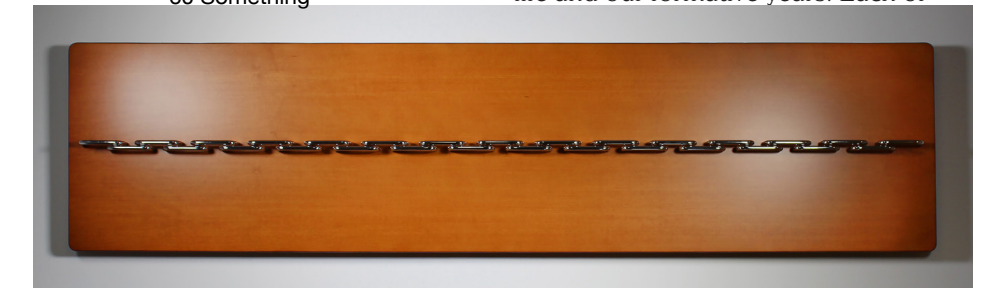
way



60 Something

through most audience’s experiences.

What appears to be one object at first glance is seen in a completely different light, once the viewer affixes their personal memories to that object. “I want them to think about what it meant in *their* lives, what stories they hold - because we all walk around with stories,” he says. Those stories and experiences often derive from home life and our formative years. Each of

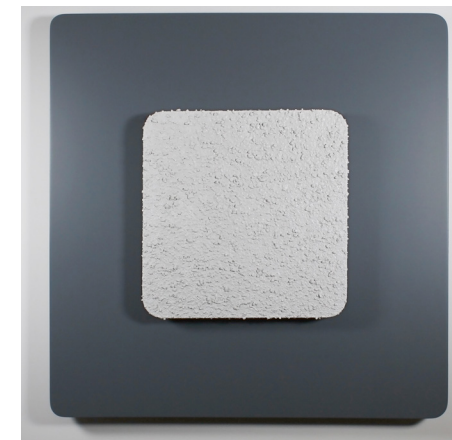


Progeny Clutch

some form in their homes. It could be cabinet veneer, exterior stucco walls, hardwood floors, kitchen drawer knobs, or even deck wood outside. The universal elements that constitute home that Wozniak works with form a partial narrative that is alive and threads its

Wozniak’s seemingly unembellished works act as simple playing fields where such stories can develop organically, where the mind can reorient and settle in a wilderness of the unexpected world we live in.

Wozniak’s is a conceptual artist that creates from the mind, but ultimately from his soul, so his work is able to reach and connect with people of all spectrums. He creates personal narrative fragments that allow the objects he makes to take on a life of their own in the mind and lives of the viewer. ♦



A Gray Matter front



12 ART OF THE TIMES The End Of The Beginning



Two Top

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# PATRICIA CARR MORGAN'S ART OF SOCIAL CONSCIOUSNESS

by: Juan Marco Torres

Patricia Carr Morgan is both an artist and a social scientist. The Tucson-based conceptual artist integrates her haunting installations with one of the most pressing issues of our times: environmental consciousness. Morgan has spent an extensive amount of time trotting around the world and exploring the beauty of Mother Earth, reaching some of the most remote and secluded corners of the globe. “If I haven’t been there, then I will go,” she says. Her adventurous journeys have driven her to spark important conversations through her art about climate change, igniting both an appreciation for the magnificence of nature and a growing sense of urgency to take better care of it.

For one of her latest installations, titled Blue Tears, Morgan went on a long and contemplative voyage to the southern end of the world in Antarctica then north to Greenland in order to photograph the continental ice sheets that are increasingly threatened by the rising tempera-



Patricia Carr Morgan

tures on Earth. “I have to say, it wasn’t on my list,” Morgan admits. The artist spent most of her time photographing from a zodiac, a small, rubber boat that allowed her greater mobility around the glaciers.

Blue Tears is a collection of her glacier photographs printed on seventeen foot-long silk organza that drips deliciously to the ground, and their deep shades of cold, arctic blues invite us to come closer. “The older the ice is, the more compacted it becomes, and the only light waves it reflects are these incredible shades of blue,” the artist recounts. We suddenly find ourselves transported into nature’s ice kingdom, having an intimate dialogue with its ecosystem, asking questions about the purpose and the implications of our relationship with it. “It is my way of having a conversation with the viewer about my sorrow of what’s happening,” Morgan says. “I want the audience to bring in their own thoughts and experiences.” Blue Tears is a timely reminder of the beauty of our



Greenland



Blue Tears, installation at Tucson Museum of Art



Greenland, from “altered states” series planet, a wake-up call back to an aware and superconscious mind.

The installation is part of a bigger series by the name of i love you don’t leave me, in which Morgan takes an interdisciplinary, dramatic, and experimental artistic approach to environmental activism.

Among the series highlights is Expiring, a collection of photographs, a psychedelic and abstract exchange between the artist and the melting ice structures. “I decided rephotographing them with expired film was an appropriate way to express their

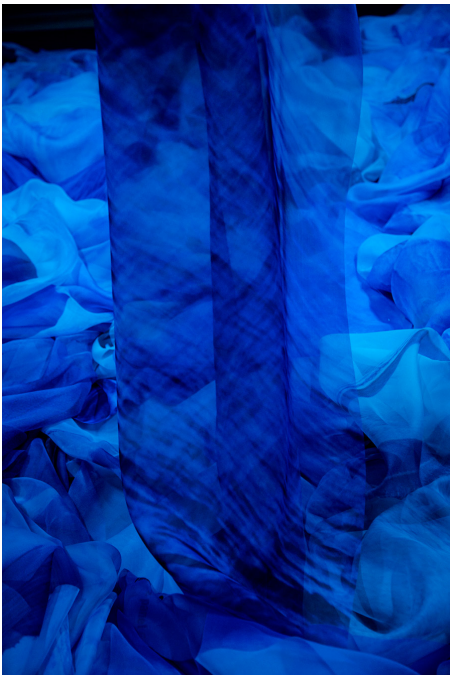


Blue Tears, installation at Tucson Museum of Art

deterioration,” explains Morgan. Her cunning experiment resulted in a dream-like, futuristic vision of Antarctica, a galactic South Pole. Its malleability makes us wonder what this ecosystem will look like in the coming years. Is the world going to become increasingly aware of its footprint on the environment or will it continue to manifest the same level of neglect? The artist is pushing for some serious examination here.

Morgan’s earlier work features fascinating and ingenious installations that revisit her wanderings across the world, exploring the mysterious world of memory. For her piece titled, Enclosure XVIII, the artist decided to create a futuristic tomb for tomorrow’s “emperor.” “This project came out from a trip to Egypt visiting the tomb of King Tutankhamun, and shortly after a death in my family. True or not, the guide told me that inside the pharaoh’s wrappings a love note was found. The tomb of this 19-year-old became personal, and I began to consider a tomb for the contemporary man,” Morgan tells me.

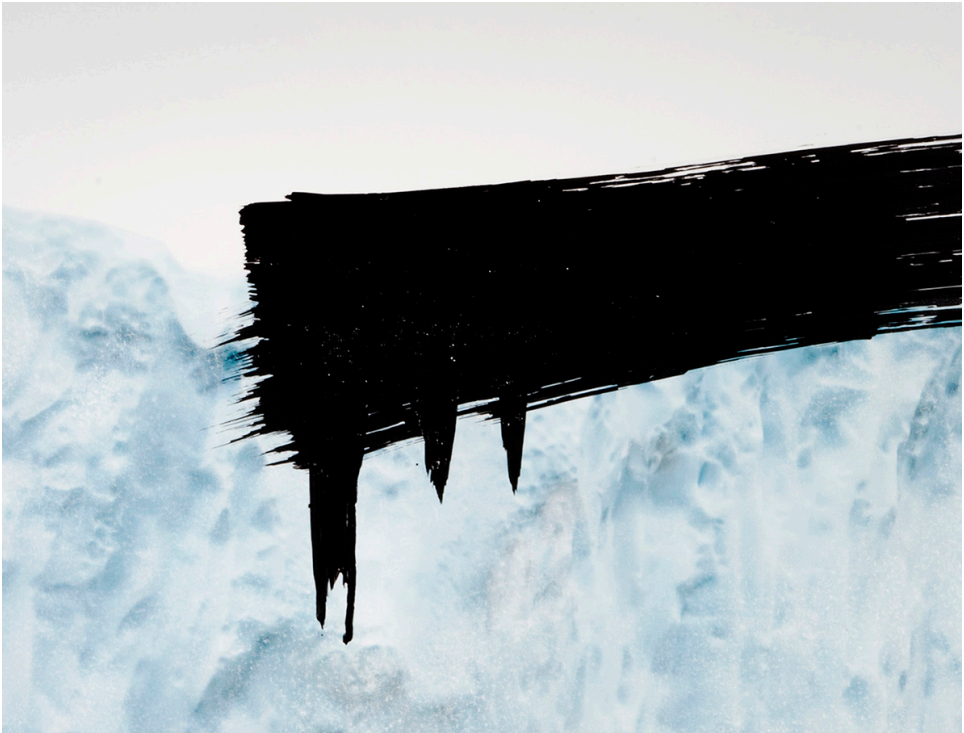
Morgan traces her creative career back to the times when she was spending summers backpacking, river running, and hiking. Eventually, she started studying art history and then, at the University of Arizona, received her MFA. “It was art history which really gave me the passion for making art,” she says. “For me, art history was like a social science that taught me about the culture of a period through their art.” Morgan has always felt especially attracted to



Blue Tears, installation at Tucson Museum of Art

how personal photography can be, which will continue to drive her work in the future.

Her conceptualisation of environmental consciousness blends perfectly with her clever experimentation of media. Through this process, the artist ignites an inner conflict between amazement and a responsible sense of concern. Interestingly, the power behind Morgan’s images stems from their ability to transmute just that: sublimely immersing ourselves right into the heart of the issue. ♦



Greenland, from “altered states” series



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# CHARLIE LIEBERMAN ON CONNECTING TO THE WORLD THROUGH PHOTOGRAPHY

by: Juan Marco Torres

A great number of artists' schemes and plans were put on hold once the pandemic hit earlier this year—except for Charlie

Lieberman. The Chicago-born and now Los Angeles-based photographer has found a silver lining in self-isolation, taking it as an opportunity for an in-depth exploration of the often overlooked beauty of solitude found in our immediate surroundings.

Lieberman's latest series of photographs are deeply entrenched in reminding the viewer of the delicate nature of locality. In this case, Lieberman's local environment is the Santa Monica Mountains. His photographs are wonderful portrayals of nature's many dramas, capturing the orchestra of light that comes with the fog at dawn. His photographs also put the viewer at the front row of nature's stage. Recounting his recent experiences, Lieberman expresses how "being in

lockdown and limited to places within walking distance has made me reconsider the way I see my own neighborhood. I've been fortunate in two ways: first, I live next to two protected wilderness areas, and second, nature has been offering up some breathtaking weather this spring." The images allude to the devastating Woolsey Fire that took place in the fall of 2018, but Lieberman's serene portrayal of quiet moments is a token of hope in the rebirth that is occurring simultaneously in the Santa Monica Mountain and the whole world. "My purpose isn't to show forbidding pictures but to share quiet moments that take in what is still sublime," says Lieberman. "My goal is to bring a moment of peace and promise into your day."

Lieberman started studying anthropology, and after college he returned to Chicago eventually finding a job at a camera shop that allowed him to explore his



photographic aesthetics. Working six days a week, he took advantage of his one day off every Sunday to photograph his neighborhood, resulting in his eminent Chicago series. The photographs take the viewer on a contemplative journey through this urban landscape. Photographs like Milwaukee Avenue portray three women strolling after a day of Sunday shopping. This scene might not be the most unique in a busy city like Chicago, but Lieberman's eye elevates a sense of connection between the subject and the viewer, where we are left contemplating, wondering what exactly is happening at that exact hour. Lieberman has a characteristic ability to bring out the visceral immediacy of moments that might seem mundane to many.

Lieberman has rarely been confined to work within his own neighborhood and surroundings. His work has driven him to travel around the world in search of photographic allurements in places like Thailand and New Guinea. Amongst his international series, his photographs of India are particularly noteworthy. It is not uncommon to see foreign photographers capturing locals, but for this series Lieberman took a different approach. "I did not want to feel like I was exploiting the extreme poverty experienced by many Indian people. Instead, I wanted to capture the most genuine energies of the lively people of Agra, Varanasi, and Jodhpur," he says.

The India series comprises photographs that depict the daily lives of locals and how Lieberman consciously avoided paths frequented by tourists and went to villages and neighborhoods tourists didn't go to. The scenes range from portraits in the busy markets, displays of Hindu temples, and new interpretations of how we experience the Asian subcontinent like trips to the Taj Mahal. The thing about Lieberman's photographs is that they are far from being touristy. Lieberman redirects our eyes to authentic experiences. "It was challenging to shoot. I did not want to seem intrusive, so I would make a subtle gesture asking for permission to take someone's portrait, which they would automatically respond in approval," he says.

Lieberman's adventurous soul has guided him to photograph some of the most remote places around the globe. Whether across the Pacific Ocean or just a few exits away on the freeway, his photography recalibrates the eye towards a contemplation of the subject that would not be possible through a simple drive or hike. His distinct conviction for a different point of view brings an elevated appreciation of a world that often passes by us at lightning speed. Lieberman's work brings us back to that point of stillness, a point where we find solace in the overflow of life that is constantly unfolding. ♦





# SCOTT ABRAMS: IMAGES, WORDS, AND THE HUMOR OF ART

by: Juan Marco Torres

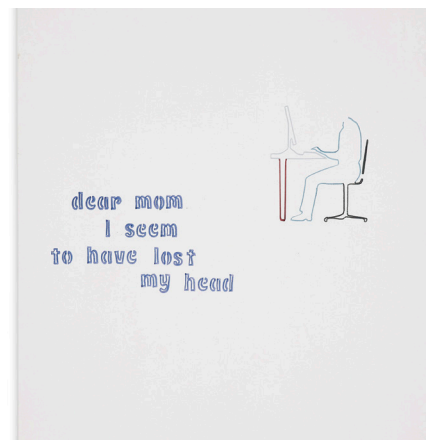
Scott Abrams knows his way around words. The South Florida-based conceptual artist has created an enticing body of work that brings out everyday conflicts onto the center stage. Abrams has found a new approach to elevate the power of language through a clever and provocative experimentation of words, images, and techniques. His series of canvases seems to be auspicious to the current state of affairs, at a time when we are sitting on the edge of history watching massive global political and social shifts. What's so intriguing about Abrams' work is that he is able to pose big questions directed at the establishment by touching upon mundane events of daily life that we usually glance over. Abrams' early work is a retrospective expression of a lot of the shortcomings he says he

experienced as a young professional. His savvy Luck of the Rich piece is among the artist's highlights. There is something about Abram's choice of color and inclusion of a four-leaf clover to accompany that phrase that turns on a lightbulb in the viewer's mind. "I am someone who usually thinks very intuitively about the world around me. For Luck of the Rich, I made a switch into more analytical thinking, which brought me to the question of: What would bother rich people the most? I think nothing would bother a rich person more than telling them they're lucky," says the painter. There's a certain dilemma that arises with Luck of the Rich. We are left wondering if we should laugh at the obvious irony or if we should be upset about the growing disparity between the rich and the poor. "This is one of my favorite pieces," Abrams says. "It started as a small piece. I wanted the colors to be sharp, satiric, and vulgar. The audience may like it or not at all, but they certainly will know what I am talking about."

His piece Resume is a humorous critique of the modern corporate world. "We are all gathering emotions," Abrams says. "I remember being young and being furious at how difficult the system is. For some reason, I was always unable to create resumes. I found it very annoying." Resume includes phrases like "walked - 11 months" and "excellent sleeper" — a straightforward critique of the often ridiculous qualifications that are demanded in today's productivity-driven world. The increased competitiveness and difficulty of trying to make a livelihood might not be the most comfortable realization to come to, but Abrams' clever humor is able to bring out and transmute these



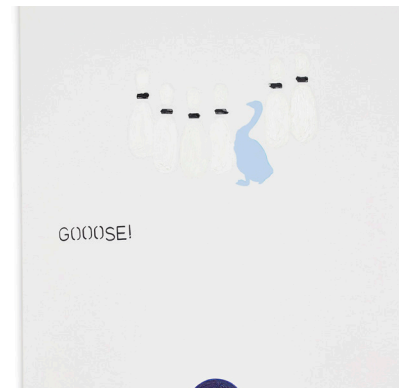
Luck



Dear Mom

internal conflicts into astute vectors of change. There is often a not-so-subtle message that can be found behind Abrams' seemingly simple phrases. In his piece Smoke and Mirrors, Abrams plays with the words of the title by adding "and Google" at the end in bold, bright red letters. "You and I both know there is some heavy political content in my work," says Abrams. "I think we are so reliant on these big companies that we often fail to question them because they have such a big monopoly." Of course, Abrams' canvases might spark a few laughs here and there, but they are also an enlightening reminder of the importance to follow our own personal quests for answers, pushing us to be in constant questioning of the true motives behind the increased globalization of information. "Things can be funny because they make you uncomfortable," adds Abrams. Abrams comes from a deep background in literature and philosophy and has published a series of lyrical poems that are very similar stylistically to his canvases. They are extremely spare, each one containing a maximum of ten

words in each. "In fact, my work is so spare that you could see the continuity of my work between what I was doing then and now," says Abrams. Ironically, it is in the sparseness of his work that the artist has found a way to lengthen and fortify the power of his own words. As for his future plans, Abrams says, "I told my family back in October that I stopped reading and absorbing information. I want to dedicate exclusively to creating, carving out my own style and creating more thought-inducing bodies of work." ♦



Goose!



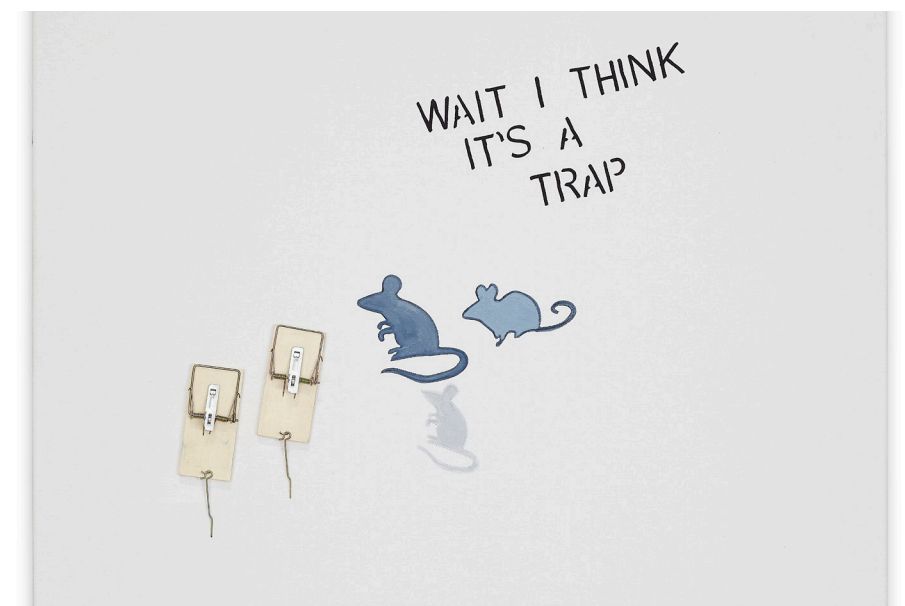
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It Cost Me 3 Legs



Now What



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## THE LOWELL RYAN PROJECTS AND LAND LINES BY TULSA

Lowell Ryan Projects is pleased to present Land Lines, a solo exhibition by Tulsa, Oklahoma based artist Rachel Hayes. Land Lines features twelve large-scale panels composed of colorful fabric segments sewn into perpendicular,

Rachel Hayes Land Lines  
Lowell Ryan Projects is pleased to present Land Lines, a solo exhibition by Tulsa, Oklahoma based artist Rachel Hayes. Land Lines features twelve large-scale panels composed of colorful fabric segments sewn into perpendicular, grid-like arrangements. The polyester, nylon and cotton fabric pieces, varying in size and opacity, are stitched together creating works that utilize painterly games of color, composition, and light. The materiality of the panels creates an engagement between the site, the work, and the viewpoints created.

Ethereal and geometric, each panel staggered throughout the gallery reaches from floor to ceiling at 13 feet high. Viewers will be encouraged to wander through the maze-like installation and experience shifting patterns of color and light as sheer sections frame the panels behind and around them. Confronted

with the scale of Hayes’ work, viewer’s perceptions of space are challenged, while the rhythm of pattern begs the viewer to slow down and contemplate the experience.

Hayes interjects color and form into both architectural and natural environments using scale and the inherent responsiveness of the delicate fabric to create reflective experiences. She sometimes installs and photographs her work in nature where, billowing in the wind, the pieces insert themselves into the surrounding environment. When installed indoors, the works ripple in response to viewers and come alive when seen.

The exhibition title Land Lines references literal lines such as horizon lines or sight lines and in the case of this exhibition, the architecture of the gallery and the intersection of the work within the space, the clean lines of the handmade panels crisscrossing the room.

Rachel Hayes received her BFA in Fiber from the Kansas City Art Institute, and her MFA in Painting from Virginia Commonwealth University. Often using fabric to create large-scale work, she is interested in inserting color and form into both built and natural environments.

She is a recipient of the Joan Mitchell Award in Painting and Sculpture, Augustus Saint-Gaudens Memorial Fellowship in Sculpture, Virginia Museum of Fine Arts Professional Fellowship in Sculpture, Virginia Commission for the Arts Fellowship in Sculpture, and a Charlotte Street Fund Award. Hayes has attended the Marie Walsh Sharpe Space Program, New York; Sculpture Space Residency, New York; Art Omi International Artists’ Residency, New York, Roswell Artist-in-Residence program in Roswell, NM, and the Tulsa Artist Fellowship in Tulsa, OK. She has shown her work at the Sculpture Center in New York; Taubman Museum of Art, Virginia; Nerman Museum of Contemporary Art, Kansas; Roswell Museum of Art, New Mexico; Saint-Gaudens National Historic Site, New Hampshire; and with BravinLee Programs. Recently, Rachel has collaborated with the Italian fashion house Missoni, culminating with a solo exhibition. Her work has been covered by The New York Times, The Cut, Vogue, Harper’s Bazaar, and Artforum among others. ♦





# TATIANA WILLS & ART AS COMMUNITY

by Samantha Parker

The role of an artist is to be attuned to the undercurrents of society and to reveal to us the sign of the times, even before we know. Tatiana Wills is one such artist. Her work has been celebrating the beauty and diversity of artists' lives since she began building her body of work. A photographer with a background in advertising, her portraiture offers a unique insight into what it takes to engage an audience.

Wills began her career in support positions within the creative fields of architecture and advertising, which allowed her to be close to the artistic process. At a young age, she knew she was an artist, and knew, through exploration and practice, she could elevate her skill. She fearlessly asked questions, assisted and shadowed as she developed her own point of view and a career in advertising. Running the photo department at a Hollywood ad agency, she

witnessed the glass ceiling that lacked the kind of inclusivity that is important to her. She was born in Washington DC, went to high school in Fairfax, Virginia, and was raised in Maryland, where she met people from all over the world. As a woman in a male-dominated industry she shattered the expectations and built her own framework with her photography.

One of her most noted works is a published book of photography, *Heroes & Villains*, a work featuring contemporary artists from sub-culture art scenes in their unique environments. Her photos elevate portraiture to give you the actual mood and motivation of fringe and street artists in a variety of poses and settings. She describes it as environmental photography because she sets the artists in a comfort zone, places they inhabit that make sense to them.

Her most recent body of work is portraiture that celebrates the beauty and grace of dancers. She was introduced to the dance community through her daughter's love and passion for ballet. Photos of her daughter began a natural progression of her work to be created in the context of dance. Her photos contain an intimacy and adoration for the dancers and dance communities she collaborates with. There is a layering of narratives in her work that brings together the form,



Tatiana Wills

grace, and vocabulary of the body alongside the beauty she creates and surrounds them with. Wills often creates an imbued lighting, saturated backgrounds, and her imagination conveys the feeling of a dancer's journey. She describes her camera as her tool to communicate "what I'm interested in, who I'm interested in, and why I'm interested in them."

Wills collaborates regularly with Kyle Abraham, artistic director of A.I.M. dance company and choreographer for New York City Ballet. Their works together embody the spirit of collaboration of two artists with an organic sense of the importance of diversity. She finds it an exciting process to bring to life what she has in her head regarding the dance community. The work is used for promotional campaigns for the dance tours and



Kyle Abraham



Jacob Jonas



Mr. Cartoon



Kyle Abraham

also retains the integrity of fine art pieces that can be seen at pop-up and gallery shows. The aesthetic of Wills' imagery is undeniable. What she hopes to do as an artist is create a tangible expression of her ideas that can inspire a dialogue. The shut down of art galleries and dance performances due to Covid -19 have affected the plans she had for showing her work, but she has not let that stop her spirit of innovation. In her Venice Beach neighborhood, she and her husband collaborated to make a public art space. They

made 45X36 prints of her portraits of a diverse array of dancers and posted them throughout the area. The images were celebrated by her neighborhood and community. It is important for Wills to use nontraditional spaces to place her art for people to engage with her imagery. Her content represents how she has always felt, how she has always seen the beauty in people and their accomplishments and skills. ♦



Chalvar Montiero



Samantha Figgins



# Barbara Cole On Pushing the Boundaries of the Photograph

by Noah Sonnenburg

When the occasionally oppressive climate of Canada decides to be forgiving, Toronto-based photographer Barbara Cole gets the chance to go swimming. That's not to say she's having a day off. Quite the contrary, in fact.

For decades, Cole has made a mark on the world of photography with her distinctive, painterly aesthetic. Always one to push the envelope in terms of photographic process, Cole's backyard pool is actually one of her studios. Diving with models draped in mere whispers of clothing, her work celebrates human form and grapples with poignant, personal issues. Now that we're isolated, she has traded people for petunias and is experimenting with new, hybrid photography techniques both in and out of the water.

Most recently, Cole has returned to her painterly ways in her series *Appearances*. In this series, Cole has photographed an array of flowers. Photographed in a portrait style, each of these blooms is anthropomorphised by the

addition of digital paint strokes. Hoping to make these flowers even more human, Cole has named each of them, giving them lives beyond their own.

Taking on a similar weightlessness found in many of her earlier series featuring women suspended within the water, these flowers all paint a picture—a picture of true beauty and what it means to possess a form. It's something that Cole sees as extremely vital in these troubling days.

"I needed some joy," Cole says. "I'll just do the pictures that I need to do. I just needed to be happy. You know, I needed to create something beautiful as well as something that felt aspirational and different."

When she is not in the water, Cole returns from the world of digital photography into the world of wet collodion, specifically tintype—a style of photography pioneered in the 1800s.

Her choice to shoot photographs this way isn't simply based on convenience; it is vital when it is too cold to be in the water. And because

of the method's inherent antiquity, Cole's wet collodion work gives an archaic luster to the models she photographs. Displeased with the demurred sepia tone of the images her collodion produced, Cole began laying identical digital images on her collodion creating both an impression of depth and added color. These pieces, showcased in her upcoming series *Mystery Boxes*, tell modern stories with the impression of a bygone era.

"I've moved to wet collodion because in that process you make your own film, so you're in charge of its destiny," says Cole. "So many times I've looked for a film and every year another one drops off the face of the earth. So with wet collodion I just felt I'll always have it because you make it, you need certain things, but they're always going to be available." The fashion and figures in *Mystery Boxes* are extensions of her past self. In her youth, Cole had done some modeling. With this experience behind her she joined a local Toronto newspaper as a fashion writer. It wasn't long, however,



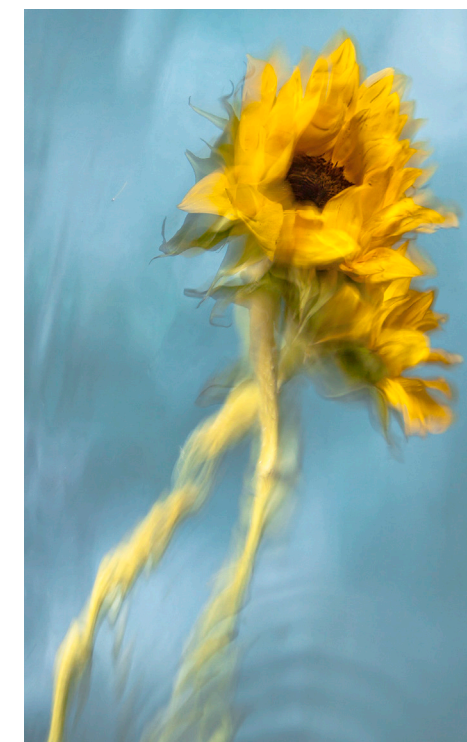
Amilie, 2020.



Disenchanted, 2020



Henrietta, 2020



Dorthea, 2020



Josephine, 2020



Lottie, 2020



Performance, diptych, 2020

before her time was split between the writer's room and her new home behind a camera.

"I found that what I did best at the newspaper were the Thursday fashion pages that were theme-based photo spreads," says Cole. "The staff photographers kept asking me to confirm shots, line them up through the viewfinder. They said I had a really good eye and I fell into it that way."

Now Cole's eye fluctuates between both the traditional processes of the past and the modern sensibilities of the present with work that is frequently referred to as timeless.

*Appearances* and *Mystery Boxes*, though very

different from each other in process and aesthetic, are rooted in Cole's pioneering vision of what photography can do, how it can be a necessary light in today's darkness. These new floral pieces and wet collodion experiments are intrinsically, vitally, autobiographical. As she puts it, "I just know from my heart that I am photographing pieces of the puzzle that is me." ♦



# NANCY MAYER ALLAN'S COLORFUL EXPLORATION OF THE HUMAN SOUL

by Juan Marco Torres

Nancy Mayer Allan is a multipotentialite, someone whose interests span multiple fields. Coming from a long history in costume design and wardrobe styling, she has worked for decades in Hollywood, including for Oscar-winners Kim Basinger and Holly Hunter, and on award-winning commercials and feature film/TV projects. All this time in the industry helped develop her artistic eye, allowing her to grasp the details in everything she comes across. After diving into a successful interior design practice later on, Allan discovered the beauty

of the canvas through the meditative process of creating art with found materials. Allan now creates multi-layered, multi-colored, and bright pieces that explore her spiritual journey as an artist and what she considers to be the very essence of the human soul.

Allan's work encompasses a delicious variation of pattern and decoration mixed media work, series highlights amongst this body of work being Heart History, Re/NEW/al, and Glimpse into Infinity. Craft-based and ornamental, the artist interrogates shape and form with an eclectic procession of color. In Heart History, for instance, the variations of the regular heart shape are beautifully detailed with pieces from her days as a costume designer, culminating in intricate and dizzying designs. With so many personal notions expressed in her work, Allan offers us an intimate reflection of her heart and soul. Add to that a series of lovely haikus that express much-needed messages of an optimistic future and we have an uplifting work of art that has the power to transform our immediate circumstances and future outlooks.

Among the artist's most touching pieces are the ones titled Style + Substance. In these clever self-portraits, we see the drawing of a young Allan heavily contrasted with a saturation of designer labels like Manolo Blahnik and Moschino around her face. "When I look back to my childhood years, I see I was idealizing life, picturing it to be all about fame



Zadie Smith

and glamour. The labels are a symbol of that 'external substance' that we portray by what we look like and what we wear. After working with celebrities for years, I came to realize they are just like the rest of us: they want happiness, love, and satisfaction. Sadly, money just doesn't do it. My child self-portrait is a symbol of my inner substance, the child that is still there with me as an adult and is what keeps me open to new ideas and experiences," Allan tells



PRAYER FLAG - Holy

me. In a world that seems increasingly jaded and superficial, the artist's work comes as a timely reminder of what really matters.

Allan has a very distinct, and out-of-the-ordinary style of painting the human face. Her work poses a serious contrast. At first glance, the faces portrayed in the canvas seem to be far off from "reality." But after a closer look at her work, she is questioning exactly what that reality is supposed to look like. Through a refreshingly bright use of color and an unforced style of sketching, the artist gives us an elevated and authentic portrayal of the human essence. "The subjects in my portraits are people that are close to me. I love the human face because there is so much that resides in an expression. I want to express the spirit of the person," the artist tells me in a recent conversation. Clearly, the artist is not concerned about making them look "perfect" per se, she takes portraits to a new level where the focus lies on accurately reflecting their soul. Her work includes must-see portraits of artists like Zadie Smith, Adele, and Pharrell.

In her more recent work, Prayer Flags, inspired by traditional Tibetan flags and the Arts and Crafts movement, the artist continues pushing beautiful messages of positivity and hope. She has created kaleidoscopic flags (a nod to the 1960s of her upbringing) that are carefully decorated with different ornaments and fabrics, creating energizing new patterns that bring us back home from the prevalent monochrome of daily life. "The purpose of this series is really to bless someone's day," the artist says.

Apart from her multidisciplinary talents, Allan is concerned with much more than beauty as viewed through a superficial lens. For Allan, true beauty is portrayed through



STYLE + SUBSTANCE - Little Me

intuition and authenticity. She has the exceptional skill of translating the human soul onto the canvas. Her choice of color is a language of its own. Her eye seems to quickly sort out the details that actually matter, putting them through a refining process in which the result is the distinct essence of the Spirit, a visual translation exquisitely transcribed into a photograph, a canvas, a human body, you name it. For Allan, the possibilities are boundless, just like the power of the human soul. ♦



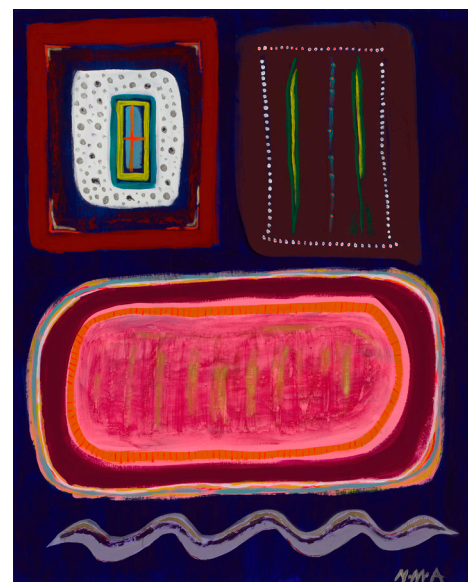
PRAYER FLAG - Tie It with a Knot



Re\_NEW\_al - Made with Love #2



Bloom With Conviction



Glimpse Into Infinity - Individual Windows Into the Here + Now



# SAM TUFNELL: BEAUTY OVER EVERYTHING

by Noah Sonnenburg

Famed cartoonist James Thurber praised visual art, describing it as “the one achievement of man which has made the long trip up from all fours seem well advised.” Especially today, in these troubling times, it’s important to appreciate artists who bring something truly valuable to the table.

For this reason, it’s refreshing to find someone whose creativity, earnestness, and artistic integrity balances the way it does in New York-based sculptor Sam Tufnell.

As he makes plain in his artist’s statement, Tufnell is fixated on beauty—even if his work is a little tongue-in-cheek from time to time. This adoration for the beautiful is something he gleaned from art critic Dave Hickey, and it’s something that has guided his work ever since.

Tufnell was raised in Los Angeles, CA, by a pair of parents he describes as “classic 1960s, 1970s, British hippies.” His introduction to the world of art began early in his life. Tufnell proudly declares that he began working in the studio at the age of five. With a poet for a grandmother, a writer for a father, and an amateur painter for a mother, self-expression through the arts was only natural for him.

After moving away from Los Angeles at the age of 4, Tufnell lived in London, then returned to Los Angeles at 10, and finally landed in New York, where he settled down after completing his university studies at Bard College and School of Visual Arts. His university years were

incredibly formative for him as an artist.

“At Bard I was exposed to art in the academic world,” says Tufnell. “That’s where I started doing sculpture. As soon as I started welding, I really gravitated to the physicality of sculpture.”

His introduction to metallurgy was a springboard for his artistic development. What started as an exciting, industrial-macho pursuit for Tufnell would soon turn into the genesis of a decades-long career.

With his metal skills in tow, he began work on his first major series, *Roses & Trees*. Tufnell would fill galleries with metallic, Tim Burton-esque flora. The trees he made looked like toothpicks topped with curled endives. On his rose bushes, cold, curved steel rods were set with jagged leaves and ruddy, rust-coated blooms.

The entire series was something of a rebellion against his college professors. Before Tufnell graduated, he and a friend of his would poke fun at their more minimalistic professors. Mocking their adherence to simplicity, they dubbed their work “shape art.” So, in efforts to avoid the trap of making “shape art,” Tufnell used his metallurgical skills to ensure that the steel he worked with wouldn’t arrive in front of his audience in the same form he found it.

Tufnell obsessed over these bushes and branches for years. He developed a rhythm which made these creations appear quickly and reproduce rapidly. “I did it for about 10 years,” says Tufnell. “It’s so funny. I still have 200 metal roses sitting in buckets in my studio upstate.”

A decade later, Tufnell saw that it was time for a change. What started as a manifestation of youthful machismo in the face of minimalist academics had turned into a dark, tinny foliage of doom and gloom. In efforts to bring some vitality back to his work, Tufnell sought something new. New shapes, materials, and colors. Enter, Gnomes.

Cast in resin and lit from below, the next endeavor for Tufnell was a facetious flirtation with another ubiquitous image: garden gnomes.

“For a while it was these romantic metal roses,” says Tufnell. “But one day I kind of looked at it and it looked like sad goth art. That led me to do the gnomes basically, which was the exact opposite of what I was doing because with the gnomes I wanted to go for pure comedy.”

After some practice using resin in *Gnomes*, Tufnell used his newfound resin-casting abilities to develop a number of still life pieces and other illuminated arrangements as seen in his *Inappropriation* exhibition. As in *Gnomes*, these new explorations in resin were bright and underlit but they came with a greater message than their predecessor.

“I was really actually trying to make some big comments on consumerism, ultimately,” says Tufnell. “I just was making molds of everything I could get my hands on. It’s a bit about the object—about the fetishization of the object.”

Recently, Tufnell has returned to his metallic roots with his series *Salvage* in which he decorates gallery walls with trash bags, wastepaper



*Stormcatcher*, Installation presented by IV Gallery, 2020. Volta, NY.

baskets, and fallen leaves—all formed from steel. Each “discarded” object fixed to these walls retains some degree of motion as if they had just been tossed from an overturned trash bin.

Today, Tufnell continues his lifelong practice of process. Among other things, he is experi-

menting with skull sculptures made from frozen soup and casts of his head, one of which he gleefully points out will have plumbing features running through it.

Regardless of medium or material, Tufnell’s goal of showcasing beauty remains unchanged. For this reason, his work stands out among

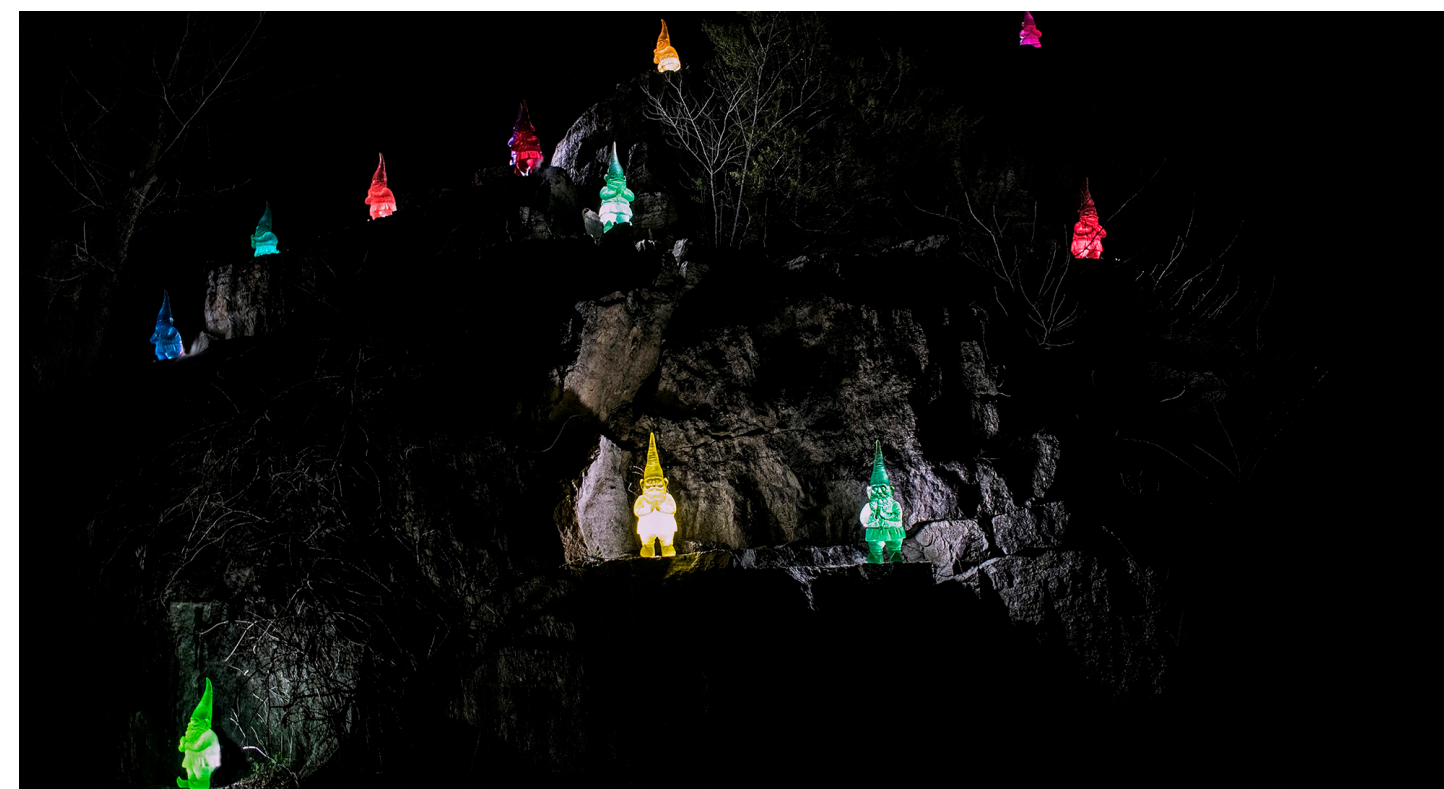
his similarly adventurous contemporaries. And in an occasionally cynical art world, work like Tufnell’s—that which celebrates beauty—is enough to make one wax “Thurberian” and say that the long journey of humanity remains well advised. ♦



Detail from *Gofannon*, Steel, 2012. 78 x 42 x 53



*Kagu-tsuchi*, Steel, 2008. 66 x 38 x 48.



*Gnome Mountain*, Public Art Installation, 2017. Wired Gallery, High Falls, NY.





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

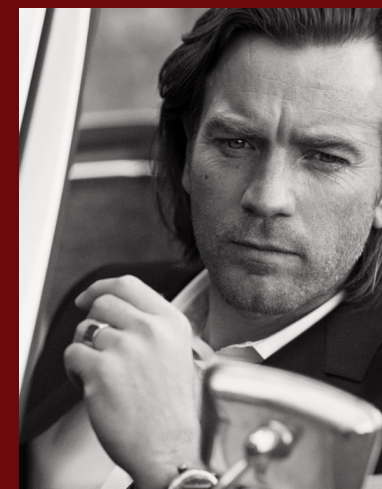
In celebration of the Portofino Midsize Collection, IWC Schaffhausen is also launching an online campaign and photography exhibition (which will show at Miami Art Basel on December 3rd), photographed by Peter Lindbergh

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 info@iwc.com · www.iwc.com





# CHRISTOPHER MITCHELL AND HIS PHOTOGRAPHIC CONVERSATIONS

by: McKenzie Morgan

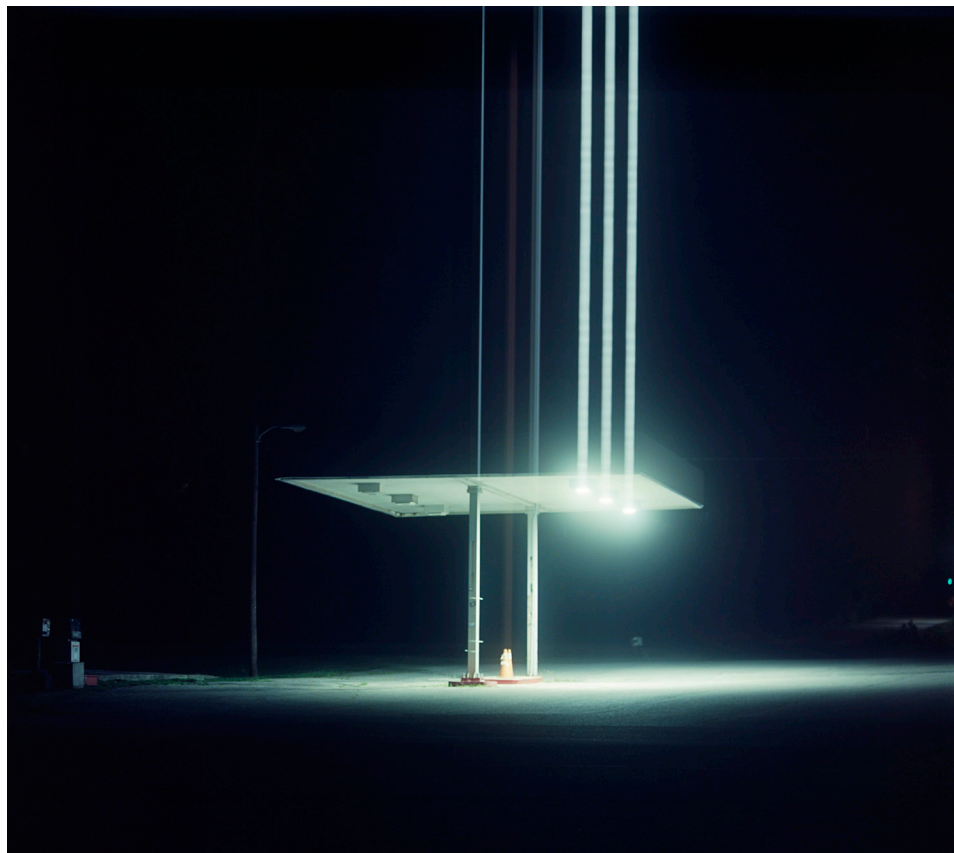
Everyone knows a picture says a thousand words, but in the case of film photographer Christopher Mitchell, there are entire conversations. Naturally inclined towards film and a love for conversation, Mitchell seeks out stories from the ordinary—everyday people, everyday sights—and elevates them into a collection of visual vignettes that explore what it means to live in America today.

Mitchell grew up with a camera in his hands, almost as an extension of himself. Following in the steps of his father, a photographer for the Tennessee Valley Authority, Mitchell was given a playground of photographic pursuits. Experimenting with hand-me-down cameras and community darkrooms, Mitchell was naturally compelled to explore the world through a lens.

After breaking into the film industry, Mitchell found himself drawn to the darker side of the human condition. As a director and cinematographer on several true crime documentary shows, Mitchell has worked on almost 500 episodes over the past 15 years. Throughout his career, Mitchell noticed how true crime television can adversely dehumanize the people central to these stories, and he wanted his photography to be an antidote.

When Mitchell is photographing, his aim is to bring people to life for who they are rather than their circumstances, shying away from sensationalism and capturing a moment in its plainest (but most rewarding) form. “I feel, or at least hope, my photography shows a human element, good or bad.”

The kind of realism that Mitchell evokes is undoubtedly derived from his career covering true crime, but also convicts a different kind of optimism and relatability. This kind of realism no doubt stems from his career in true crime,



Gas Island, Christopher Mitchell

but it is more patient, optimistic, and perhaps even relatable.

Mitchell’s work depicts the deeper stories of the seemingly ordinary, the people and places we might overlook. In his work we meet characters from across the United States that paint what Mitchell refers to as “the reality of people.” One is tempted to call this a kind of photographic democratization, but ultimately Mitchell’s work stems from a deeply personal search for connection.

Intrigued by a fleeting first glance, Mitchell starts his process by approaching people and striking a conversation with them. He finds

some way to connect with them, whether it’s with what they’re doing (in many cases, fishing or working) or just simply saying, Hello. “It’s a little bit of an adrenaline rush to approach someone,” Mitchell says. “You have no idea who they are, and you’ve got to find a way to engage with them that’s not intrusive.”

While his minimalist style may make his subjects appear to be quiet and contemplative, the conversations that Mitchell holds with his subjects are much louder. Thinking back to his 2018 photograph David, which captures the portrait of a man holding a fishing pole in the backwoods of Nashville, TN, it is the



Man, Christopher Mitchell

perfect display of the kind of conversations Mitchell wants to have. A fisherman himself, Mitchell listened to David tell stories from his life for hours. “It’s just kind of interesting how quickly he opened up,” Mitchell says. “He was why I really got into not being worried about stopping and talking to people.”

In instances like these, Mitchell gets lost in the stories he’s given. “You kind of lose track of like, well, there’s a lot of people in this world and then we all look different,” Mitchell says. “I really like that difference. I really like it when people embrace our differences and I try to find those who maybe would never have been seen otherwise.”

Mitchell believes in slowing down in order to find these different yet shared realities. “If I could drive 20 miles an hour everywhere, I would,” he tells me. “Just being clear and thinking as you’re driving and seeing things, that’s a lot of fun. You lose yourself.”

Mitchell also only gives himself two rules when he’s photographing: wake up early and take one photograph per subject. Mitchell opens himself up to the world but limits himself to just one photograph in order to challenge himself to live more in the moment, making his photographs approachable and



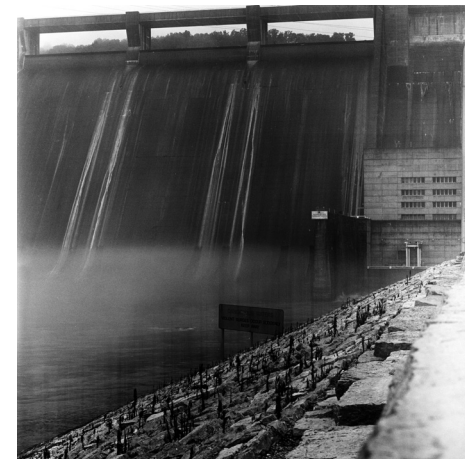
David, Christopher Mitchell

real. “I try to think, ‘What photographs would I take in a spaceship with me?’ Like if this was it today and these were the photographs I had, that’s it.”

Using his eye for innate details that he honed in his true crime work, Mitchell says that the key to his current photographic practice is following his instincts. With no agenda or script, Mitchell jumps into each encounter with an open mind and solely based on an intuition he has been sharpening for years.

“When I drive past something and I hesitate, it usually means that it’s going to be a difficult shot, but that also means it’s an important shot,” Mitchell says.

After a day of talking and photographing, Mitchell returns home and goes to his darkroom in his basement to bring his work to life. Working out of his own darkroom curated from used equipment from his father’s old job when he was just 16 gives Mitchell a sense of absolute freedom and control over his work.



Norris Dam, Christopher Mitchell

Working out of a dark basement, experimenting with the chemistry and mixing of liquids, Mitchell tells me that it’s like magic to him. “For me, it keeps the excitement level up.”

As time goes on and Mitchell meets more



Tree, Christopher. Mitchell



Pier Fishing, Christopher Mitchell

people, hears their stories, and documents their lives, he might not see them ever again but he hopes to retain their impressions beyond the photograph. “I almost want to start taking a recorder with me,” he says, “and record some of the conversations so I can remember them better.”

It’s clear that for Mitchell it’s more than just getting a good shot. It’s about the relationship built between himself and the person on the opposite side of the lens. Mitchell’s photography takes us to places that we’ve never been and introduces us to people we’ve never met. With his work, we slow down and pay attention—to ourselves, our environments, and each other—allowing us to imagine and partake in the sharing of stories. ♦



Snow Logging, Christopher Mitchell

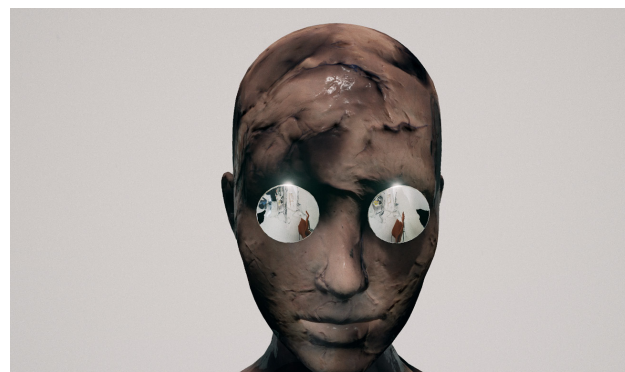


# MUSEUM OF ART AND DESIGN AT MDC REOPENS AND PRESENTS THE EXHIBITION: THE BODY ELECTRIC

Museum of Art and Design (MOAD) at Miami Dade College (MDC) presents The Body Electric, a major exhibition that looks at our fraught relationship to technology, particularly the increasingly inescapable interface between our bodies and screens. The remarkably varied art in the exhibition examines the last 50 years of artists addressing the way technological mediation has come to dominate our interactions with the world, with each other, and with ourselves. The Body Electric will be on view from Nov. 5, 2020, through May 30, 2021.

In an age dominated by digital technology, The Body Electric explores themes of the real and the virtual, the organic and the artificial, moving from the world into the screen and back again. Looking across the past 50 years, the exhibition presents an intergenerational and international group of 59 artists and collectives that have seized upon the screen as a place to rethink the body and identity, with a particular emphasis on questions of gender, sexuality, class, and race. The exhibition contextualizes contemporary artists who today engage with digital technology and the influence of the Internet within a broader art historical narrative to reveal shared interests that emerge across generations, despite differing technological means.

Video cameras record private moments and public spectacles, photographs capture alternate personas, and digital avatars



Sidsel Meineche Hansen.



Trisha Baga

simulate human behavior. Together, they reveal ways that technology changes our collective understanding of the body, everyday life, and sense of self. Works in the exhibition—from the inviting and familiar to the provocative and unsettling—question ways that photographic, televisual, and digital media affect our perceptions of the human body and ordinary experience.

The exhibition begins with a pioneering generation of artists active in the mid-1960s—Jaime Davidovich, Marta Minujín, Nam June Paik, and Wolf Vostell—for whom the television was both the subject and object of their expanded practices that spanned performance, sculpture, and the moving image. Footage of performances by the Wooster Group offers a frenetic meditation on the all-pervasive presence of technology, and the fusion of

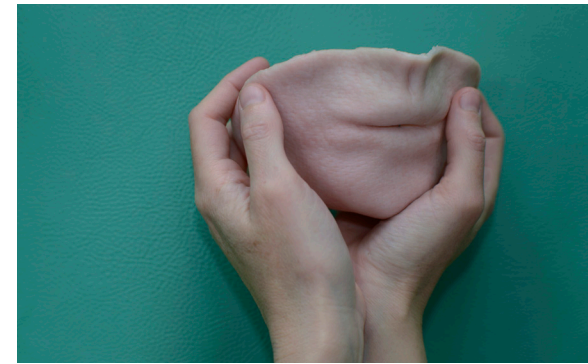
body and screen.

Works by Sanja Ivekovi , Anna Maria Maiolino, Ana Mendieta, Claudio Perna, Howardena Pindell, Paul Mpagi Sepuya, and Cindy Sherman chart a history of artists turning the lens of the camera onto their own bodies, creating personal spaces of performance, whether via the 1960s Portapak camera or today's selfie. Disembodied beings and digital avatars populate contributions by Laurie Anderson, Ed Atkins, Pierre Huyghe, and Sidsel Meineche Hansen, while sculptures by Anicka Yi, as well as an immersive installation by Trisha Baga, explore the slippery ambiguity of materials poised between the digital and analog, the real and rendered.

For Gretchen Bender, Lynn Hershman Leeson, Sondra Perry, and Martine Syms, the lens of the camera creates a space to rethink



Ed Atkins



Aneta Grzeszykowska

the representation of sociopolitical identities and to question the structures that govern our understanding of race and gender. Works by Jes Fan, Josh Kline, Carolyn Lazard, and Marianna Simnett reflect on the malleability of the body, speaking to themes of care, surgical intervention, and chemical and biological processes imperceptible to the human eye. And Zach Blas's artificially intelligent Icosahedron (2019) takes the form of a crystal ball.

"The works in The Body Electric investigate the issues raised by our growing dependence on electronic interfaces to learn about the world, to communicate with each other, and even to understand our own identities," said



Juliana Huxtable



Hito Steyerl



Hito Steyerl

Trecartin, Wolf Vostell, the Wooster Group, and Anicka Yi.

The Body Electric is organized by the Walker Art Center. The exhibition is made possible by generous support from the Carl & Marilyn Thoma Art Foundation. Additional support provided by Ellen and Jan Breyer and the David and Leni Moore Family Foundation. The Body Electric is curated by Pavel Py , Curator, Visual Arts, Walker Art Center, with Jadine Collingwood, Curatorial Fellow. The presentation at MOAD is organized by Rina Carvajal, Executive Director and Chief Curator, with Isabela Villanueva, Consulting Assistant Curator, and is made possible by the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners; and the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture. Additional support was received from the John S. and James L. Knight Foundation as part of its Immersive Technologies in the Arts initiative.

Located in MDC's National Historic Landmark Freedom Tower, MOAD at MDC offers groundbreaking exhibitions and programs that aim to foster a reimagined Miami. Exploring the challenges and opportunities we face locally and globally, MOAD convenes artists, designers, and thinkers to address the urgent questions of our time. As the College's flagship museum, MOAD strives to be a catalyst for action and a place that empowers people to remake their city. MOAD follows the College's lead in operating across Miami with its Museum Without Boundaries initiative, which takes place in city neighborhoods and invites everyone to be a part of the conversation. To learn more, please visit <http://www.mdcmoad.org/>. ♦



Lynn Hershman

Rina Carvajal, MOAD's Executive Director and Chief Curator. "For more than five decades, as our reliance on technology has increased, the artists in this fascinating exhibition have delved into the many ways that screens have come to shape our reality."

Full list of artists in the exhibition: Vito Acconci, Laurie Anderson, Ed Atkins, Trisha Baga, Ivana Bašić, Gretchen Bender, Sadie Benning, Dara Birnbaum, Zach Blas, George Brecht and Robert Watts, Nancy Burson, James Byrne, Peter Campus, Petra Cortright, Andrea Crespo, Jaime Davidovich, Otavio Donasci, Juan Downey, Zackary Drucker, Rhys Ernst, VALIE EXPORT, Jes Fan, Aneta Grzeszykowska, K8 Hardy, Lyle Ashton Harris, Lynn Hershman Leeson, Tishan Hsu, Pierre Huyghe, Juliana Huxtable, Sanja Iveković, Josh Kline, Carolyn Lazard, Mark Leckey, Rafael Lozano-Hemmer, Anna Maria Maiolino, Christian Marclay, Helen Marten, Sidsel Meineche Hansen, Ana Mendieta, Marta Minujín, Peter Moore, Paul Mpagi Sepuya, Bruce Nauman, Nam June Paik, Letícia Parente, Claudio Perna, Sondra Perry, Howardena Pindell, Ulrike Rosenbach, Cindy Sherman, Lorna Simpson, Marianna Simnett, Stelarc, Hito Steyerl, Martine Syms, Ryan



# CHRIS Brandell on Moving Forward and Painting Blindfolded

by Noah Sonnenburg

Chris Brandell had a day job once. She was a government contractor and worked in the Washington, D.C. area, expecting a regular paycheck and a comfortable office. But even in the regularity of her nine-to-five schedule, something was missing.

It was eight years ago when a friend of Brandell's, an interior designer, motivated her to show her abstract work publicly for the first time. She agreed. The show was a group exhibit, and Brandell remembers fondly the feedback she received for her paintings, turning this small show into a critical moment in her career.

"After that show in 2012, every day just seemed like a day that I hated being in business," Brandell says. "I decided that I really wanted to take my artwork more seriously at that point."

Brandell's breaking point came five years later when she was involved in a car accident—a moment she would explore later in her series, Inside Outside Voices.

"In 2017, I had a really bad car accident and I almost died," Brandell recalls. "I realized, as I was recovering, that I had only one chance at this life. I had been given a second chance, if you will."



Enso No. 24, 48x48

At this stage of her life, Brandell couldn't wait any longer; it was now or never. She recognized that she was working full-time while continuing to paint 30 hours a week. Motivated by her desire for artistic freedom, she spoke with her business partner and they mutually agreed to sell their company. Since then, Brandell has never looked back and has been given the chance to pursue her lifelong passion.

As a child, Brandell obsessed over color. She couldn't rest until she was able to produce fantastic streams of color which would appear in her mind.

"I had this love of color and I even have these experiences now, but it doesn't happen to me as often," says Brandell. "I can be walking somewhere and a color in nature, for example, or maybe it's a crazy color on a car. Whatever it is, a color will stand out. And in my brain it's vibrating. It's all I can see."

Loving her expressive abilities, Brandell spent her childhood years dipping her proverbial toe into the many estuaries of visual art. Through it all, she always found herself back in front of a canvas.

"I thought I wanted to be a potter, and I very much enjoyed it," says Brandell. "But it wasn't enough for me. It was very tactical, but it wasn't colorful enough. And that's really the genesis of how I became a painter. It was just this idea that I could recreate these colors that kind of get stuck in my head."

Despite her lifelong affinity for powerful, bold color, Brandell's work these days is inspired more by method than pigment and a less-is-more approach to the colors she chooses to use in often neutral environments. This restraint naturally leads the colors she does use retaining a kind of highly concentrated energy. Nestled in her studio in Vienna, Virginia, she produces paintings informed by a love of history and meditative mindsets, looking to channel these energies



Converge No. 3, 60x48



Still Shaking & Crawling Back, 60x48



Enso No. 33, 40x40

into abstract work.

Brandell describes herself as an oil painter. Her palette is broad both in color and materiality. Beset on all sides by her variety of oil, acrylic, pastel, and graphite, what goes onto her canvas is guided more by intuition than textbook painterly advice.

Blending an array of techniques which she has discovered over the years, Brandell changes her state of mind and modifies her senses to let her work flow freely from her hand, unencumbered by distracting, human thought. Her approach can be best described with the words of the American painter, Robert



Converge No. 4, 66x46



Only all the time, 20x20

Brandell says. "The way that I have found to fight that and to be much more fluid is to apply a blindfold. If I'm having a struggle with [my work] then I know the answer is to put the blindfold on. The struggle is all in my mind."

Interestingly enough, without sight Brandell is then free to bring her intuition to life on her canvas. It's a constant struggle for Brandell, but much of her work relies on long-term commitments. These commitments, to herself, to her artistic vision, to lifelong learning and to her meditative artistic approach take effort and they produce results. Even blindfolded, moving headlong into the unknown, the art world can expect to see much more from Chris Brandell in the years to come. ♦



Notes to self, 48x48



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Brooklyn Flowers by David Wells Roth

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